

Sarah Waters The Little Stranger

Catherine Riley

The Little Stranger Sarah Waters, 2009-05-05 From the multi-award-winning and bestselling author of *The Night Watch* and *Fingersmith* comes an astonishing novel about love, loss, and the sometimes unbearable weight of the past. In a dusty post-war summer in rural Warwickshire, a doctor is called to see a patient at lonely Hundreds Hall. Home to the Ayres family for over two centuries, the once grand house is now in decline, its masonry crumbling, its garden choked with weeds. All around, the world is changing, and the family is struggling to adjust to a society with new values and rules. Roddie Ayres, who returned from World War II physically and emotionally wounded, is desperate to keep the house and what remains of the estate together for the sake of his mother and his sister, Caroline. Mrs. Ayres is doing her best to hold on to the gracious habits of a gentler era and Caroline seems cheerfully prepared to continue doing the work a team of servants once handled, even if it means having little chance for a life of her own beyond Hundreds. But as Dr. Faraday becomes increasingly entwined in the Ayreses' lives, signs of a more disturbing nature start to emerge, both within the family and in Hundreds Hall itself. And Faraday begins to wonder if they are all threatened by something more sinister than a dying way of life, something that could subsume them completely. Both a nuanced evocation of 1940s England and the most chill-inducing novel of psychological suspense in years, *The Little Stranger* confirms Sarah Waters as one of the finest and most exciting novelists writing today.

Summary of the Little Stranger by Sarah Waters: Study Guide, Literary Elements, Character Lists Guide and Story Background Kay Debs, 2018-08-27 Summary of *The Little Stranger* by Sarah Waters: Study Guide, Literary Elements, Character Lists Guide and Story Background *The Little Stranger* is a gothic novel set in post-war Britain, penned by Sarah Waters, whose previous work, *Tipping the Velvet* and *Affinity*, also presented a mixture of history and character-driven stories. *The Little Stranger* checks most of the boxes for traditionally written ghost stories; spooky old family house falling into creaky disrepair? Check. Slightly eccentric and never entirely likeable characters? Check. Things that go bump in the night? Check. Yet despite its success as a gothic horror story, Waters never intended to write the story for the Ayres family this way. The family, aristocrats who previously enjoyed incredible financial fortune, were struggling to produce ends meet, and their anxiety about the long term was making them slightly insane. The book was actually designed to be a novel concerning the rise of socialism in post-war Britain, additionally the affect it had from the declining upper classes...Get this

summary of soon to be released movie---The Little Stranger.

Sarah Waters Kaye Mitchell, 2013-07-18 A multiple award-winning author, Sarah Waters is one of the most critically and commercially successful novelists writing today. In such novels as *Fingersmith*, *Tipping the Velvet*, *Affinity* and *The Night Watch*, her writing has played compellingly with popular and generic forms and narrative techniques and covered a number of important contemporary themes. This critical guide is the first book to offer a wide range of current critical perspectives on Waters' work. With chapters written by leading established and emerging scholars the book explores issues such as gender, sexuality, class, time and space in Waters' fiction, as well as her appropriation of a range of genres from the historical and neo-victorian novel to the gothic. The book also includes a new interview with Waters herself, a timeline of her life, chapter summaries and guides to further reading, making this an essential guide to the work of one of the most exciting voices in contemporary fiction.

Sarah Waters and Contemporary Feminisms Adele Jones, Claire O'Callaghan, 2016-07-26 *Sarah Waters and Contemporary Feminisms* presents ten readings of Sarah Waters's fictions published to date in relation to feminism and contemporary feminist theory. The analysis offered in the collection investigates how Waters engages with recent debates on women and gender and how her writings reflect the different concerns of contemporary feminist theories. In particular, the collection includes new and innovative readings of how Waters's novels address issues of patriarchy, female confinement, madness and misogyny, exploitation and oppression, repression and subordination, abortion, marriage and spinsterhood alongside passionate portrayals of female agency, desire, aesthetics, female sexual expression, and, of course, lesbianism.

