The Haunted Screen Ghosts in Literature and Film

LEE KOVACS

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VM Jensen

The Haunted Screen Ghosts In Literature And Film:

The Haunted Screen Lee Kovacs,1999 While ghosts often inhabit films and literature devoted to the horror genre a group of literature based films from the 1930s and 1940s presents more human and romantic apparitions. These films provide the underpinnings for many of the gentle supernatural films of the 1990s Tracing the links between specters as diverse as Rex Harrison's Captain Gregg and Patrick Swazye's Sam Wheat the text presents the evolution of the cinematic literary ghost from classic Gothic to the psychological sociological and political ideologies of today Included are analyses of the literary and film versions of classic ghost stories Wuthering Heights The Ghost and Mrs Muir Portrait of Jennie Letter from an Unknown Woman The Uninvited Liliom and Our Town as well as interpretations of modern films not based on literary works that show the influence of these predecessors Ghost and Truly Madly Deeply The text includes stills a bibliography and an index

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spectral turn of the early 1990s which saw ghosts and haunting conjured as compelling analytical and methodological tools across the humanities and social sciences Surveying the past twenty years from an interdisciplinary and cross cultural perspective the Reader displays the wide range of concerns spectrality in its diverse elaborations has been called upon to elucidate The disjunctions produced by globalization the ungraspable quality of modern media the convolutions of subject formation in terms of gender race and sexuality the elusiveness of spaces and places and the lingering presences and absences of memory and history have all been reconceived by way of the spectral A primer for the wide readership engaged with cultural interpretations of ghosts and haunting that go beyond the confines of the fictional and supernatural The Spectralities Reader includes twenty five groundbreaking texts by prominent contemporary thinkers from Jacques Derrida and Gayatri Spivak to Avery Gordon and Arjun Appadurai as well as a general introduction and six section introductions by Spectral America Jeffrey Andrew Weinstock, 2004 From essays about the Salem witch trials to literary uses the editors of ghosts by Twain Wharton and Bierce to the cinematic blockbuster The Sixth Sense this book is the first to survey the importance of ghosts and hauntings in American culture across time From the Puritans conviction that a thousand preternatural beings appear every day before our eyes to today s resurgence of spirits in fiction and film the culture of the United States has been obsessed with ghosts In each generation these phantoms in popular culture reflect human anxieties about religion science politics and social issues Spectral America asserts that ghosts whether in oral tradition literature or such modern forms as cinema have always been constructions embedded in specific historical contexts and invoked for explicit purposes often political in nature The essays address the role of spectral evidence during the Salem witch trials the Puritan belief in good spirits the convergence of American Spiritualism and technological development in the nineteenth century the use of the supernatural as a tool of political critique in twentieth century magic realism and the ghosting of persons living with AIDS They also discuss ghostly themes in the work of Ambrose Bierce Edith Wharton Gloria Naylor and Monstrous Things Jeffrey Andrew Weinstock, 2022-11-10 An indispensable resource for students and Stephen King researchers of paranormal myth and media this book explores the undead and unholy in literature film television and popular culture Following an introduction to frightful manifestations in media sections address ghosts vampires and monsters individually and each section includes a broad consideration of the ghost vampire or monster in American culture The section dedicated to ghosts examines the spectral turn of popular culture and the ghost's relation to justice and mourning with particular attention to Toni Morrison and Herman Melville In the vampires section the author considers the undead bloodsucker's relationship to anti Semitism suicide and cinema The third section discusses monsters in relation to topics such as global pandemics terrorism mass shootings stranger danger and social otherness with attention to a range of popular culture texts including the films IT and It Follows Memory and the Gothic Aesthetic in Film Joana Jacob Ramalho, 2024-11-29 This open access book defines the cinematic Gothic as an aesthetics of memory and exile Guided by

three intersecting concepts memory travelling and touch it suggests that the cross border movements of exiles migr s and professional travellers had a crucial impact on the emergence development and dissemination of the Gothic This approach expands the canon to overlooked films filmmakers and national traditions Drawing on film memory and gothic studies the book urges the reader to think across other disciplines including phenomenology neurology cognitive neuroscience and disability studies From hands to pianos accordions gloves amnesia and wounded bodies the volume proposes a reappraisal of the Gothic by redrawing its scope retracing its origins and refocusing attention on surfaces as sites of socio political meaning

Ghosts: A Social History, vol 1 Owen Davies, 2024-08-01 Reveals changing perceptions of ghosts at different social levels from the Reformation through to the twentieth century in Britain and America This five volume set focuses on the key published debates that emerged in each century and illustrates the range of literary formats that reported or discussed ghosts Film Genre Reader IV Barry Keith Grant, 2012-12-01 From reviews of the third edition Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 Film Genre Reader has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

Love in the Afterlife Richard Striner,2016-04-29 This is a definitive study of films that have been built around the themes of love death and the afterlife films about lovers who meet again and love again in heaven via reincarnation or through other kinds of after death encounters Far more than books about mere ghosts in the movies or religion in movies Love in the Afterlife presents a complex but highly distinctive and unique pattern the love death afterlife pattern as it was handed down by the ancient Egyptians and Greeks in the Isis and Orpheus myths for example developed by Freud and his followers in the duality of Eros and Thanatos and then featured in popular movies from the 1920s to the recent past Among its other qualities Love in the Afterlife may encourage readers to look at movies differently and reflect upon the possibility that other patterns in cinema may have gone undetected for years Furthermore this book will show how the love death afterlife theme found its way into all sorts of different film types melodramas comedies war films horror films film noir and other genres The book will be well illustrated and quotations from film reviews will enliven its pages A long appendix gives production data on almost sixty individual films

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