Acces PDF Dan Leno And The Limehouse Golem

Dan Leno And The Limehouse Golem | 9ae3b72e81ce9b70abd88acd70e2606d

Neo-Victorian Families
Folk Horror Revival: Field Studies - Second Edition
Chronicles of Old London
The Mini Rough Guide to London
Peter Ackroyd
Literature and The Contemporary Revolution
The Wiley Blackwell Companion to Contemporary British and Irish Literature
Monsters and Monstrosity
The Ethics and Aesthetics of Vulnerability in Contemporary British Fiction
On Murder
The House of Silk
English Topographies in Literature and Culture
Dimensions of Monstrosity in Contemporary Narratives
Differences in the Dark
Haunting and Spectrality in Neo-Victorian Fiction
Victimhood and Vulnerability in 21st Century Fiction
Literature and the Peripheral
City A Horror and a Beauty: The World of Peter Ackroyd's London
Novels
Aesthetics and Ideology in Contemporary Literature and Drama
The Encyclopedia of the Gothic
The Routledge Companion to Gothic Metafiction
and Myth in the Novels of Peter Ackroyd
My Words
Echo
Thus
Limehouse Nights
100 Must-read Prize-Winning Novels
Thomas De Quincey
The Oxford Companion to English Literature
People of Today 2017
The House of Doctor Dee
The Plato Papers
The Heroic Life of George Gissing,
Part II
Transgressing Women
Charlie Chaplin
The Clerkenwell Tales
Dan Leno and the Limehouse Golem
British Fiction of the 1990s
London Under Three Brothers
The Limehouse Golem

THE ENCYCLOPEDIA OF THE GOTHIC

"Well written and interesting [it is] a testament to the breadth and depth of knowledge about its central subject among the more than 130 contributing writers, and also among the three editors, each of whom is a significant figure in the field of gothic studies A reference work that's firmly rooted in and actively devoted to expressing the current state of academic scholarship about its area." New York Journal of Books "A substantial achievement.” Reference Reviews Comprehensive and wide-ranging, The Encyclopedia of the Gothic brings together over 200 newly-commissioned essays by leading scholars writing on all aspects of the Gothic as it is currently taught and researched, along with challenging insights into the development of the genre and its impact on contemporary culture. The A-Z entries provide comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. The volume’s approach is truly interdisciplinary, with essays by specialist international contributors whose expertise extends beyond Gothic literature to film, music, drama, art, and architecture. From Angels and American Gothic to Wilde and Witchcraft, The Encyclopedia of the Gothic is the definitive reference guide to all aspects of this strange and wondrous genre. The Wiley-Blackwell Encyclopedia of Literature is a comprehensive, scholarly, authoritative, and critical overview of literature and theory comprising individual titles covering key literary genres, periods, and sub-disciplines. Available both in print and online, this groundbreaking resource provides students, teachers, and researchers with cutting-edge scholarship in literature and literary studies.

A large number of people each year make their reading decisions on the basis of prizes like the Booker and Orange Guide to Fiction. This new title in the successful Must-Read series provides an overview of prize-winning fiction over the decades. With 100 titles fully featured and over 500 read-on recommendations, this unique survey of literature incorporates some of the finest contemporary fiction ever produced including Salman Rushdie's Children (Booker), Jonathan Coe's What a Carve Up (John Llewellyn Rhys), Andrea Levy's Small Island (Orange), Louis de Bernieres's Captain Corelli's Mandolin (Commonwealth Writers' Prize), Zadie Smith's White Teeth (Guardian First Book Award), Arundhati Roy's The God of Small Things (Booker). As well as Booker and Pulitzer prize-winners the book also finds room for those that have triumphed in less familiar prizes, such as the Betty Trask and the John Llewellyn Rhys. It looks at prize winners in certain genres such as crime and science fiction, as well as prize winners from other countries: the French Prix de Goncourt and the Australian Miles Franklin award. Because of the sheer range of prizes across countries and genres - this is a diverse and rich list that no bookworm would want to be without.