Contemporary Women's Ghost Stories Gina Wisker, 2022-06-02 This book offers new insights on socially and culturally engaged Gothic ghost stories by twentieth century and contemporary female writers; including Shirley Jackson, Angela Carter, Toni Morrison, Ali Smith, Susan Hill, Catherine Lim, Kate Mosse, Daphne du Maurier, Helen Dunmore, Michele Roberts, and Zheng Cho. Through the ghostly body, possessions and visitations, women's ghost stories expose links between the political and personal, genocides and domestic tyrannies, providing unceasing reminders of violence and violations. Women, like ghosts, have historically lurked in the background, incarcerated in domestic spaces and roles by familial and hereditary norms. They have been disenfranchised legally and politically, sold on dreams of romance and domesticity. Like unquiet spirits that cannot be silenced, women's ghost stories speak the unspeakable, revealing these contradictions and oppressions. Wisker's book demonstrates that in terms of women's ghost stories, there is much to point the spectral finger at and much to speak out about.

Little Stranger B Sarah Waters, 2009-12-17

Sarah Waters: Gender and Sexual Politics Claire O'Callaghan, 2017-01-26 *Sarah Waters: Gender and Sexual Politics* uniquely brings together feminist and queer theoretical perspectives on gender and sexuality through close analysis of works

by Sarah Waters. This timely study examines topics ranging from heterosexuality, homosexuality, masculinities, femininities, sex, pornography, and the cultural effects of othering and domination across her work. The book covers each of Waters's published novels to date including *Tipping the Velvet*, *Fingersmith* and *The Paying Guests* and also considers her non-fiction and academic writing as well as the television adaptations of her texts. O'Callaghan situates Water's writing as an important textual space for the examination of contemporary gender and sexuality studies and locates her as an astute commentator and contributor to twenty-first century gender and sexual politics.

Female Gothic Histories Diana Wallace, 2013-03-15 *Female Gothic Histories: Gender, History and the Gothic* is an innovative new study of the ways in which women writers have used Gothic historical fiction to symbolise and counter their exclusion from traditional historical narratives.

History of the Gothic: Twentieth-Century Gothic Lucie Armitt, 2011-01-15 Why, at a time when the majority of us no longer believe in ghosts, demons, or the occult, does Gothic continue to have such a strong grasp upon literature, cinema and popular culture? This book answers this question through exploring some of the ways in which we have applied Gothic tropes to our everyday fears. The book opens with *The Turn of the Screw*, a text dealing in the dangers adults pose to children while simultaneously questioning the assumed innocence of all children. As our culture becomes increasingly anxious about child safety the uncanny surfaces in the popular imagination in the form of the paedophile or the child murderer. At the same time, the Gothic has always brought danger home, and another key focus of the book lies in the various manifestations undertaken by the haunted house during the twentieth century, from the bombed-out spaces of the blitz (*'The Demon Lover'* and *The Night Watch*) to the designer bathrooms of wealthy American suburbia (*What Lies Beneath*). Gothic monsters can also be terror monsters, and after a discussion of terrorism and atrocity in relation to burial alive the book examines the relationship between the human and the inhuman through the role of the beast monster as manifestation of the evil that resides in our midst (*The Hound of the Baskervilles* and *The Birds*). It is with the dangers of the body that the Gothic has been most closely associated and, during the later twentieth century, paranoia attaches itself to skeletal forms and ghosts in the wake of the HIV/AIDs crisis. Sexuality and/as disease is one of the themes of Patrick McGrath's work (*Dr Haggard's Disease* and *'The Angel'*) and the issue of skeletons in the closet is also explored through Henry James's *'The Jolly Corner'*. However, sexuality is also one of the most liberating aspects of Gothic narratives. After a brief discussion of camp humour in the British television drama series *Jekyll*, the book concludes with a discussion of the apparitional lesbian through the work of Sarah Waters.

Traumatic Memory and the Ethical, Political and Transhistorical Functions of Literature Susana Onega, Constanza del Río, Maite Escudero-Alías, 2017-12-01 This volume addresses the construction and artistic representation of traumatic memories in the contemporary Western world from a variety of inter- and trans-disciplinarity

critical approaches and perspectives, ranging from the cultural, political, historical, and ideological to the ethical and aesthetic, and distinguishing between individual, collective, and cultural traumas. The chapters introduce complementary concepts from diverse thinkers including Cathy Caruth, Jacques Derrida, Judith Butler, Homi Bhabha, Abraham and Torok, and Joyce Carol Oates; they also draw from fields of study such as Memory Studies, Theory of Affects, Narrative and Genre Theory, and Cultural Studies. *Traumatic Memory and the Political, Economic, and Transhistorical Functions of Literature* addresses trauma as a culturally embedded phenomenon and deconstructs the idea of trauma as universal, transhistorical, and abstract.

