



Daphne du Maurier and Gothic Adaptation

Hauntings, Doubles, and Cultural Reimaginings

Edited by Katharina Hendrickx and Amelia Crowther

Pub Date: 09 March 2027

Binding: Hardback

Price: £80.00 / \$120.00

ISBN: 9781801361064

BISAC CATEGORY: LITERARY CRITICISM /

Gothic & Romance SOCIAL SCIENCE / Popular

Culture, SOCIAL SCIENCE / Media Studies

BISAC CODE: LIT004180

BIC CODE:

Extent: 250 pages

Size: 153 x 229 mm /

6 x 9 inches

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Exclusive: WORLD

Series: Anthem Studies in Gothic Literature

Depicts how Daphne du Maurier's Gothic fiction has been endlessly adapted across media, revealing how its recurring tropes – like female doubles and dangerous landscapes – are reworked to address shifting cultural anxieties around gender and power, positioning adaptation as a distinctly Gothic process.

Examining multiple reworkings of the author's most famous stories in literature, theatre, film and beyond, the volume is dedicated to exploring the ever-evolving cultural legacy of Daphne du Maurier. In doing so, it interrogates adaptation as a distinctly Gothic process, concerned with hauntings, doublings and transformations.

Key selling points

Examines multiple incarnations of Daphne du Maurier's best-known works, including Rebecca, 'Don't Look Now', 'The Birds' and Jamaica Inn, appealing to fans and scholars alike

Covers adaptations across different media, including literature, opera, musical theatre and film, drawing on interdisciplinary scholarship

Explores adaptation as an intrinsically Gothic process

Analyses understudied texts and areas of adaptation, such as new theatrical stagings of Rebecca and 'The Birds' as well as Rebecca's legacy in Gothic culinary tourism.

About the Author(s) / Editor(s)

Amelia Crowther is a Research Associate at the University of Sussex, where they recently completed their PhD exploring the changing face of the witch in American cinema. They are also the co-host of the podcast Every Film Is Gay, which interrogates the queer undercurrents of popular cinema.

Katharina Hendrickx is a Research Associate in media and film at the University of Sussex, where she has recently completed her PhD on the popular subgenre of domestic noir and its audiences. She is currently working on her first monograph based on her doctoral thesis.

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