"For if once a man indulges himself in murder, very soon he comes to think little of robbing; and from robbing he comes next to drinking and Sabbath-breaking, and from that to incivility and procrastination" Thomas De Quincey's three essays 'On Murder Considered as One of the Fine Arts' centre on the notorious career of the murderer John Williams, who in 1811 brutally killed seven people in London's East End. De Quincey's response to Williams' attacks turns morality on its head, celebrating and coolly dissecting the art of murder and its perfections. Ranging from gruesomely vivid reportage and brilliantly funny satiric high jinks to penetrating literary and aesthetic criticism, the essays had a remarkable impact on crime, terror, and detective fiction, as well as on the rise of nineteenth-century decadence. The volume also contains De Quincey's best-known piece of literary criticism, 'On the Knocking at the Gate in Macbeth', and his finest tale of terror, 'The Avenger', a disturbing exploration of violence, vigilantism, and religious persecution.

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

English Topographies in Literature and Culture takes a spatial approach to the study of English culture, focussing on writing landscapes, London psychogeography, heritage discourses, urban planning and idiosyncratic spatial practices such as suburban gardening. Space thus emerges as both political and shaped by affect.

Discover one of the world's most fascinating and historic cities through 30 dramatic true stories spanning the rich history of London. Author Kevin Jackson takes readers through more than 2,000
years of British history with exciting essays on topics such as London's origins, Richard the Lion-Hearted, Geoffrey Chaucer, Henry V, Shakespeare, Queen Victoria, Jack the Ripper, Charles Dickens, Oscar Wilde, the Beatles, and more. In addition, guided walking tours of London's historic neighborhoods, illustrated with color photographs and period maps, take readers to the places where history really happened.

Established in 1982, People of Today annually recognises over 20,000 individuals who are positively influencing Britain and inspiring others through their achievements and leadership. Entry is by invitation only. The objective criteria for inclusion and removal are strictly maintained, ensuring it is the only publication of its type whose membership accurately reflects people of influence today. Expert nomination panels guarantee People of Today is uniquely current and trusted and encompasses over 40 sectors, from academia, law and business to charity, sport and the arts.

Rapier-sharp, witty, intriguing, and mysterious: a new novel from Peter Ackroyd set in the London of the 1960s. Three Brothers follows the fortunes of Harry, Daniel, and Sam Hanway, a trio of brothers born on a postwar council estate in Camden Town. Marked from the start by curious coincidence, each boy is forced to make his own way in the world—a world of dodgy deals and big business, of criminal gangs and crooked landlords, of newspaper magnates, backbiters, and petty thieves. London is the backdrop and the connecting fabric of these three lives, reinforcing Ackroyd's grand theme that place and history create, surround and engulf us. From bustling, cut-throat Fleet Street to hallowed London publishing houses, from the wealth and corruption of Chelsea to the smoky shadows of Limehouse and Hackney, this is an exploration of the city, peering down its streets, riding on its underground, and drinking in its pubs and clubs. Everything is possible—not only in the new freedom of the 1960s but also in London's timeless past.

A new and revised edition of the seminal tome Folk Horror Revival: Field Studies. A collection of essays, interviews and artwork by a host of talents exploring the weird fields of folk horror, urban wyrd and other strange edges. Contributors include Robin Hardy, Ronald Hutton, Alan Lee, Philip Pullman, Thomas Ligotti, Kim Newman, Adam Scovell, Gary Lachman, Susan Cooper and a whole host of other intriguing and vastly talented souls. An indispensable companion for all explorers of the strange cinematic, televisial, literary and folkloric realms. This edition contains numerous extra interviews and essays as well as updating some information and presented with improved design. 100% of all sales profits of this book are charitably donated at quarterly intervals to The Wildlife Trusts.

Interweaving psychoanalysis, gender and cultural studies, and postmodern theories of geopolitics, this study of the monster in contemporary narratives demonstrates that the monster (and monstrosity) is largely a cultural and ideological production. Figures such as the serial-killer, the monstrous child, deformed bodies and spatially-influenced monstrosity will be considered through analyses of texts by Peter Ackroyd, Bret Easton Ellis, and Angela Carter (among others). The conclusion proposes that language itself becomes monstrous when it attempts, and fails, to articulate the monster.

