

Spectral America Phantoms And The National Imagination

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Jeffrey Andrew Weinstock (born January 24, 1970) is an American literature, film, and media scholar who has been teaching in the Department of English Language and Literature at Central Michigan University since 2001. He has authored or edited twenty-four books and a range of articles focusing on the American Gothic tradition, monsters, cult film and television, popular culture, weird fiction ...

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Collection of scholarly essays on the wildly popular Comedy Central show.

From vampires and demons to ghosts and zombies, interest in monsters in literature, film, and popular culture has never been stronger. This concise Encyclopedia provides scholars and students with a comprehensive and authoritative A-Z of monsters throughout the ages. It is the first major reference book on monsters for the scholarly market. Over 200 entries written by experts in the field are accompanied by an overview introduction by the editor. Generic entries such as 'ghost' and 'vampire' are cross-listed with important specific manifestations of that monster. In addition to monsters appearing in English-language literature and film, the Encyclopedia also includes significant monsters in Spanish, French, Italian, German, Russian, Indian, Chinese, Japanese, African and Middle Eastern traditions. Alphabetically organized, the entries each feature suggestions for further reading. The Ashgate Encyclopedia of Literary and Cinematic Monsters is an invaluable resource for all students and scholars and an essential addition to library reference shelves.

Describes more than one hundred haunted sites and the ghosts that supposedly frequent them

Tim Burton has had a massive impact on twentieth and twenty-first century culture through his films, art, and writings. This book examines how his aesthetics, influences, and themes reflect the shifting social expectations in American culture by tracing his Burton's move from a peripheral figure in the 1980s to the center of Hollywood filmmaking.

Ghosts, spirits, and specters have played important roles in narratives throughout history and across nations and cultures. A watershed moment for this area of study was the publication of Derrida's *Specters of Marx* in 1993, marking the inauguration of a "spectral turn" in cultural criticism. Gathering together the most compelling texts of the past twenty years, the editors transform the field of spectral studies with this first ever reader, employing the ghost as an analytical and methodological tool. The *Spectralities Reader* takes ghosts and haunting on their own terms, as wide-ranging phenomena that are not conscripted to a single aesthetic genre or style. Divided into six thematically discreet sections, the reader covers issues of philosophy, politics, media, spatiality, subject formation (gender, race and sexuality), and historiography. It anthologizes the previously published work of theoretical heavyweights from different disciplinary and cultural backgrounds, such as Jacques Derrida, Gayatri Spivak, and Giorgio Agamben, alongside work by literary and cultural historians such as Jeffrey Sconce and Roger Luckhurst.

Over the last decades, studies on cultural memory have taken a »spectral turn« and have explored the potential of haunting metaphors for addressing past instances of violence that affect present cultural realities. This book contributes to the discussions on haunting by enquiring into its culturally and historically located modality: the emergence of the figure of the Jewish ghost in contemporary Polish popular culture, literature and critical art. Gathering contributions from an interdisciplinary group of scholars, it locates this new interest in Jewish ghosts on the map of other Polish (and Jewish) ghostologies and seeks to explore their cultural and political functions in the Polish post-Holocaust imaginaire.

Within just a few years, *The Rocky Horror Picture Show* grew from an oddball musical to a celebrated cinematic experience of midnight features and outrageous audience participation. This study tells the extraordinary story of the film from initial reception to eventual cult status. Uncovering the film's non-conformist sexual politics and glam-rock attitude, this volume explores its emphasis on the theatrical body (tattooed, cross-gendered, flamboyant), and its defiant queering of cinema history.

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The imagined ghosts of Native Americans have been an important element of colonial fantasy in North America ever since European settlements were established in the seventeenth century. Native burial grounds and Native ghosts have long played a role in both regional and local folklore and in the national literature of the United States and Canada, as settlers struggled to create a new identity for themselves that melded their European heritage with their new, North American frontier surroundings. In this interdisciplinary volume, Colleen E. Boyd and Coll Thrush bring together scholars from a variety of fields to discuss this North American fascination with "the phantom Native American." "Phantom Past, Indigenous Presence" explores the importance of ancestral spirits and historic places in Indigenous and settler communities as they relate to territory and history--in particular cultural, political, social, historical, and environmental contexts. From examinations of how individuals reacted to historical cases of "hauntings," to how Native phantoms have functioned in the literature of North Americans, to interdisciplinary studies of how such beliefs and narratives allowed European settlers and Indigenous people to make sense of the legacies of colonialism and conquest, these essays show how the past and the present are intertwined through these stories.

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