

1. Record Nr.	UNINA9910553501103321
Titolo	Unmasking ideology : vocabulary, symbols and legacy / edited by Bonnie Effros and Guolong Lai
Pubbl/distr/stampa	Los Angeles, : Cotsen Institute of Archaeology, University of California, 2018
ISBN	978-1-938770-13-5
Descrizione fisica	XXXI, 467 p. : ill. ; 24 cm
Collana	Ideas, debates and perspectives ; 8
Disciplina	930.1
Locazione	FLFBC
Collocazione	930.1 EFFB 1
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia

2. Record Nr.	UNINA9911015628003321
Autore	Sullivan Jay (Bradley Jay)
Titolo	Egyptian Gothic : 1884–1920 // by Jay Sullivan
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2025
ISBN	9783031963940 9783031963933
Edizione	[1st ed. 2025.]
Descrizione fisica	1 online resource (313 pages)
Collana	Palgrave Gothic, , 2634-6222
Disciplina	809.034
Soggetti	Literature, Modern - 19th century Goth culture (Subculture) Literature - History and criticism Nineteenth-Century Literature Gothic Studies Literary History
Lingua di pubblicazione	Inglese
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Nota di contenuto	-- Chapter One: Introduction -- Chapter Two: Touch in the Egyptianised Gothic -- Chapter Three: Comparative Olfactory Encounters in Late Victorian Mummy Fiction -- Chapter Four: Gaze, The Mummified Body and The Iconography of Colonialism -- Chapter Five: Sound Imperialism in the Egyptianised Gothic -- Conclusion: Mummy Consumption, Tutmania and the End of the Egyptianised Gothic.
Sommario/riassunto	The Egyptian Gothic consists of novels and short stories about ancient Egyptian mummies returning to life to seek retribution or romance as well as cursed object tales. Now mostly forgotten, from the 1880s through to the 1920s it was more popular than the vampire genre. This book is the first to examine the genre by using the frequent sensory descriptions within these texts to interrogate attitudes towards Empire. Its aims are twofold. Firstly, it demonstrates that despite their status as disposable popular fiction these texts are rich in sensory discourses that have thus far been unexamined. Secondly, reading these discourses of touch, sight, smell, sound and taste reveals new and intriguing ways in which Egypt is allowed to strike back against the

British Empire. The book argues that the Egyptian Gothic does not support the domination of Empire, but instead presents a power dynamic in flux with the mummy fighting back against Western occupation. Egypt and its artefacts evoke simultaneous feelings of fear and desire, where those who meddle by invading tombs or stealing mummies are destroyed by Egyptian revenants.