Providing detailed analysis of the recurrent structural and thematic traits in Peter Ackroyd's first nine novels, this work sets out to show how they grow out of the tension created by two apparently contradictory tendencies. These are, on the one hand, the metafictional tendency to blur the boundaries between story-telling and history, to enhance the linguistic component of writing, and to underline the constructedness of the world created in a way that aligns Ackroyd with other postmodernist writers of historiographic metafiction; and on the other, the attempt to achieve mythical closure, expressed, for example, in Ackroyd's fictional treatment of London as a mystic centre of power. This mythical element evinces the influence of high modernists such as Ezra Pound and T.S. Eliot, and links Ackroyd's work to transition-to-postmodern writers such as Lawrence Durrell, Maureen Duffy, Doris Lessing and John Fowles.

In Revolution, Peter Ackroyd takes readers from William of Orange’s accession following the Glorious Revolution to the Regency, when the flamboyant Prince of Wales ruled in the stead of his mad father, George III, and England was—again—at war with France, a war that would end with the defeat of Napoleon at Waterloo. Later Stuart and Georgian England marked the creation of the great pillars of the English state. The Bank of England was founded, as was the stock exchange; the Church of England was fully established as the guardian of the spiritual life of the nation, and parliament became the sovereign body of the nation with responsibilities and duties far beyond those of the monarch. It was a revolutionary era in English letters, too, a time in which newspapers first flourished and the English novel was born. It was an era in which coffee houses and playhouses boomed, gin flowed freely, and in which shops, as we know them today, began to proliferate in towns and villages. But it was also a time of extraordinary and unprecedented technological innovation, which saw England utterly and irrevocably transformed from a country of blue skies and farmland to one of soot and steel and coal.

Tracing representations of re-imagined Victorian families in literature, film and television, and social discourse, this collection, the second volume in Rodopi's Neo-Victorian Series, analyses the historical trajectory of persistent but increasingly contested cultural myths that coalesce around the heterosexual couple and nuclear family as the supposed 'normative' foundation of communities and nations, past and present. It sheds new light on the significance of families as a source of fluctuating cultural capital, deployed in diverse arenas from political debates, social policy and identity politics to equal rights activism, and analyses how residual as well as emergent ideologies of family are mediated and critiqued by contemporary arts and popular culture. This
volume will be of interest to researchers and students of neo-Victorian studies, as well as scholars in contemporary literature and film studies, cultural studies and the history of the family. Situating the nineteenth-century family both as a site of debilitating trauma and the means of ethical resistance against multivalent forms of oppression, neo-Victorian texts display a fascinating proliferation of alternative family models, albeit overshadowed by the apparent recalcitrance of familial ideologies to the same historical changes neo-Victorianism reflects and seeks to promote within the cultural imaginary.

This novel centres on the famous 16th-century alchemist and astrologer John Dee. Reputedly a black magician, he was imprisoned by Queen Mary for allegedly attempting to kill her through sorcery. When Matthew Palmer inherits an old house in Clerkenwell, he feels that he has become part of its past.

In this vividly descriptive short study, Peter Ackroyd tunnels down through the geological layers of London, meeting the creatures that dwell in darkness and excavating the lore and mythology beneath the surface. There is a Bronze Age trackway below the Isle of Dogs, Anglo-Saxon graves rest under St. Pauls, and the monastery of Whitefriars lies beneath Fleet Street. To go under London is to penetrate history, and Ackroyd’s book is filled with the stories unique to this underworld: the hydraulic device used to lower bodies into the catacombs in Kensal Green cemetery; the door in the plinth of the statue of Boadicea on Westminster Bridge that leads to a huge tunnel packed with cables for gas, water, and telephone; the sulphurous fumes on the Underground’s Metropolitan Line. Highly imaginative and delightfully entertaining, London Under is Ackroyd at his best.

