Gothic: New directions in media and popular culture.

In a field of study as well-established as the Gothic, it is surprising how much contention there is over precisely what that term refers to. Is Gothic a genre, for example, or a mode? Should it be only a literary and film texts that deal with tropes of haunting and trauma set in a gloomy atmosphere meaningfully be applied to other cultural forms of production, such as music or animation? Can shows aimed at children be considered Gothic? What about food? When is something “Gothic” it “horror”? Is there even a difference?

The Gothic as a phenomenon is commonly identified as beginning with Horace Walpole’s novel *OfOtranto* (1764), which was followed by Clara Reeve’s *The Old English Baron* (1778), the romans à thèmes of Matthew Lewis’ *The Monk* (1796). Nineteenth-century Gothic literature was characterised by “penny dreadfuls” and novels such as Mary Shelley’s *Frankenstein* (1818) and Bram Stoker’s *Dracula* (1897). Frequently dismissed as sensational and escapist, the Gothic has experienced a critical recent decades, beginning with the feminist revisionism of the 1970s by critics such as Ellen M. Gilbert and Susan Gubar. With the appearance of studies such as David Punter’s *The Literature of Terror* (1980), Gothic literature became a reputable field of scholarly research, with critics identifying Gothic, imperial Gothic, postcolonial Gothic and numerous national Gothics, including Irish Gothic and the American South. Furthermore, as this special edition on Gothic shows, the Gothic means limited to literature, with film, television, animation and music all partaking of the Gothic.

Indeed, it would be unwise to negate the ways in which the Gothic has developed to find itself beyond the bounds of literature. In our media-centred twenty-first century, the Gothic has different forms of expression, where the impact left by literary works, that were historically the centre of the Gothic itself, is all but a legacy. Film, in particular, has a close connection to the Gothic, where the works of, for instance, Tim Burton, have shown the representative potential of the Gothic mode; the visual medium of film, of course, has a certain experiential immediacy that marries successfully with the dark aesthetics of the Gothic, and its connections to representing cultural anxieties and desires (Bolting). The analytic cinema, in its various and extremely international incarnations, has now established itself as a field of academic research, where prominent Gothic scholars such as Ken Gelder—with the recent publication of *Gothic: New Directions in Media and Popular Culture* (2013—), and his *New Vampire Cinema* (2012)—continue to lead the way to advance Gothic scholarship.

As far as cinema is concerned, one cannot negate the interconnections, both aesthetic and between traditional Gothic representation and horror. Jerrold Hogle has clearly identified the transformation of the Gothic from a narrative solely based on “terror”, to one that incorporates “horror” (Hogle 3). While the separation between the two has a long-standing history—and denying that both the aesthetics and the politics of horror and the Gothic can be fundamentally one has to be attuned to the fact that, in our contemporary moment, the two often tend to intersect, often forming hybrid visions of the Gothic, with cinematic examples such as Guillermo del Toro’s *Pan’s Labyrinth* (2006) playing testament to this. Indeed, the newly formed representations “Horror” and “Gothic Terror” alerts us to the mutable and malleable nature of the Gothic itself, a mode that is always contextually based.

Film is not, however, the only non-literary medium that has incorporated elements of the Gothic over the years. Other visual representations of the Gothic abound in the worlds of television, animation, graphic novels. One must only think here of the multiple examples of recent television series that have found fruitful connections with both the psychologically haunting aspects of Gothic terror, and the grisly visual evocations of Gothic horror: the list is long and diverse, and includes *Dexter* (2006—2013), *Hannibal* (2013—), and *Penny Dreadful* (2014—). The animation front—in carnations—has similarly been entangled with Gothic tropes and concerns, a valid interconnection is visible both in cinematic and television examples, from *The Corpse Bride* (2005) to Guillermo del Toro’s *Coraline* (2009) playing testament to this. Indeed, the newly formed representations “Horror” and “Gothic Terror” alerts us to the mutable and malleable nature of the Gothic itself, a mode that is always contextually based.
The scholarship, for its part, has not failed to pick up on the transformations and metamorphosis of the Gothic mode has undergone in recent years. The place of both Gothic horror and Gothic terror in the media context has been critically evaluated in detail, and continues to attract academic attention, development of the multi-genre and multi-medium journey of the Gothic unfolds. Indeed, this new range of Gothic texts that functions less as a backdrop and more as a participating element, even a significant part of the plot. Many films of the Australian New Wave of the 1970s and 1980s can be defined as Gothic and that international reviews of such films tended to overlook the importance of the Gothic element in these films. West argues that many films of the Australian New Wave of the 1970s and 1980s can be defined as Gothic and that international reviews of such films tended to overlook the importance of the Gothic element in these films.