Reading Henry James in the Twenty-First Century Dennis Tredy, Annick Duperray, Adrian Harding, 2019-06-04 To commemorate the recent centennial of Henry James's death and to help readers understand the depth and scope of the author's influence both today and during the previous century, thirty leading Jamesian scholars from twelve different countries and five continents were asked to explore ways in which the notions of 'heritage' and 'transmission' currently come into play when reading James. The resulting chapters of this volume are divided into three main sections, each focusing on different ways in which James's legacy is being re-evaluated today—from his influence on key authors, playwrights and film-makers over the past century (Part One), to new discoveries regarding European authors and artists who influenced James (Part Two), to recent approaches more radically re-evaluating James for the twenty-first century, including contemporary poetics, political and sociological dimensions, cognitive science, and queer studies (Part Three). This collection will be of great interest to scholars and general readers of James, and is a useful guide to tracing the writer's ever-elusive 'figure in the carpet' and understanding the power of his continued impact today.

Cross-Gendered Literary Voices R. Kim, C. Westall, 2012-05-21 This book investigates male writers' use of female voices and female writers' use of male voices in literature and theatre from the 1850s to the present, examining where, how and why such gendered crossings occur and what connections may be found between these crossings and specific psychological, social, historical and political contexts.

The Virago Story Catherine Riley, 2018-04-23 The 1970s witnessed a renaissance in women's print culture, as feminist presses and bookshops sprang up in the wake of the second-wave women's movement. At four decades' remove from that heady era, however, the landscape looks dramatically different, with only one press from the period still active in contemporary publishing: Virago. This engaging history explains how, from modest beginnings, Virago managed to weather epochal transformations in gender politics, literary culture, and the book publishing business. Drawing on original interviews with many of the press's principal figures, it gives a compelling account of Virago's place in recent women's history while also reflecting on the fraught relationship between activism and commerce.

The Cambridge History of the Gothic: Volume 3, Gothic in the Twentieth and Twenty-First Centuries Catherine

Spooner, Dale Townshend, 2021-08-19 The third volume of The Cambridge History of the Gothic is the first book to provide an in-depth history of Gothic literature, film, television and culture in the twentieth and twenty-first centuries (c. 1896-present). Identifying key historical shifts from the birth of film to the threat of apocalypse, leading international scholars offer comprehensive coverage of the ideas, events, movements and contexts that shaped the Gothic as it entered a dynamic period of diversification across all forms of media. Twenty-three chapters plus an extended introduction provide in-depth accounts of topics including Modernism, war, postcolonialism, psychoanalysis, counterculture, feminism, AIDS, neo-liberalism, globalisation, multiculturalism, the war on terror and environmental crisis. Provocative and cutting edge, this will be an essential reference volume for anyone studying modern and contemporary Gothic culture.

Contemporary Women's Gothic Fiction Gina Wisker, 2016-11-04 This book revives and revitalises the literary Gothic in the hands of contemporary women writers. It makes a scholarly, lively and convincing case that the Gothic makes horror respectable, and establishes contemporary women's Gothic fictions in and against traditional Gothic. The book provides new, engaging perspectives on established contemporary women Gothic writers, with a particular focus on Angela Carter, Margaret Atwood and Toni Morrison. It explores how the Gothic is malleable in their hands and is used to demythologise oppressions based on difference in gender and ethnicity. The study presents new Gothic work and new nuances, critiques of dangerous complacency and radical questionings of what is safe and conformist in works as diverse as *Twilight* (Stephenie Meyer) and *A Girl Walks Home Alone* (Ana Lily Amirpur), as well as by Anne Rice and Poppy Brite. It also introduces and critically explores postcolonial, vampire and neohistorical Gothic and women's ghost stories.