Editors Jean-Michel Ganteau and Susana Onega have assembled a volume which addresses the relationship between trauma and ethics, and moves one step further to engage with vulnerability studies in their relation to literature and literary form. It consists of an introduction and of twelve articles written by specialists from various European countries and includes an interview with US novelist Jayne Anne Phillips, conducted by her translator into French, Marc Amfreville, addressing her latest novel, Quiet Dell, through the victimhood-vulnerability prism. The corpus of primary sources on which the volume is based draws on various literary backgrounds in English, from Britain to India, through the USA. The editors draw on material from the ethics of alterity, trauma studies and the ethics of vulnerability in line with the work of moral philosophers like Emmanuel Levinas, as well as with a more recent and challenging tradition of continental thinkers, virtually unknown so far in the English-speaking world, represented by Guillaume Le Blanc, Nathalie Maillard, and Corinne Pelluchon, among others. Yet another related line of thought followed in the volume is that represented by feminist critics like Catriona McKenzie, Wendy Rogers and Susan Dodds.

The 1990s proved to be a particularly rich and fascinating period for British fiction. This book presents a fresh perspective on the diverse writings that appeared over the decade, bringing together leading academics in the field. British Fiction of the 1990s: traces the concerns that emerged as central to 1990s fiction, in sections on millennial anxieties, identity politics, the relationship between the contemporary and the historical, and representations of contemporary space offers distinctive new readings of the most important novelists of the period, including Martin Amis, Beryl Bainbridge, Pat Barker, Julian Barnes, A.S. Byatt, Hanif Kureishi, Ian McEwan, Iain Sinclair, Zadie Smith and Jeanette Winterson shows how British fiction engages with major cultural debates of the time, such as the concern with representing various identities and cultural groups, or theories of ‘the end of history’ discusses 1990s fiction in relation to broader literary and critical theories, including postmodernism, post-feminism and postcolonialism. Together the essays highlight the ways in which the writing of the 1990s represents a development of the themes and styles of the post-war novel generally, yet displays a range of characteristics distinct to the decade.

At the end of the century, much criticism has become devoted to ‘last things’: the end of history, the end of the subject, the end of the novel, the end, even, of the end. Literature and the Contemporary, in contrast, aims to provide through twelve essays evidence of the way in which the literature of the 1990s is constantly engaging in questions of memory and history and the representation of time in the present day. The essays in the book survey theories of temporality from various cultural and philosophical standpoints, and represent critics writing from feminist, postcolonial and ‘queer’ perspectives discussing literature in ‘our time’. The collection addresses such central issues as the politics of memory, colonial legacies, women’s time, racial and sexual identities in the 1990s, and covers a wide range of contemporary authors, works and issues, some of which are treated for the first time. Among the contemporary works discussed are the prize-winning books Graham Swift’s Last Orders, Anne Michaels’ Fugitive Pieces, and Jane Smiley’s A Thousand Acres. While discussing some of the most significant novels of the 1990s, this collection also offers a diverse yet cohesive critique of the millennial leanings of much ‘postmodernist’ criticism, which it argues should be replaced by more variously nuanced engagements with literature and the contemporary.

In a wide ranging series of introductory essays written by some of the leading figures in the field, this essential guide explores the world of Gothic in all its myriad forms throughout the mid-eighteenth Century to the internet age. The Routledge Companion to Gothic includes discussion on: the history of Gothic gothic throughout the English-speaking world i.e. London and USA as well as the postcolonial landscapes of Australia, Canada and the Indian subcontinent key themes and concepts ranging from hauntings and the uncanny; Gothic femininities and queer Gothic gothic in the modern world, from youth to graphic novels and films. With ideas for further reading, this book is one of the most comprehensive and up-to-date guides on the diverse and murky world of the gothic in literature, film and culture.
In this novel the light and the dark sides of 19th-century London flow into each other, attracting the attention of famous names such as Marx and Gissing, but also of less well-known characters, who play a significant role in a tale that is a mixture of fable, adventure and Gothic comedy.

Cities have always been defined by their centrality. But literature demonstrates that their diverse peripheries define them, too: from suburbs to slums, rubbish dumps to nightclubs and entire failed cities. The contributors to this collection explore literary urban peripheries through readings of literature from four continents and numerous cities.

The ongoing critical fascination with Thomas De Quincey and the burgeoning recognition of the centrality of his writings to the Romantic age and beyond necessitates a critical examination of De Quincey. In this spirit, ten of the top De Quincey scholars in the world have come together in this volume to engage directly with the immense amount of new information to be published on De Quincey in the past two decades. The book features wide-ranging and incisive assessments of De Quincey as essayist, addict, economist, subversive, biographer, autobiographer, aesthete, innovator, hedonist, and much else.

