

The Gruesome Adventures Of Alice In Undeadland

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What once was curious is now dead. Shortly after her thirteenth birthday, unhappy orphan Alice takes a tumble – off a bridge, and into the Thames. But it seems that her misfortune has only just begun. Because where once was a Wonderland, is now a festering world of the unwanted dead.

“Has heart, soul and so much spirit.” Lindsay Galvin, author of Darwin’s Dragons “Disappearing animals, twists and turns, and an amazing autistic protagonist.” Rashmi Sirdeshpande, author of Dosh “Exciting, deftly plotted and full of surprises.” Sinéad O’Hart, author of The Eye of the North “It’s not your chips I’m after, Alice Tonks,” the seagull said sternly. “We’ve got a job for you.” After a rather strange encounter with a seagull on her first day of boarding school, Alice Tonks is left with a lot of questions. Why does the bird need her help? And WHY can she talk to seagulls? Alice is used to being by herself but she can’t solve the mystery alone. With new friends behind her, can Alice harness her magic powers and become the hero she never imagined? A story about finding your voice, friendship and unlikely heroes, for fans of A Kind of Spark

On the night before Christmas, lock the doors to the house... Forget the jolly old man in his red, big-buttoned suit. Because another creature is up on the roof, preparing for his annual visit to little children everywhere.

Emerging in several different versions during the author's lifetime, Lewis Carroll's Alice novels have a publishing history almost as magical and mysterious as the stories themselves. Zoe Jaques and Eugene Giddens offer a detailed and nuanced account of the initial publication of Alice's Adventures in Wonderland and Through the Looking-Glass and investigate how their subsequent transformations through print, illustration, film, song, music videos, and even stamp-cases and biscuit tins affected the reception of these childhood favourites. The authors consider issues related to the orality of the original tale and its impact on subsequent transmission, the differences between the manuscripts and printed editions, and the politics of writing and publishing for children in the 1860s. In addition, they take account of Carroll's own responses to the books' popularity, including his writing of major adaptations and a significant body of meta-textual commentary, and his reactions to the staging of Alice in Wonderland. Attentive to the child reader, how changing notions of childhood identity and needs affected shifting narratives of the story, and the representation of the child's body by various illustrators, the authors also make a significant contribution to childhood studies.

This is the story of a girl who lived but was not alive... Carrie Anne is desperately unhappy. Tangled in a web of abuse, she seeks solace in the cemetery that backs onto her garden. But something creeps between the gravestones. Carrie Anne is not alone... ..and a boy who was dead, but could not die.

A visit from the distraught Ronald Temple sets SHERLOCK HOLMES and Dr Watson on the hunt for a kidnapped child. With no ransom note and a sinister connection to the highest echelons of Victorian society, it becomes clear that it is no ordinary kidnapping, and soon the companions’ lives are in danger. What is the child’s true heritage? And what is the connection with the Whitechapel murders of a decade before?

A little girl falls down a rabbit hole and discovers a world of nonsensical and amusing characters.

This exciting collection addresses action and adventure from the silent to the contemporary period exploring diverse questions of aesthetics, industry and ideology. Action has established itself as one of the leading commercial genres of the New Hollywood cinema, generating extensive debate in the process. Contributors consider how action might best be defined, how it has developed historically, and how it works formally. The critical reception and standing of action and adventure cinema is considered in relation to questions of national culture, violence and the 'art' of cinema. Themes explored include genre and definitions; early action, sensation and melodrama; authorship and action; national and transnational action-adventure traditions; action aesthetics; spectacle and narrative; stars and bodies; class; gender; race and ethnicity. Attempting to evaluate the significance of this type of filmmaking for both popular cinema and film studies, the book underlines the central place of action and adventure within film history.

As striking, counter-intuitive and distasteful as the combination of children and anxiety may seem, some of the most popular children's classics abound in depictions of traumatic relationships, bloody wars and helpless heroes. This book draws on Freudian and Lacanian anxiety models to investigate the psychological and political significance of this curious juxtaposition, as it stands out in Golden Age novels from both sides of the Atlantic and their present-day adaptations. The stories discussed in detail, so the argument goes, identify specific anxieties and forms of anxiety management as integral elements of hegemonial middle-class identity. Apart from its audacious link between psychoanalysis and Marxist, feminist, as well as postcolonial ideology criticism, this study provides a nuanced analysis of the ways in which allegedly trivial texts negotiate questions of individual and (trans)national identities. In doing so, it offers a fresh look at beloved tales like Alice's Adventures in Wonderland, The Wizard of Oz and Peter Pan, contributes to the dynamic field of adaptation studies and highlights the necessity to approach children's entertainment more seriously and more sensitively than it is generally the case.

Once upon a nightmare...

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