Neo-Victorian Villains, 2017-06-01 Neo-Victorian Villains is the first edited collection to examine the afterlives of such Victorian villains as Dracula, Svengali, Dorian Gray and Jekyll and Hyde, exploring their representation in neo-Victorian drama and fiction. In addition, Neo-Victorian Villains examines a number of supposedly villainous types, from the spirit medium and the femme fatale to the imperial 'native' and the ventriloquist, and traces their development from Victorian times today. Chapters analyse recent theatre, films and television - from Ripper Street to Marvel superhero movies - as well as classic Hollywood depictions of Victorian villains. In a wide-ranging opening chapter, Benjamin Poore assesses the legacy of nineteenth-century ideas of villains and villainy in the twentieth and twenty-first centuries. Contributors are: Sarah Artt, Guy Barefoot, Jonathan Buckmaster, David Bullen, Helen Davies, Robert Dean, Marion Gibson, Richard Hand, Emma James, Mark Jones, Emma V. Miller, Claire O'Callaghan, Christina Parker-Flynn, Frances Pheasant-Kelly, Natalie Russell, Gillian Piggott, Benjamin Poore and Rob Welch.

Victimhood and Vulnerability in 21st Century Fiction Jean-Michel Ganteau, Susana Onega, 2017-04-21 New Visibilities: Victimhood and Other Forms of Vulnerability in 21st-century Fiction (eds. Jean-Michel Ganteau and Susana Onega) addresses the relationship between trauma and ethics, and moves one step further to engage with vulnerability studies in their relation

to literature and literary form. It consists of an introduction and of twelve articles written by specialists from various European countries and includes an interview with US novelist Jayne Anne Philips, conducted by her translator into French, Marc Amfreville, addressing her latest novel, *Quiet Dell*, through the victimhood-vulnerability prism. The corpus of primary sources on which the volume is based draws on various literary backgrounds in English, from Britain to India, through the USA. All contributions are original.

Gothic Film Richard J. Hand, 2020-02-03 This anthology explores the resilience and ubiquity of the Gothic in cinema from its earliest days to its most contemporary iterations.

The History of British Women's Writing, 1970-Present Mary Eagleton, Emma Parker, 2016-04-29 This book maps the most active and vibrant period in the history of British women's writing. Examining changes and continuities in fiction, poetry, drama, and journalism, as well as women's engagement with a range of literary and popular genres, the essays in this volume highlight the range and diversity of women's writing since 1970.

A Vindication of the Redhead Brenda Ayres, Sarah E. Maier, 2021-12-14 *A Vindication of the Redhead* investigates red hair in literature, art, television, and film throughout Eastern and Western cultures. This study examines red hair as a signifier, perpetuated through stereotypes, myths, legends, and literary and visual representations. Brenda Ayres and Sarah E. Maier provide a history of attitudes held by hegemonic populations toward red-haired individuals, groups, and genders from antiquity to the present. Ayres and Maier explore such diverse topics as Judeo-Christian narratives of red hair, redheads in Pre-Raphaelite paintings, red hair and gender identity, famous literary redheads such as Anne of Green Gables and Pippi Longstocking, contemporary and Neo-Victorian representations of redheads from the *Black Widow* to *The Girl with the Dragon Tattoo*, and more. This book illuminates the symbolic significance and related ideologies of red hair constructed in mythic, religious, literary, and visual cultural discourse.

Unveiling the Energy of Verbal Artistry: An Mental Sojourn through **Sarah Waters The Little Stranger**

In a world inundated with screens and the cacophony of quick communication, the profound power and mental resonance of verbal art frequently disappear in to obscurity, eclipsed by the constant assault of sound and distractions. However, located within the lyrical pages of **Sarah Waters The Little Stranger**, a captivating perform of literary splendor that impulses with raw thoughts, lies an wonderful trip waiting to be embarked upon. Composed by way of a virtuoso wordsmith, this enchanting opus guides visitors on an emotional odyssey, delicately revealing the latent potential and profound impact embedded within the complicated internet of language. Within the heart-wrenching expanse with this evocative examination,

we shall embark upon an introspective exploration of the book's main styles, dissect their charming writing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers' souls.

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