Now a major motion picture A literary star returns with an addictive tale of murder in Victorian London. Peter Ackroyd is "our most exciting and original writer one of the few English writers of his generation who will be read in a hundred years' time." -- The Sunday Times (London) Without a doubt, Peter Ackroyd's breakout book. It has all the erudition and literary brilliance we expect of Ackroyd, yet it is as vivid, scary, and spellbinding as the best of Edgar Allan Poe. The year is 1880, the setting London's poor and dangerous Limehouse district, home to immigrants and criminals. A series of brutal murders has occurred, and, as Ackroyd leads us down London's dark streets, the sense of time and place becomes overwhelmingly immediate and real. We experience the sights and sounds of the English music halls, smell the smells of London slums, hear the hooves of horses on the cobblestone streets, and attend the trial of Elizabeth Cree, a woman accused of poisoning her husband but who may be the one person who knows the truth about the murders. The wonderfully rhythmic shifting of focus from trial to back alleys, where we come upon George Gissing, author of New Grub Street, and even Karl Marx, gives the story a tremendous depth and resonance beyond its page-turning thriller plot. Peter Ackroyd has once again confirmed his place as one of the great writers of our time. Previously published as The Trial Of Elizabeth Cree.

A brief yet definitive new biography of one of film's greatest legends: perfect for readers who want to know more about the iconic star but who don't want to commit to a lengthy work. He was the very first icon of the silver screen and is one of the most recognizable films of the 1920s and 1930s, even a hundred years after his first film. But what of the man behind the moustache? Peter Ackroyd's new biography turns the spotlight on Chaplin's life as well as his work, from his humble theatrical beginnings to winning an honorary Academy Award. Everything is here, from the glamar of his golden age to the murky scandals of the 1940s and eventual exile to Switzerland. There are charming anecdotes along the way: playing the violin in a New York hotel room to mask the sound of Stan Laurel frying pork chops and long Hollywood lunches with Mary Pickford and Douglas Fairbanks Jr. This masterful brief biography offers fresh revelations about one of the most familiar faces of the last century and brings the Little Tramp vividly to life.

The Oxford Companion to English Literature has long been established as the leading reference resource for students, teachers, scholars, and general readers of English literature. It provides unrivalled coverage of all aspects of English literature - from writers, their works, and the historical and cultural context in which they wrote, to critics, literary theory, and allusions. For the seventh edition, the Companion has been thoroughly revised and updated to meet the needs and concerns of today's students and general readers. Over 1,000 new entries have been added, ranging from new writers - Chimamanda Ngozi Adichie, Patrick Marber, David Mitchell, Arundhati Roy - to increased coverage of writers and literary movements from around the world. Coverage of American literature has been substantially increased, with new entries on writers such as Cormac McCarthy and Amy Tan and on movements and publications. Contextual and historical coverage has also been expanded, with new entries on European history and culture, post-colonial literature, as well as writers and literary movements from around the world that have influenced English literature. The Companion has always been a quick and dependable source of reference for students, and the new edition confirms its pre-eminent role as the go-to resource of first choice. All entries have been reviewed, and details of new works, biographies, and criticism have been brought right up to date. So also has coverage of the themes, approaches and concepts encountered by students today, from terms to articles on literary theory and theorists. There is increased coverage of writers from around the world, as well as from Ireland, Scotland, and Wales, and of contextual topics, including film and television, music, and art. Cross-referencing has been thoroughly updated, with stronger linking from writers to thematic and conceptual entries. Meanwhile coverage of popular genres such as children's literature, science fiction, biography, reportage, crime fiction, fantasy or travel literature has been increased substantially, with new entries on writers from Philip Pullman to Anne Frank and from Anaïs Nin to Douglas Adams. The seventh edition of this classic Companion - now under the editorship of Dinah Birch, assisted by a team of 28 distinguished associate editors, and over 150 contributors - ensures that it retains its status as the most authoritative, informative, and accessible guide to literature available.
fiction, and the influence of globalization on British and Irish Literature. Written in four parts, The Wiley Blackwell Companion to Contemporary British and Irish Literature includes comprehensive examinations of individual authors, as well as a variety of themes that have come to define the contemporary period: ethnicity, gender, nationality, and more. A thorough guide to the main figures and concepts in contemporary literature from Britain and Ireland, this two-volume set: Includes studies of notable figures such as Seamus Heaney and Angela Carter, as well as more recently influential writers such as Zadie Smith and Sarah Waters. Covers topics such as LGBT fiction, androgyny in contemporary British Literature, and post-Troubles Northern Irish Fiction Features a broad range of writers and topics covered by distinguished academics Includes an analysis of the interplay between individual authors and the major themes of the day, and whether an examination of the latter enables us to appreciate the former. The Wiley Blackwell Companion to Contemporary British and Irish Literature provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature.

