

**Gothic Motifs in the Fiction of
William Gibson**

T. G. Rapatzikou

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Gothic Motifs In The Fiction Of William Gibson

Postmodern Studies 36

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Gothic Motifs In The Fiction Of William Gibson Postmodern Studies 36:

Gothic Motifs in the Fiction of William Gibson Tatiani G. Rapatzikou, 2016-08-09 Preliminary Material Enter Cyberpunk An Itinerary of Visual Manifestations The Emergence of Cyberpunk Science Fiction Elaboration on the Idea of Genre The Idea of the Spectacular Neuromancer Mona Lisa Overdrive and Count Zero Zombies in the Age of Terminal Culture Neuromancer Mona Lisa Overdrive Count Zero and the Graphic Novels Alternate Histories and Technological Aestheticisation William Gibson and Bruce Sterling s The Difference Engine William Gibson s Architecture Virtual Light idoru and All Tomorrow s Parties Conclusion Appendix Bibliography Index *History and Representation in Ford Madox Ford's Writings* Joseph Wiesenfarth, 2004 History and Representation in Ford Madox Ford s Writings explores the idea of history across various genres fiction autobiography books about places and cultures criticism and poetry I wanted the Novelist in fact to appear in his really proud position as historian of his own time wrote Ford The twenty leading specialists assembled for this volume consider his writing about twentieth century events especially the First World War and also his representations of the past particularly in his fine trilogy about Henry VIII and Katharine Howard The Fifth Queen Ford s provocative dealings with the relationship between fiction and history is shown to anticipate postmodern thinking about historiography and narrative The collection includes essays by two acclaimed novelists Nicholas Delbanco and Alan Judd assessing Ford s grasp of literary history and his place in it **William Gibson** , *Beyond Scotland* , 2021-09-20 Scottish creative writing in the twentieth century was notable for its willingness to explore and absorb the literatures of other times and other nations From the engagement with Russian literature of Hugh MacDiarmid and Edwin Morgan through to the interplay with continental literary theory Scottish writers have proved active participants in a diverse international literary practice Scottish criticism has arguably often been slow in appreciating the full extent of this exchange Preoccupied with marking out its territory with identifying an independent and distinctive tradition Scottish criticism has occasionally blinded itself to the diversity and range of its writers In stressing the importance of cultural independence it has tended to overlook the many virtues of interdependence The essays in this book aim to offer a corrective view They celebrate the achievement of Scottish writing in the twentieth century by offering a wider basis for appreciation than a narrow idea of Scottishness Each essay explores an aspect of Scottish writing in an individual foreign perspective together they provide an enriching account of a national literary practice that has deep and often surprisingly complex roots in international culture *William Gibson* Tom Henthorne, 2011-07-29 William Gibson author of the cyberpunk classic Neuromancer 1984 is one today s most widely read science fiction writers This companion is meant both for general readers and for scholars interested in Gibson s oeuvre In addition to providing a literary and cultural context for works ranging from Gibson s first short story Fragments of a Hologram Rose 1977 to his recent bestselling novel Zero History 2010 the companion offers commentary on Gibson s subjects themes and approaches It also surveys existing scholarship on Gibson s work in an accessible way and provides an

extensive bibliography to facilitate further study of William Gibson's writing influence and place in the history of science fiction and in literature as a whole

Postmodern Studies, 2004 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures, 2006 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* Modern Language Association of America, 1987 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969 *Alternative Press Index*, 2001

Forthcoming Books

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Gothic-postmodernism Maria Beville, 2009 Being the first to outline the literary genre Gothic postmodernism this book articulates the psychological and philosophical implications of terror in postmodernist literature analogous to the terror of the Gothic novel uncovering the significance of postmodern recurrences of the Gothic and identifying new historical and philosophical aspects of the genre While many critics propose that the Gothic has been exhausted and that its significance is depleted by consumer society's obsession with instantaneous horror analyses of a number of terror based postmodernist novels here suggest that the Gothic is still very much animated in Gothic postmodernism These analyses observe the spectral characters doppelgangers hellish waste lands and the demonised or possessed that inhabit texts such as Paul Auster's *City of Glass* Salman Rushdie's *The Satanic Verses* and Bret Easton Ellis's *Lunar Park* However it is the deeper issue of the lingering emotion of terror as it relates to loss of reality and self and to death that is central to the study a notion of terror formulated from the theories of continental philosophers and contemporary cultural theorists With a firm emphasis on the sublime and the unrepresentable as fundamental to this experience of terror vital to the Gothic genre and central to the postmodern experience this study offers an insightful and concise definition of Gothic postmodernism It firmly argues that terror with all that it involves remains a connecting and potent link between the Gothic and postmodernism two modes of literature that together offer a unique voicing of the unspeakable terrors of postmodernity

