

**RR 2018/107****Horror Literature through History: An Encyclopedia of the Stories that Speak of Our Deepest Fears***Edited by Matt Cardin*

ABC-CLIO

Santa Barbara, CA

2017

Vol. 2.

ISBN 978 1 4408 4201 6

£146 \$189

Also available as an e-book (ISBN 978 1 4408 4202 3)

**Keywords** Encyclopedias, Literature**Review DOI** [10.1108/RR-01-2018-0001](https://doi.org/10.1108/RR-01-2018-0001)

This two-volume set sets itself apart from its predecessors by the breadth of its scope, from the “Ancient World” through the twenty-first century (The timeline begins with the *Epic of Gilgamesh* and runs through 2016). Horror as a genre can be difficult to define, as it touches on theories of psychology, aesthetics, sociology and cultural studies. Cardin defines horror as “not a genre but a mode that can be employed in any form or genre” (p. xxxi), and therefore argues that it exists throughout space and time, with the possibility of acting as a sort of catharsis for readers, as defined by Aristotle (p. xxxii). *Horror Literature through History* appears to be strongly influenced by S.T. Joshi (who writes on Lovecraft), as Joshi is given an entry, where, if critics are to be included, one might expect to read about the contributions of Freud or Kristeva, for example.

The work is divided into three distinct parts: Horror through History; Themes, Topics and Genres; and Reference Entries. The table of contents is followed by a Guide to Related Topics, preface and introduction. Horror through History offers eight essays in chronological order, treating horror literature over time. The Themes, Topics and Genres section consists of 23 essays on a variety of topics, including Horror Video Games and small press publishing. The essays are arranged alphabetically by title; however, the initial words in the titles are not always reflective of the topic, for example, The Legacy of Frankenstein [...] or Page to Screen: The Influence of Literary Horror on Film and Television, which makes the table of contents essential.

The Reference Entries are close to 400 alphabetically arranged, signed, entries on authors, works and topics. The editor has included over 100 sidebars with information about media adaptations, excerpts from reviews, timelines and trivia. There are multiple see also references and timely bibliographies following the articles. The Guide to Related Topics appears to be an attempt to group

together the topics from Themes, Topics and Genres and those from the Reference Entries into categories such as Monsters, Creatures, Threats and Villains; however, without any notation as to where one finds any one of the topics there listed. As a result, one has a list of Monsters [...] or a fairly inchoate list of Topical Studies but no direction as to what the next step is supposed to be.

The indexing is problematic. For example, as “film” (or “movies” or other synonyms) is not represented in the index, someone looking for information on the topic is unlikely to find the topical essay without careful perusal of the table of contents and will completely miss other references. Moreover, The Legacy of Frankenstein [...] essay is not represented in the index under the heading for Frankenstein, which would make it very easy to overlook. Similar errors in indexing are repeated throughout, in which an article, such as Page to Screen [...] is indexed down to the various works appearing in the article, e.g., sub-headings of “Dracula (1897), Dracula (1931), Dracula (1958), Dracula (made-for-television adaptation), Drakula, Russian, Drakula halala (Dracula’s Death), Hungarian” but the main entry for Dracula does not have sub-headings for “Dracula (1897),” etc. nor to any part of the Page to Screen. . . article in which those references occur. In addition to the flaws in the index, there is no cross reference to the treatment of Dracula on film in the Page to Screen [...] article at the end of the article on Dracula; the same is true for Frankenstein.

Similar reference works in this vein are the Encyclopedia of Fantasy and Horror Fiction (D’Ammassa, 2006) (RR 2007/024) and Fantasy and Horror (Barron, 1999), as well as any number of reference works specifically on authors, such as the St. James Guide to Horror, Ghost and Gothic Writers (Pringle, 1998), or uniquely focused on the Gothic. Horror Literature through History distinguishes itself from the Encyclopedia of Fantasy and Horror Fiction and Fantasy and Horror by the academic tenor of the articles, even as it addresses fewer topics. Approximately a dozen entries are for non-Anglophone authors, including Borges, Kafka and Quiroga. Non-Anglophone authors and stories are referenced frequently in the essays.

This title aims itself at a broad audience, including those teaching or learning the Common Core and the general reader. It succeeds in providing an overview of the Western, generally Anglophone, canon, and to provide articles that serve as good jumping-off points for more focused research.