In Differences in the Dark, Michael T. Gilmore explores the divergent streams of American and British culture through each country’s favorite medium: film and drama, respectively. An original cross-cultural study, this book shows the place of the movies in the country of reinvented lives and wide-open spaces, as contrasted with the disciplined traditions of the stage rigorously followed by actors and directors and British notions of class and collective memory.

A reading of Ackroyd that maps the influence of his historical and fiction writings on one another

From the foremost contemporary chronicler of London’s history, a suspenseful novel that ingeniously draws on Chaucer’s The Canterbury Tales to recreate the city’s 14th century religious and political intrigues. London, 1399. Sister Clarice, a nun born below Clerkenwell convent, is predicting the death of King Richard II and the demise of the Church. Her visions can be dismissed as madness, until she accurately foretells a series of terrorist explosions. What is the role of the apocalyptic Predestined Men? And the clandestine Dominus? And what powers, ultimately, will prevail? In Peter Ackroyd’s deft and surprising narrative, The Miller, the Prioress, the Wife of Bath and other characters from Canterbury Tales pursue these mysteries through a pungently vivid medieval London.

Every culture knows the phenomenon of monsters, terrifying creatures that represent complete alterity and challenge every basic notion of self and identity within a cultural paradigm. In Latin and Greek culture, the monster was created as a marvel, appearing as something which, like transgression itself, did not belong to the assumed natural order of things. Therefore, it could only be created by a divinity responsible for its creation, composition, goals and stability, but it was triggered by some in- or non-human action performed by humans. The identification of something as monstrous denotes its place outside and beyond social norms and values. The monster-evoking transgression is most often indistinguishable from reactions to the experience of otherness, merging the limits of humanity with the limits of a given culture. The topic entails a large intersection among the cultural domains of law, literature, philosophy, anthropology, and technology. Monstrosity has indeed become a necessary condition of our existence in the 21st century: it serves as a representation of change itself. In the process of analysis there are three theoretical approaches: psychoanalytical, representational, ontological. The volume therefore aims at examining the concept of monstrosity from three main perspectives: technophobic, xenophobic, superdystopia. Today’s globalized world is shaped in the unprecedented phenomenon of international migration. The resistance to this phenomenon causes the demonization of the Other, seen as the antagonist and the monster. The monster becomes therefore the ethnic Other, the alien. To reach this new perspective on monstrosity we must start by examining the many facets of monstrosity, also diachronically: from the philological origin of the term to the Roman and classical viewpoint, from the Renaissance medical perspective to the religious background, from the new filmic exploitations in the 20th and 21st centuries to the very recent ethnological and anthropological points of view, to the latest technological perspective, dealing with artificial intelligence.

From the imagination of one of the most brilliant writers of our time and bestselling author of The Life of Thomas More, a novel that playfully imagines how the “modern” era might appear to a thinker seventeen centuries hence. At the turn of the 38th century, London’s greatest orator, Plato, is known for his lectures on the long, tumultuous history of his now tranquil city. Plato focuses on the obscure and confusing era that began in A.D. 1500, the Age of Mouldwarp. His subjects include Sigmund Freud’s comic masterpiece "Jokes and Their Relation to the Subconscious," and Charles D.’s greatest novel, "The Origin of Species." He explores the rituals of Mouldwarp, and the later cult of webs and nets that enslaved the population. By the end of his lecture series, however, Plato has been drawn closer to the subject of his fascination than he could ever have anticipated. At once funny and erudite, The Plato Papers is a smart and entertaining look at how the future is imagined, the present absorbed, and the past misrepresented.

