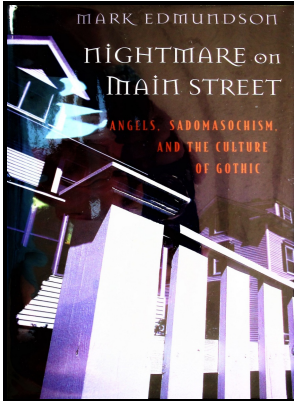


Nightmare on Main Street - angels, sadomasochism, and the culture of Gothic

Harvard University Press - Nightmare on Main Street: Angels, Sadomasochism, and the Culture of Gothic



Description: -

-
Europe -- Church history
Heresies, Christian -- Europe -- History
Heresies, Christian -- History -- Early church, ca. 30-600
Heresies, Christian -- History -- Middle Ages, 600-1500
Angels in literature
Sadomasochism in literature
Horror films -- United States -- History and criticism
Popular culture -- United States -- History -- 20th century
Gothic revival (Literature) -- United States -- History -- 20th century
Horror tales, American -- History and criticism
Nightmare on Main Street - angels, sadomasochism, and the culture of Gothic
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Notes: Includes bibliographical references (p. [181]-186) and index.
This edition was published in 1997



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Nightmare on Main Street : Angels, Sadomasochism, and the Culture of Gothic...

It is a hot summer day in Washington, D. . Edmundson considers any portrayal of a dual nature in humanity to be Gothic.

Nightmare on Main Street: Angels, Sadomasochism, and the Culture of Gothic by Mark Edmundson

America the patient is infected with a psychological virus that fosters a death-worshipping attitude toward existence.

Nightmare on Main Street

So did news stories about the O.

Nightmare on Main Street: Angels, Sadomasochism, and the Culture of Gothic

He has original and unusual ideas about gothic culture. According to Edmundson, the single most important aspect of the Gothic is the hero-villain who does wrong, but is, in the end, internally conflicted.

NIGHTMARE ON MAIN STREET

Their haunting addictions and demonic figures keep reappearing in rock videos, computer games, television talk shows and horror films.

Nightmare on Main Street — Mark Edmundson

Looking at the world according to Forrest Gump, Edmundson shows how this parallel culture actually works reciprocally with the Gothic.

Nightmare on Main Street: Angels, Sadomasochism, and the Culture of Gothic by Mark Edmundson

. From these works he distills categories that he finds ubiquitous in modern pop culture, including protagonists equally divided between good and wicked selves, scenarios in which dungeons or other underground scenes of sadomasochistic horror figure prominently, the hidden past that refuses to die in recovered-memory syndrome , and so forth.

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