The reviewer had difficulty using the electronic version of the book as planned and relied instead on the print version for this review.

**Sarah G. Wenzel***Bibliographer of Literatures of Europe and The Americas, University of Chicago Library, Chicago, Illinois, USA*

## References

- Barron, N. (1999), *Fantasy and Horror: A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio, and the Internet*, Scarecrow Press, Lanham, MD.
- D'Ammassa, D. (2006), *Encyclopedia of Fantasy and Horror Fiction Facts on File*, New York, NY.
- Pringle, D. (Ed.) (1998), *St. James Guide to Horror, Ghost & Gothic Writers*, St. James Press, Detroit, MI.

## RR 2018/108

### The Oxford Handbook of World Englishes

Edited by Markku Filppula, Juhani Klemola and Devyani Sharma

Oxford University Press

Oxford

2017

xvii + 814 pp.

ISBN 978 0 19 977771 6 (print);

ISBN 978 0 19 998503 6 (e-book)

£112.50 \$150 (print)

Oxford Handbooks

Also available online in Oxford Handbooks Online

**Keywords** English language, Guides and handbooks

**Review DOI** [10.1108/RR-01-2018-0007](https://doi.org/10.1108/RR-01-2018-0007)

Many non-native speakers of English often wonder what it must be like to be a native speaker of the closest thing we have ever had to a world language. For to be an English speaker is almost equal to possessing a quasi-universal communication tool. The English language finds itself in the enviable position of being the most widely documented language in human history. As it spread across continents and cultures it continued – like all “living” languages – to morph and adapt; it gave and still gives, rise to new varieties, whose study shed light not only on this language but, more generally, on language. The spread and diversification of English led to the adoption of new terminology; to refer to the varieties of English that have evolved as the idiom spread to and was adopted by (whether as a first or second language) different populations, linguists coined the term “World Englishes” (WE). The field is now mature and, with numerous researchers working within it, it has developed a sound body of literature.

*The Oxford Handbook of World Englishes* is the latest addition to this growing body of research. By engaging with different current linguistic theories, it aims to offer a constructive and – to an extent – innovative approach to the study of English as it spreads beyond its birthplace. The volume is divided into four parts: Foundations;

World Englishes and Linguistic Theory; Areal Profiles; and Case Studies.

Part I includes three chapters. The first one, by Filppula *et al.*, functions as an introduction to the whole volume. It also explains in clear terms how the spread and evolution of English across the world “offers unique insights into theoretical questions in linguistics” (p. 3); and of how “[c]onversely, linguistic theory can help structure our understanding of processes in variation and change in English” (*ibid.*). Already from the start, this Handbook promises to be of interest not only to scholars of WE but also to sociolinguists, theoretical linguists, variationists, corpus linguists and pragmaticists.

In Chapter 2, Peter Trudgill offers a concise overview of the spread of English from its native area of Denmark and southern Scandinavia to the British Isles and the wider world. In Chapter 3, Edgar Schneider aims to offer a more general model of how English developed as it spread. He looks at different models and concludes by showing how his own dynamic model, which brings together common evolutionary dynamics in the evolution of English as it went global.

Part II carries the reader into the theoretical core foundation of the volume. In this section, the interface between WEs and various subfields of linguistics is discussed. Part II consists of two further subsections. In language structure, the contributors discuss theoretical linguistics and the main focus is the analysis of linguistic systems. In social context, the focus moves to theoretical models of dynamic contexts within such structures. Therefore, topics such as the macro- and microsocial levels are discussed, as well as the historical and geographical dimensions.

The chapters on theoretical aspect deal with corpus linguistics, typology and universals, cognitive linguistics, phonological and syntactic theory. In their respective contributions, Christian Uffman and Vivienne Fong comment on the necessity for theory building and the empirical study of WEs. This is a welcome invitation and indeed one of the strengths of this volume – and, more generally in the reviewer’s opinion – of WE research, is the felicitous coming together of the theoretical and the empirical, especially because of the pedagogical implications of teaching and learning English as a second language.

One cannot speak of WE without reference to language ideologies, the postcolonial landscape, language dominance and language death. These issues are addressed in the final two chapters of Part II. Robert Philipson and Tove Skutnabb-Kangas concentrate on the dominance of English and its consequences for linguistic diversity. Rakesh Bhatt, on the other hand, focuses on hybridity in situations of language contact and even language dominance. He provides a nuanced