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Star Warriors of the Modern Raj is a path-breaking study of India’s anglophone Science Fiction. Envisioned as a critical catalogue of post-2000 narratives, the study evolves a ‘transMIT thesis’ to investigate how mythology (M), ideology (I) and technology (T) contour Indian SF. This approach identifies the modes of marginalisation and alterity, studies the manifestations of divine beings as hybridised epistemological categories, and locates the deployment of newer technologies in order to link India’s SF with its changing being and times.

Sami Ahmad Khan is a novelist, academic and documentary producer; his award-winning novel Red Jihad was published in 2012, followed by Aliens in Delhi in 2017.
Changing conceptions of young adults as liminal figures, operating between the modes of child and adult, can be mobilised when combined with Gothic spaces and concepts in texts for young people. This collection examines recent young adult Gothic fiction to demonstrate how the contemporary resurgence of the Gothic signals anxieties about, and hopes for, young people in the twenty-first century.

Michelle J. Smith is Senior Lecturer in the School of Languages, Literatures, Cultures and Linguistics at Monash University, Melbourne, Australia.

Kristine Moruzi is Senior Lecturer in the School of Communication and Creative Arts at Deakin University, Melbourne, Australia.

Monstrous textuality emerges where Gothic narrative structures reflect monstrosity, creating narratives of resistance that allow writers to reclaim authority over their work under circumstances of systemic cultural oppression. Beginning with *Frankenstein*, this study uses theoretical frameworks like hauntology, feminist theory and critical posthumanism to trace monstrous textualities in the works of Toni Morrison, Margaret Atwood, Angela Carter and Shelley Jackson.

Anya Heise-von der Lippe is Assistant Lecturer with the chair of Anglophone Literatures at the University of Tübingen, Germany.
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VOICE, SPEECH AND DEATH IN THE AMERICAN GOTHIC
Jimmy Packham

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This is the first book-length study of the vital role played by voice and utterance in American Gothic literature produced between the Revolutionary War and the close of the nineteenth century. By listening to America’s Gothic voices – those of the dead, dying, ghostly, abjected, marginalised, othered – we encounter a sustained interrogation of American subjectivity in this period. The Gothic, this book argues, also imagines alternative, more inclusive and empathetic forms of subjectivity and community, predicated on our listening to the genre’s array of haunted and haunting voices.

Jimmy Packham is Lecturer in North American Literature at the University of Birmingham.

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This book places the literature of the Industrial Revolution in dialogue with the Gothic, exploring how a significant subset of transatlantic nineteenth-century literature employed the tropes, themes and rhetoric of the Gothic to portray the real-life horrors of factory life, framing the Industrial Revolution as a site of Gothic excess and horror.

Bridget M. Marshall is Associate Professor of English at the University of Massachusetts, Lowell, where she teaches courses on the Gothic, New England witchcraft trials, and disability in literature.
This book argues that industrial patriarchy in South Wales established an exclusive though damaging form of structural masculine conformity expressed through a limited – and limiting – set of gendered practices. It required men to negotiate two incompatible strands of gender identity: ‘feminised’ subordinates at work, ‘masculinised’ patriarchs at home and elsewhere. In the novels, this tension leads to patterns of individual exclusion, inadequacy and mental instability.

Following a career in teaching, lecturing and writing on English and American literature, John Perrott Jenkins is currently working on postcolonialism, border identity and the social construction of gender in anglophone Welsh fiction.
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Sandra Becker is a PhD candidate in American Studies at the University of Groningen.
Megen de Bruin-Molé is Lecturer in Digital Media Practice at the University of Southampton.
Sara Polak is Assistant Professor in American Studies at Leiden University.

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Lindsey Decker is Master Lecturer of International Film Studies, in the Department of Film & Television at Boston University.

This collection examines the legacy of TV horror across five continents and considers how the changing broadcast/streaming landscape of twenty-first century television has fuelled its international growth, making horror one of the most visible genres. Covering national contexts, forms/aesthetics, and industry, chapters consider series from The Walking Dead and Ring: Saishusho to Heartless and Historias para No Dormir.

Stacey Abbott is Reader in Film and Television Studies at the University of Roehampton and a leading expert on horror in film and television. She is the author of Undead Apocalypse, Celluloid Vampires and co-author of TV Horror. Lorna Jowett is Reader in Television Studies at the University of Northampton. She is the author of Dancing With the Doctor, Sex and the Slayer and co-author of TV Horror.
This book provides a detailed analysis of the socioeconomic and political practices of the Spanish nobility from the conquest through to the end of the fifteenth century. It covers key issues of early modern Spain such as blood, land management and power, and the entailed-state (mayorazgo) as main elements in the rivalry and disputes between lineages, families and old factions in the control and exercise of power.

Manuel Perez-Garcia is Associate Professor at the Department of History, School of Humanities, at Shanghai Jiao Tong University in China, and is founder and director of the Global History Network in China (GHN).
Doña Bárbara Unleashed illustrates how film and telenovela adaptations have reinterpreted the story of Doña Bárbara in order to mirror changes in societal norms, such as the role of women in Latin American societies, and audience expectations. This monograph engages a number of adaptations of the same source text in dialogue with each other, and highlights the role played by the spectator in reshaping Gallegos’s story.

Jenni M. Lehtinen (Oxon) is Assistant Professor at Nazarbayev University, Republic of Kazakhstan.

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Anne Grydehøj is Lecturer in the Department of Scandinavian Studies at UCL, where she teaches Danish language and culture. She has authored numerous articles on Scandinavian crime fiction.

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Nergis Canefe is Professor of Politics, Public Policy and Law, York University, Canada.

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Elizabeth Gibson-Morgan is Professor in Law and Languages at the University of Poitiers and at the Bordeaux Law School. She is a Visiting Senior Research Fellow at King’s College, London.
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Professor Raymond Williams was a fellow of Jesus College, Cambridge. As an influential Marxist theorist, his contribution to cultural critique in the twentieth century is significant, with keyworks *The Long Revolution* (1961), *Marxism and Literature* (1977) and *Writing in Society* (1983).

Daniel G. Williams is Professor of English and Director of the Richard Burton Centre for the Study of Wales at Swansea University.
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Ralph A. Griffiths, Emeritus Professor of Medieval History at Swansea University, is Hon. Vice-President of the Royal Historical Society, and formerly Chairman of the Royal Commission on the Ancient and Historical Monuments of Wales.
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Vivienne Sanders is an independent author on American history.
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