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## Gothic: New Directions in Media and Popular Culture

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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” or “horror”? Is there even a difference?

The Gothic as a phenomenon is commonly identified as beginning with Horace Walpole’s novel *Otranto* (1764), which was followed by Clara Reeve’s *The Old English Baron* (1778), the romances of Ann Radcliffe and Matthew Lewis’ *The Monk* (1796). Nineteenth-century Gothic literature was characterized 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 re-evaluation in 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 the Gothic* (1980), Gothic literature became a reputable field of scholarly research, with critics identifying various forms of Gothic, imperial Gothic, postcolonial Gothic and numerous national Gothics, including Irish Gothic and the Gothic of the American South. Furthermore, as this special edition on Gothic shows, the Gothic has now means limited to literature, with film, television, animation and music all partaking of the Gothic mode.

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

As far as cinema is concerned, one cannot negate the interconnections, both aesthetic and cultural, between traditional Gothic representation and horror. Jerrold Hogle has clearly identified the recent 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 different—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 of “Horror” and “Gothic Horror” 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 mode in recent 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* (2013-), *Hannibal* (2013-), and *Penny Dreadful* (2014-), to mention but a few. The animation front—in its various incarnations—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 *Coraline* (2009) and *Frankenweenie* (2012). Comics and graphics also have a long-standing tradition of exploiting the visual aesthetics of the Gothic mode, and its sensationalist connections to horror; the instances of

contemporary media scope, and feature the inclusion of Gothicised ambiances and in both singular graphic novels and continuous comics —such as the famous *Arkham Asylum* (ever-popular *Batman* franchise). The inclusion of these multi-media examples here is only recent and it is an almost prosaic accent in a list of Gothicised media that extends to great bounds and includes the worlds of games and music.

The scholarship, for its part, has not failed to pick up on the transformations and metamorphoses 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 as the development of the multi-genre and multi-medium journey of the Gothic unfolds. Indeed, this is now so widespread that a certain canonicity has developed for the study of the Gothic in media, extending the reach of Gothic Studies into the wider popular culture scope. Critics have recently focused on identifying the Gothic in media beyond not only literature, but also film. Helen Wheatley's *Gothic Television* (2007), John C. Tibbetts' *The Gothic Imagination: Conventions of Fantasy, Horror, and Science Fiction in the Media* (2011), and Julia Round's *Gothic in Comics and Novels* (2014).

Critics often suggest that the Gothic returns at moments of particular cultural crisis, and if that seems as if we are in such a moment ourselves. Popular television shows such as *True Blood* and *Walking Dead*, books such as the *Twilight* series, and the death-obsessed musical stylings of Lana Del Rey all point to the pertinence of the Gothic in contemporary culture, as does the amount of attention received for this edition of *M/C Journal*, which explore a wide range of Gothic texts. Timothy Jones' featured essay "The Black Mass as Play: Dennis Wheatley's *The Devil Rides Out*" suggests that the scholarly approaches to the Gothic tend to adopt the methodologies used to approach literature and apply them to Gothic 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 our world, but the world we live in. For Jones, the fact that the Gothic is a production of popular culture rather than "highbrow" literature suggests there is something else happening with the way popular culture functions. What if, Jones asks, the popular Gothic were not a type of work, but a kind of play? Jones' 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 readerly play, apart from the more substantial and "serious" concerns that occupy most literary

Samantha Jane Lindop's essay foregrounds the debt to David Lynch's film *Mulholland Drive* and Sheridan le Fanu's *Carmilla* (1872) thus adding to studies of the film that have noted Lynch's references to classic cinema such as Billy Wilder's *Sunset Boulevard* (1950), Alfred Hitchcock's *Vertigo* (1958) and Ingmar Bergman's *Persona* (1966). Lindop explores not just the similarity between *Carmilla* and *Mulholland Drive* in terms of character and plot, but also the way the text is profoundly concerned with the uncanny. Lorna Piatti-Farnell's contribution, "What's So Strange About *Gravity Falls*: Strange Creatures and the Gothic Intertext" is similarly interested in the intertextual Gothic mode, noting that since its inception this has taken many and varied incarnations, from references and allusions to more complicated uses of style and plot organisation. Piatti-Farnell is unwise to reduce the Gothic text to a simple master narrative, but that within its re-elaborated interpretations, interconnections do appear, forming "the Gothic intertext". While the Gothic is traditionally found fertile ground in works of literature, other contemporary media, such as film and television, have offered the Gothic an opportunity for growth and adaptation. Alex Hirsch's *Gravity Falls* by Piatti-Farnell as a visual text providing an example of intersecting monstrous creatures and interconnected narrative structures that reveal the presence of a dense and intertextual Gothic. Those interlacings are connected to the wider cultural framework and occupy an important role in unravelling the insidious aspects of human nature, from the difficulties of finding "oneself" to the complexities of the everyday.