Gothic Motifs in Stephen King's Work With Special Regard to Salem's Lot and The Shining Judith Schwickart, 2005-05-17 Seminar paper from the year 2004 in the subject English Language and Literature Studies Literature grade 1.0 University of Trier course Der englische Schauerroman language English abstract Stephen King is one of the most published contemporary authors He has written more than 50 novels and movie scripts some of them under the pseudonym of Richard Bachmann His stories deal with the supernatural with aliens or the abysses of the human mind Due to his topics his books are often regarded as trivial literature by many of his readers and also by people who have never read a single one of his books and who only judge him by his name But what these critics seem to miss is the fact that Stephen King has adapted many themes and motifs from highly regarded authors of classic Gothic fiction such as Horace Walpole Ann Radcliffe and Bram Stoker to mention just a few In each of Stephen King's books the reader can identify traces of classic Gothic fiction although the topics and settings are normally adapted to modern times Stephen King says of himself that most of my Stephen King's books have been derivative to some extent Bloom p 96 which is not surprising regarding his

educational background After studying English at the University of Maine Stephen King worked as a high school teacher although he did not get too much teaching practice due to the commercial success of his books Therefore it is not very surprising that Stephen King uses the sources he has become acquainted with during his studies He uses the motifs of Gothic novels in different ways and in many of his books In fact he says that what I Stephen King try to do is to pour new wine from old bottles Bloom p 96 What I would like to do in this term paper is to show some of the Gothic motifs Stephen King uses in his books and in what way he uses them For this purpose I have chosen two novels from Stephen King s earlier working period Salem s Lot and The Shining But before actually beginning the comparison between Stephen King s books and classic Gothic novels I will give an overview over the characteristic features of Gothic writing in order to enable the reader to identify the tradition Stephen King s writing stands in

Between Madness and Sanity: Gothic Elements in Charles Brockden Brown's "Somnambulism" Mario Nsonga, 2013-01-21 Seminar paper from the year 2012 in the subject American Studies Literature grade 1.7 Johannes Gutenberg University Mainz Department of English and Linguistics course Early American Short Narratives language English abstract Considered as one of the first American writers to produce American national literature Charles Brockden Brown belongs to the forefathers of the American Gothic Fiction and embodies the pioneer spirit of the American Short Story Although throughout the last decades intense and prolific research has been conducted about his life and works respectively Wieland and Edgar Huntly Brown s Somnambulism yet remains a relatively obscure and unexplored narrative The goal of this paper is to bring fourth its literary relevance within the context of the American Gothic Fiction by analyzing the occurrence narrative usage and effect of Gothic elements in Brown s fragment Somnambulism By doing so I will firstly give a short overview about its publishing history followed by a brief excursion to the definition of short story to underline that Brown s account is both short and Gothic story The definition of the Gothic Fiction describes the historical development of the Gothic story explaining its relevance in the American context and broaching Brown s political use of the Gothic mode Finally the main body of this paper will demonstrate the comprised gothic elements of the story exemplifying the constantly rising construction of horror through the lovelorn protagonist s sick double mental existence and the sinister description of his counterpart Nick Handyside

The Gothic Elements and Atmosphere in Charles Dickens' "Great Expectations". An Analysis Sabrina Rutner, 2015-10-22 Seminar paper from the year 2014 in the subject Didactics for the subject English Literature Works grade 1.7 University of Frankfurt Main language English abstract This paper seeks to analyze the two most dominating Gothic elements in Charles Dickens novel Great Expectations and their effect on the atmosphere and on the development of the main protagonist Pip From his earliest works Dickens has included elements of Gothic literary conventions into his novels Dickens used the rich atmospheric thematic and metaphorical repertoire of Gothic elements to entertain his readers and to utter social critique In his novels Dickens produces a scary menacing and mysterious atmosphere and similarly depicts the social problems of the haunted British

society Mighall 86 This is explicitly true for Dickens's novel Great Expectations In academic literature there have been diverse critical interpretations about Dickens's use of Gothic elements and their effect However it is still a growing field of academical research and only few Gothic elements of the novel Great Expectations are documented in detail To get an overview of the Gothic novel's genre the characteristic elements of Gothic novels will be introduced in brief These are the Gothic setting as well as supernatural and irrational elements To get an instrument for the analysis of the Gothic setting in Great Expectations the characteristics of the Gothic novel's setting will be introduced Then the atmospheric effects of the settings Satis House London and the misty marshes in Dickens Great Expectations will be analyzed in detail Also their influence on Pip's personal development will be examined Furthermore the repertoire of the supernatural and irrational elements in the Gothic novel will be presented In Great Expectations these Gothic elements are represented through Pip's dreams and hallucinations which also add to the haunting atmosphere and illustrate Pip's development In the end the most important findings of the paper will be summarized and further aspects of the topic will be pointed out Throughout the paper it will be shown that the Gothic elements in Great Expectations create a menacing and mysterious atmosphere and also illustrate and influence the personal development of Pip Literary Contexts in Novels: William Gibson's 'Neuromancer' ,

The house as Gothic element in Anglo-American fiction (18th - 20th century) David Ronneburg, 2005-10-17 Seminar paper from the year 2002 in the subject English Language and Literature Studies Literature grade 1.0 University of Leipzig Anglistik course The Gothic Inheritance language English abstract Diese in englischer Sprache verfasste Arbeit beschäftigt sich mit verschiedenen Erscheinungsformen und Funktionen in denen das Haus Motiv als gothic element in der Angloamerikanischen Literatur auftritt Zu diesem Zweck werden zahlreiche Prosatexte von Autoren wie F. H. Burnett A. C. Doyle B. Stoker C. Brontë C. Dickens D. du Maurier O. Wilde J. K. Rowling N. Hawthorne M. Twain W. Faulkner und C. P. Gilman auf das Haus Motiv hin untersucht analysiert und im Gothic Kontext interpretiert

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