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Autore	Sands Peter
Titolo	Animality and Horror Cinema : Creaturely Fear on Film / / edited by Peter Sands, Mo O' Neill, Samantha Hind
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2025
ISBN	3-031-87294-0
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Descrizione fisica	1 online resource (325 pages)
Collana	Palgrave Studies in Animals and Literature, , 2634-6346
Altri autori (Persone)	NeillMo O' HindSamantha
Disciplina	791.436164
Soggetti	Motion pictures Animal culture Film Studies Animal Science
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Chapter 1: Creaturely Fear: An Introduction -- Part 1: Animal Traces -- Chapter 2: Surrealism and Creaturely Holocaust Killing in Juraj Herz's The Cremator -- Chapter 3: Jordan Peele's Animals: Zoological Horror, Afropessimist Allegory and the Alien Superstar -- Chapter 4: The Animal-Image: On the Uses of Animals in Claire Denis' Horror Films -- Part 2: The Multi-Sensorial Animal -- Chapter 5: A Horror Multiplied by the Eyes of Every House Fly: Compound Misconceptions and Prejudices on Filmic Insects -- Chapter 6: Killer Wail: Colouring Nonhuman Trauma in Orca: The Killer Whale -- Chapter 7: Sound, Silence, Horror, and the Hare -- Part 3: True Story Monstrosities -- Chapter 8: Animal Agency and Animal Sovereignties in Roar -- Chapter 9: Living with Saltwater Crocodiles: Respectful and Reverential Eco-Fear in Dark Age -- Chapter 10: "The Touch of his Hairy Hand Offended You": The Epistemological Indeterminacy of Ted Kotcheff's Wake in Fright -- Part 4: Meat, Sacrifice and Sympathy -- Chapter 11: Made in the Harming: Julia Ducournau's Raw and the Cutting Continuities of Animal Montage -- Chapter 12: Flesh & Negation: Vegan Aesthetics and Sympathetic Action in David Lynch's Eraserhead.

Animality and Horror Cinema provides a wide-ranging overview of the role played by animals in the genre of horror cinema. Across four sections that unite affective and generic modes of horror with animals, animality, and the discourse of species, the volume demonstrates the multivalent operation of animality in transnational cinemas that look beyond the trope of monstrous adversity associated with the creature feature. With chapters focusing on the extrusion of animals from horror narratives, the multisensorial dimensions of animal horror, the intrusion of documentary violence, and the horrific contiguity of human and nonhuman flesh, it argues for the concept of creaturely fear as a lens through which to read horror's blurring of the species barrier. The collection appeals to those interested in the intersection of animal and film studies with memory studies, afropessimism and critical race theory, posthumanism, biopolitics, ecocriticism, queer theory and vegan theory. Peter Sands is a Fellow at the Leverhulme Centre for Anthropocene Biodiversity and the Department of English and Related Literature at the University of York, UK. His research focuses on ecological thinking and human–animal relationships in Cold War technoculture and in contemporary speculative fiction. Mo O'Neill has recently completed a PhD at the University of Sheffield. Their research concerns the history and philosophy of animal advocacy, with a particular focus on the Victorian and Edwardian period, but they are also interested in exploring the mutation of these logics of human–animal relations within the medium of contemporary cinema. Their work is published in the Palgrave volume *Animal Satire*, *Route 57*, and *Green Letters*, with upcoming publications in *Victoriographies* and the *Journal of Literature and Science*. Samantha Hind has a PhD from the University of Sheffield. Her forthcoming monograph, *Speculative Flesh Ecologies: Flesh, Indistinction, and Speculative Fiction*, explores flesh as a facilitator for human and nonhuman indistinction in twenty-first century speculative fiction. More broadly, she is interested in representations of nonhumans in speculative fiction literature, film, television, and art, and she is currently working on a project about conservation and speculative fiction and a chapter about virtual reality and farmed animals. Her work has been published in *Interrogating Boundaries of the Nonhuman: Literature, Climate Change, and Environmental Crises* (Lexington, 2022), *Ecozon@* (15.1, 2024), and *Clarkesworld* science fiction and fantasy magazine.

2. Record Nr.	UNINA9910962146703321
Autore	Carr Claudia
Titolo	Beginning criminal law / / laudia Carr and Maureen Johnson
Pubbl/distr/stampa	Abingdon [England], : Routledge, 2013 Abingdon, Oxon : , : Routledge, , 2013
ISBN	1-136-74575-0 0-203-38567-5 1-299-44802-X 1-136-74568-8
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xxii, 165 pages)
Collana	Beginning the Law
Altri autori (Persone)	JohnsonMaureen (Lawyer)
Disciplina	345.42
Soggetti	Criminal law - England
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	General introduction -- Actus reus, acts, omissions and causation -- Mens rea, intention, recklessness and strict liability -- Murder and voluntary manslaughter -- Involuntary manslaughter -- Defences : duress, necessity, self defence, mistake and intoxication. --Non fatal offences -- Sexual offences -- Theft, burglary, robbery and fraud -- Inchoates and joint enterprise : forms of liability.
Sommario/riassunto	Whether you're new to higher education, coming to legal study for the first time or just wondering what Criminal Law is all about, Beginning Criminal Law is the ideal introduction to help you hit the ground running. Starting with the basics and an overview of each topic, it will help you come to terms with the structure, themes and issues of the subject so that you can begin your Criminal Law module with confidence. Adopting a clear and simple approach with legal vocabulary explained in a detailed glossary, Claudia Carr and Maureen Johnson break the subject of criminal law down using practical everyday examples to make it understandable for anyone, whatever their background. Diagrams and flowcharts simplify complex issues, important cases are identified and explained and on-the-spot questions help you recognise potential issues or debates within the law so that you can contribute in classes with confidence. Beginning

Criminal Law is an ideal first introduction to the subject for LLB, GDL or ILEX and especially international students, those enrolled on distance learning courses or on other degree programmes.