Issues relating to identity also feature in Patrick Usmar's "Born To Die: Lana Del Rey, Beauty and the Gothic Princess?", which further highlights the presence of the Gothic in a wide range of contemporary media forms. Usmar explores the music videos of Del Rey, which he describes as Pop Gothic, and advances themes of consumer culture, gender identity, sexuality and the male gaze. Jen Craig's "Lana Del Rey: Shell: Thinspiration and the Gothic Experience of Eating Disorders" similarly focuses on contemporary media and gender identity, problematising these issues by exploring the highly charged "thinspiration" web sites. Hannah Irwin's contribution also focuses on female experience. "The Gothic Earth: Jack the Ripper and the development of Gothic Whitechapel" focuses on the murder of women who were the victims of an assailant commonly referred to by the epithet "Jack the Ripper". Irwin explores how Whitechapel developed as a Gothic location through the body of literature devoted to the Whitechapel murders of 1888, known as "Ripperature".

The subject of the Gothic space is also taken up by Donna Brien's "Forging Continuing Bonds from the Living: Gothic Commemorative Practices along Australia's Leichhardt Highway." This essay explores the memorials along Leichhardt's highway as Gothic practice, in order to illuminate some of the paradoxes around public memorials, as well as the loaded emotional terrain such commemorative practices may inhabit. Furthering our understanding of the Australian Gothic is Patrick West's contribution "Towards a Politics & Art of the Land: Gothic Cinema of the Australian New Wave and its Reception in American Film Critics." West argues that many films of the Australian New Wave of the 1970s can be defined as Gothic and that international reviews of such films tended to overlook the important Australian landscape, which functions less as a backdrop and more as a participating element.

character, in the drama, saturating the mise-en-scène. Bruno Starrs' "Writing My Indigenous Aboriginal Gothic or Aboriginal Fantastic" is dedicated to illuminating a new genre of creative of the "Aboriginal Fantastic". Starrs' novel *That Blackfella Bloodsucka Dance!* is part of this era of writing that is worthy of further academic interrogation. Similarly concerned with the supernatural, Mercer's contribution "A Deluge of Shrieking Unreason': Supernaturalism and Settlement in New Zealand Gothic Fiction" explores the absence of ghosts and vampires in contemporary Gothic production in New Zealand, arguing that this is largely a result of a colonial Gothic tradition utilising Maori motifs that complicates the processes through which contemporary writers might build on that tradition.

Although there is no reason why the Gothic must include supernatural elements, it is an end in itself that is taken up by Jessica Balanzategui in "You Have a Secret that You Don't Want To Tell Me': Trauma in Spanish and American Horror Film." This essay explores the uncanny child character, such children act as an embodiment of trauma. Sarah Baker's "The Walking Dead and Gothic Decay: Decaying Social Structures of Contagion" focuses on the figure of the zombie as it appears in the TV show *The Walking Dead*, which Baker argues is a way of exploring themes of decay, particularly in relation to the individual and society.

The essays contained in this special Gothic edition of *M/C Journal* highlight the continuing vitality of the Gothic mode in contemporary culture and how that mode is constantly evolving into new and diverse manifestations. The multi-faceted nature of the Gothic in our contemporary popular culture is accurately signalled by the various media on which the essays focus, from television to film, animation, music, and film. The place occupied by the Gothic beyond representational forms, in the realms of cultural practice, is also signalled, an important shift within the bounds of Gothic Studies that is 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 Gothic in contemporary narratives, but also its duplicitous, malleable, and often slippery nature. It is our hope that the essays here stimulate further discussion about the Gothic and we will hope, and look forward to hearing from you.

## References

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