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Nota di contenuto	Introduction: The New Urban Gothic – Holly-Gale Millette and Ruth Heholt -- Section One – Urban Gothic Bodies -- Introductory Overview: ‘Urban Gothic, A Retrospective’ – Julian Wolfreys -- Chapter One: Paulina Palmer, “‘I hide a great secret. One that marks me out as grotesque’”: Freaks, Monstrosity and Secrets in Victorian London’ -- Chapter Two: Simon Bacon, ‘The Degenerating City: The Gothicized Disabled Body as Nexus of Pollution in the Modern Urban Space as Depicted in The Strain Trilogy’ -- Chapter Three: Wymar Strydom, ‘Queer sockets: Electricity as Relationality in the New Urban Gothic’ -- Chapter Four: Martyn Colebrook, ‘The City and the City: Monstrous Urbanities in L.A. Noire and This is the Police’ -- Chapter Five: R. M. Francis, ‘A Very Queer Black Country’ -- Section Two – Urban Gothic Ruin -- Introductory Overview: ‘New Directions: Gothic in the Age of the Anthropocene’ – Holly-Gale Millette -- Chapter Six: Madelon Hoedt, “‘Lord, what a splendid world we ruined’”: The city and the underground in Metro 2033 and Metro: Last Light’ -- Chapter Seven: Karl Bell, ‘The City of (Dreadful) Light: The New Urban Gothic Mindscape in China Miéville’s The Last Days of New Paris’ -- Chapter Eight: Tanya Krzywinska, “‘Everything is True’ A Weird Tale: Urban Gothic meets Urban Myth in Multiplayer Online Game, The Secret World’ -- Chapter Nine: Garth Sabo, “‘A Weapon in the Cracks’”: Wasteways Between

Worlds in the New Urban Gothic' -- Chapter Ten: Leila Taylor, 'The Rust Belt Ruin and the Gothic Genius Loci of Detroit' -- Section Three – New Global Gothic and Urban Hauntings -- Introductory Overview: 'Global Gothic – Urban Hauntings' – Ruth Heholt -- Chapter Eleven: Gina Wisker, 'Singapore: Skyscrapers and Ghosts, Pontianaks and Pangolins in the Night' -- Chapter Twelve: Anne-Marie Lopez, 'Red Light East: Spaces of Corruption and Female Exploitation in Global Noir' -- Chapter Thirteen: Michael Fuchs, 'Never Accept—Always Question: Colonialism, Capitalism, and Neo-Victorian London in The Order: 1886' -- Chapter Fourteen: Kwasu Tembo, 'Cities of Night and Distant Stars: The Gothico-Surreal Aesthetic in Yoshiaki Kawajiri's Vampire Hunter D: Bloodlust (2000) and Mamoru Oshii's Angel's Egg (1985)' -- Chapter Fifteen: Molly Slavin, "'In Those Days The Little City of Srinigar Died With the Light": The Ministry of Utmost Happiness as New Urban Gothic' -- Chapter Sixteen: Xavier Alanda Reyes, 'Gothic Barcelona, Barcelona Gothic: Carlos Ruiz Zafón, Marketing and the Legacy of the Francoist Past'.

Sommario/riassunto

This collection explores global dystopic, grotesque and retold narratives of degeneration, ecological and economic ruin, dystopia, and inequality in contemporary fictions set in the urban space. Divided into three sections—Identities and Histories, Ruin and Residue, and Global Gothic—The New Urban Gothic explores our anxieties and preoccupation with social inequalities, precarity and the peripheral that are found in so many new fictions across various media. Focusing on non-canonical Gothic global cities, this distinctive collection discusses urban centres in England's Black Country, Moscow, Detroit, Seoul, Hong Kong, Bangkok, Singapore, Dehli, Srinigar, Shanghai and Barcelona as well as cities of the imaginary, the digital and the animated. This book will appeal to anyone interested in the intersections of time, place, space and media in contemporary Gothic Studies. The New Urban Gothic casts reflections and shadows on the age of the Anthropocene.
