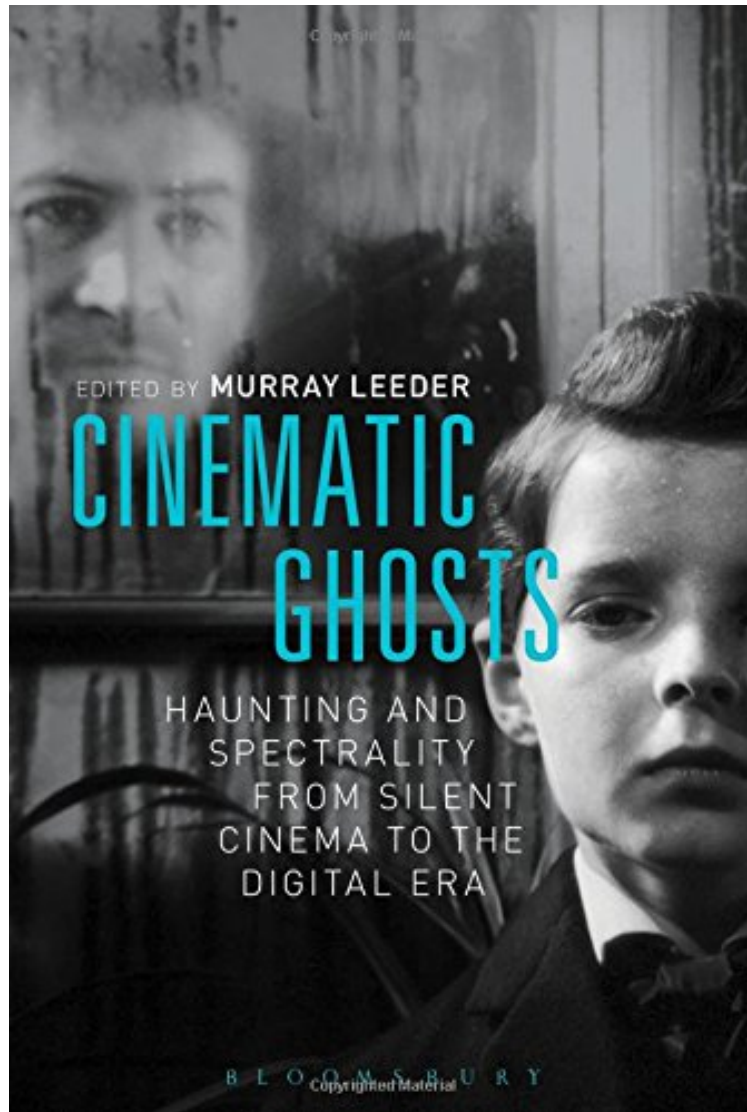


Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era

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From imusti : Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era before purchasing it in order to gage whether or not it would be worth my time, and all praised Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era:

In 1896, Maxim Gorky declared cinema "the Kingdom of Shadows." In its silent, ashen-grey world, he saw a land of spectral, and ever since then cinema has had a special relationship with the haunted and the ghostly. *Cinematic Ghosts* is the first collection devoted to this subject, including fourteen new essays, dedicated to exploring the many permutations of the movies' phantoms. *Cinematic Ghosts* contains essays revisiting some classic ghost films within the genres of horror (*The Haunting*, 1963), romance (*Portrait of Jennie*, 1948), comedy (*Beetlejuice*, 1988) and the art film (*Uncle Boonmee Who Can Recall His Past Lives*, 2010), as well as essays dealing with a number of films from around the world, from Sweden to China. *Cinematic Ghosts* traces the archetype of the cinematic ghost from the silent era until today, offering analyses from a range of historical, aesthetic and theoretical dimensions.

Whether you've accepted a dare to spend one night in a haunted house or just have an interest in ghosts on the silver screen, Murray Leeder's *Cinematic Ghosts* is essential reading. Ranging from the origins of cinematic ghosts in nineteenth-century phantasmagoria to twenty-first century 'glitch gothic,' and from classic Western hauntings such as *The Innocents* to the Asian onryo, this broad and engaging collection of essays--the first such collection specifically on cinematic ghosts--offers a lively, much-needed analysis of the history and appeal of movie phantoms. International in scope and historicist in approach, *Cinematic Ghosts* brilliantly showcases the depth and richness of supernatural film and will haunt all subsequent approaches to the topic. *Ghostbusters*, step aside. Murray Leeder is now the one to call if there's something strange in your neighborhood! Jeffrey Andrew Weinstock, Professor of English, Central Michigan University, USA *Ghosts have haunted film from its earliest years to the present day, as this volume admirably demonstrates. It is impressive for its chronological and geographical range, and for the consistent quality of the contributions. Breaking new ground in exploring the interlinked theoretical, cultural and national stakes of cinematic haunting, this invaluable collection is certain to be a standard reference point for all future work in the field. Colin Davis, Research Chair in French, Royal Holloway University of London, UK, and author of Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead* Murray Leeder's strongly focused collection adds another exhilarating twist to the spectral turn by providing a welcome opportunity to reflect on the enduring notion of cinema as a haunted/haunting medium. Asking where non-figurative cinematic ghosts have been and where they might be going, a series of engaging contributions systematically charts the changing narrative, visual and sonic modes of haunting from the silent era to the digital age. Throughout, *Cinematic Ghosts* shows great sensitivity to the ghost's cultural and historical specificity and, in terms of the films discussed, effectively and fittingly combines the expected with the unexpected. Esther Peeren, Associate Professor in Globalisation Studies, University of Amsterdam, The Netherlands, and co-editor of *The Spectralities Reader* Cinema has always been a ghostly medium. Now we finally have a book that explores film's relation to ghosts with the breadth and depth it deserves, moving deftly across historical periods, genre classifications, and national origins. This is a rich and varied collection that will haunt in all the right ways a broad range of readers, scholars, and students. Adam Lowenstein, Associate Professor of English and Film Studies, University of Pittsburgh, USA, and author of *Dreaming of Cinema: Spectatorship, Surrealism, and the Age of Digital Media* About the Author Murray Leeder is an Instructor of Film at the University of Manitoba, Canada. He is the author of *Halloween* (2013), as well as more than a dozen articles in such journals as *Horror Studies*, the *Journal of Popular Film and Television*, the *Journal of Popular Culture*, *Clues: A Journal of Detection* and the *Canadian Journal of Film Studies*, including many on ghost films.