This book visits vulnerability in contemporary British fiction, considering vulnerability in its relation to poetics, politics, ethics, and trauma. Vulnerability and risk have become central issues in contemporary culture, and artistic productions have increasingly made it their responsibility to evoke various types of vulnerabilities, from individual fragilities to economic and political forms of precariousness and dispossession. Informed by trauma studies and the ethics of literature, this book addresses such issues by focusing on the literary evocations of vulnerability and analyzing various aspects of vulnerable form as represented and performed in British narratives, from contemporary classics by Peter Ackroyd, Pat Barker, Anne Enright, Ian McEwan, and Jeanette Winterson, to less canonical texts by Nina Allan, Jon McGregor, and N. Royle. Chapters on romance, elegy, the ghost story, and the state-of-the-nation novel draw on a variety of theoretical approaches from the fields of trauma studies, affect theory, the ethics of alterity, the ethics of care, and the ethics of vulnerability, among others. Showcasing how the contemporary novel is the
privileged site of the expression and performance of vulnerability and vulnerable form, the volume broaches a poetics of vulnerability based on categories such as testimony, loss, unknowing, temporal disarray, and performance. On top of providing a book-length evocation of contemporary fictions of vulnerability and vulnerable form, this volume contributes significantly to considerations of the importance of Trauma Studies to Contemporary Literature.

Peter Ackroyd is one of the foremost contemporary British “London writers”. He focuses on the capital, its history, development and identity, both in his fiction and non-fiction. The London of his novels is thus a highly idiosyncratic construct which reflects and derives from its author’s ideas about the actual city’s nature as well as his concept of the English literary sensibility in general as he outlines them in his lectures and historical and literary studies. It is an exceptionally heterogeneous city of enormous diversity and richness of human experience, moods and emotion, of actions and events, and also of the tools through which these are (re)presented and reenacted. According to Ackroyd, this heterogeneity mostly originates outside the sites and domains of the established or mainstream cultural production and social norms and conventions, particularly in occult practices, subversive acts and the plotting of radical individuals or groups, criminal and fraudulent activities of various kinds, dubious scientific experiments, and the popular dramatic forms of ritual and entertainment whose permanent encounters with and contesting of the officially approved and prescribed forms instigate the city’s vitalising energy for dynamic change and spiritual renewal. This book presents the world of Ackroyd’s London novels as a distinct chronotope determined by specific spatial and temporal properties and their mutual interconnectedness. Although such a concept of urban space in its essence defies categorisation, the book is thematically organised around six defining aspects of the city as Ackroyd identifies them: the relationship between its past and present, its uncanny manifestations, its felonious tendencies, its inhabitants’ psychogeographic and antiquarian strategies, its theatricality, and its inherently literary character.

Peter Ackroyd: The Ludic and Labyrinthine Text offers the reader the first major critical study in English of one of Britain’s most inventive, playful and significant writers of the twentieth century. This study playfully, yet rigorously engages with these aspects of literary stylistics and personal and national identity so important in Ackroyd’s work. Rejecting the postmodern label previously attached to the author, Gibson and Wolfreys provide a consideration of all Ackroyd’s writing to date, from his poetry and critical thought, to his novels and biographies, offering an indispensable account to anyone interested in Ackroyd and the condition of the novel at the end of the twentieth century.

Exploring the pervasive presence of the Victorian past in contemporary culture, these essays use the trope of haunting and spectrality as a critical tool with which to consider neo-Victorian works, as well as our ongoing fascination with the Victorians, combining original readings of well-known novels with engaging analyses of lesser-known works.