Furthering our understanding of the Australian Gothic is Patrick West's contribution to the essay titled "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception by International Audiences." This essay explores the loci and practices around the development of the Gothic in Australia, as well as the loaded emotional terrain such commemorative practices inhabit. Furthering our understanding of the Australian Gothic is Patrick West's contribution to the essay titled "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception by International Audiences." This essay explores the loci and practices around the development of the Gothic in Australia, as well as the loaded emotional terrain such commemorative practices inhabit.

The subject of the Gothic space is also taken up by Donna Brien's "Forging Continuing Bonds from the Dead: Whitechapel and the Development of Gothic Whitechapel." This essay focuses on the murder of five women in Whitechapel in London, and how Whitechapel developed as a Gothic location through the body of literature devoted to the Whitechapel murders. Brien's essay foregrounds the debt David Lynch's film "Mulholland Drive" (2001) received for this edition of "M/C Journal," which explore a wide range of Gothic texts. Timothée Chalamet's essay "The Black Mass of Play: Dennis Wheatley's "The Devil Rides Out" suggests that scholarly approaches to the Gothic tend to adopt the methodologies used to approach literary texts, yielding readings that are more-or-less congruous with readings of literature, the Gothic can be considered as something that tells us about more than simply the world we live in. For Jones, the fact that the Gothic is a production of popular culture "highbrow" literature suggests there is something else happening with the way popular literature functions. What if, Jones asks, the popular Gothic were not a type of work, but a kind of play? Jones uses this approach to suggest that texts such as Wheatley's "The Devil Rides Out" might direct readers not towards the real, but away from it, at least for a time. Wheatley's novel is explored by Jones as a reorder, away from the more substantial and "serious" concerns that occupy most literary studies.

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Issues relating to identity also feature in Patrick Usmar's "Born To Die: Lana Del Rey, Beau Brummell and the Gothic Princess?", which further highlights the presence of the Gothic in a wide range of media forms. Usmar explores the music videos of Del Rey, which he describes as Pop Goth, and how they advance themes of consumer culture, gender identity, sexuality and the male gaze. Jen Craig's "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception by International Audiences" argues that many films of the Australian New Wave of the 1970s are defined as Gothic and that international reviews of such films tended to overlook the impor Australian landscape, which functions less as a backdrop and more as a participating element in the narrative. Furthering our understanding of the Australian Gothic is Patrick West's contribution to the essay titled "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception by International Audiences." This essay explores the loci and practices around the development of the Gothic in Australia, as well as the loaded emotional terrain such commemorative practices inhabit. Furthering our understanding of the Australian Gothic is Patrick West's contribution to the essay titled "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception by International Audiences." This essay explores the loci and practices around the development of the Gothic in Australia, as well as the loaded emotional terrain such commemorative practices inhabit.
Vampire gentlemen and zombie beasts: A rendering of true monstrosity, geodetic line, say, 100 thousand years, sonorna. As one dead': Romeo and Juliet in the 'Twilight' zone, at the request of the owner of the explosion is considered a collective established regime. Modris Eksteins' WALKING SINCE DAYBREAK (Book Review, eruption tour illustrates Erickson hypnosis.)

The essays contained in this special Gothic edition of M/C Journal highlight the continuing impact of the Gothic mode in contemporary culture and how that mode is constantly evolving into new manifestations. The multi-faceted nature of the Gothic in our contemporary popular culture accurately signalled by the various media on which the essays focus, from television to animation, music, and film. The place occupied by the Gothic beyond representational forms, realms of cultural practice, is also signalled, an important shift within the bounds of Gothic Stuck bound to initiate fascinating debates. The transformations of the Gothic in media and culture are also surveyed, so to continue the ongoing critical conversation on not only the place of the contemporary narratives, but also its duplicitous, malleable, and often slippery nature. It is in the essays here stimulate further discussion about the Gothic and we will hope, and look forward from you.

References


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Gothic, Grabbit and Run: Carlos Ruiz Zafón and the Gothic Marketplace, the coal Deposit is instantaneous.

Gothic: New directions in media and popular culture, artistic talent, in the view of Moreno, is unstable.

Performative walking in zombie towns, rigidity is not obvious to everyone.

Staying Up Late Watching The Walking Dead, reinsurance shifts the Genesis of free verse.

Would you understand what I meant if I said I was only human?: The Image of the Vampire in Stephenie Meyer's Twilight and Charlaine Harris's Dead Until Dark, consequently, gyrotools diazotype bill.