Transgressing Women focuses on the literary and cinematic representation of female characters in contemporary noir thrillers. The book argues that as the genre has grown, expanded and been subverted since its initial conception, along with the changing definition of gender, the representation of a female character has also inevitably gone through some dramatic changes. So, the book asks some important questions: What links the female characters in canonical noir to their contemporary counterparts? Is gender division still relevant in a text that transgresses gender boundaries? What happens when it is the human body itself that betrays the traditional definition or constitution of a human being? While many have written about the male protagonists and the femmes fatales in the noir genre, little attention has been given to the ‘other’ female characters who inhabit the noir world and are transgressors themselves. The main concern of the book is to trace the transgressive female characters in contemporary noir thrillers – both novels and films – by engaging itself with some of the most topical debates within both (post)feminist and postmodernist theories. The book is structured around two key concepts – space and the body. These temporal and spatial indicators are central in contemporary cultural theories such as postmodernism and post-feminism, along with other theorizations of gender and the noir genre. This means that the analysis is drawn from the classical noir examples and will then arrive at the neo-noir sub-genre, and then will move on to the most recent phenomenon in the genre, ‘future noir’.

The Mini Rough Guide to London is the ultimate pocket guide to one of the world’s most exhilarating cities. There are concise accounts of every major attraction, from Trafalgar Square and the great museums, right out to Greenwich, Kew and even Windsor. Comprehensive maps allow for quick reference and include locations of museums, galleries, churches and other attractions.

The conviction that the development and promotion of the arts, humanities and culture through the study of literature and the aesthetic are the fundamental constituents of any progress in society is at the heart of this volume. The essays gathered here explore the role of the imagination and aesthetic awareness in an age when the corporatization of knowledge is in the process of transforming literary studies, and political commitment is in danger of disappearing behind a supposedly post-ideological late-capitalist consensus. The main focus of the volume is the mutual implication of aesthetics and ideology and the status and value of different types of art within the political arena. Challenging issues in contemporary aesthetics are examined within the wider framework of current debates on the disappearance of the real, the crisis in representation, and the use of new media. The wide range of examples collected here, stretching from experimental poetry in post-war Germany, political commitment in twentieth-century French theatre, and countercultural Romanian theatre under Ceausescu, to Neo-Victorian fiction, Verbatim theatre in the UK, and political theatre for the masses in Estonia, vouchsafe unique insights into the intersection of aesthetics and ideology and the practical consequences thereof. As such, the volume opens up a space for a meaningful engagement with authentic forms of art from inside and outside the Angloisphere, and, ultimately, uses these examples as a platform from which to imagine some form of “aesthetics”, representing an ideal union of aesthetics and ideology. This concept, first coined by the French philosopher Philippe Lacoue-Labarte, will prove to be relevant both within
the parameters of the examples discussed here, but also beyond, for the contributors to this volume are unanimous in refusing to believe that aesthetics and ideology can exist one without the other, and in recognizing the centrality of ethics in any discussion of these notions.

This ambitious three-volume biography on Gissing examines both his life and writing both chronologically and in close detail. Part II assesses the period of Gissing’s greatest authorial triumphs. His most critically acclaimed works, The Nether World (1889), New Grub Street (1891) and The Odd Women (1893) date from this time.

For the first time in its one-hundred-and-twenty-five-year history, the Arthur Conan Doyle Estate has authorized a new Sherlock Holmes novel. Once again, THE GAME’S AFOOT London, 1890. 221B Baker St. A fine art dealer named Edmund Carstairs visits Sherlock Holmes and Dr John Watson to beg for their help. He is being menaced by a strange man in a flat cap - a wanted criminal who seems to have followed him all the way from America. In the days that follow, his home is robbed, his family is threatened. And then the first murder takes place. Almost unwillingly, Holmes and Watson find themselves being drawn ever deeper into an international conspiracy connected to the teeming criminal underworld of Boston, the gaslit streets of London, opium dens and much, much more. And as they dig, they begin to hear the whispered phrase-the House of Silk-a mysterious entity that connects the highest levels of government to the deepest depths of criminality. Holmes begins to fear that he has uncovered a conspiracy that threatens to tear apart the very fabric of society. The Arthur Conan Doyle Estate chose the celebrated, #1 New York Times bestselling author Anthony Horowitz to write The House of Silk because of his proven ability to tell a transfixing story and for his passion for all things Holmes. Destined to become an instant classic, The House of Silk brings Sherlock Holmes back with all the nuance, pacing, and almost superhuman powers of analysis and deduction that made him the world's greatest detective, in a case depicting events too shocking, too monstrous to ever appear in print until now.

Copyright code: 9ae3b7e81ce9b70abd88acd70e2606d