

Dark Matter Novel Michelle Paver

Marie O'Regan

Dark Matter Michelle Paver, 2010-10-21 A terrifying 1930s ghost story set in the haunting wilderness of the far north. January 1937. Clouds of war are gathering over a fogbound London. Twenty-eight year old Jack is poor, lonely and desperate to change his life. So when he's offered the chance to join an Arctic expedition, he jumps at it. Spirits are high as the ship leaves Norway: five men and eight huskies, crossing the Barents Sea by the light of the midnight sun. At last they reach the remote, uninhabited bay where they will camp for the next year. Gruhuken. But the Arctic summer is brief. As night returns to claim the land, Jack feels a creeping unease. One by one, his companions are forced to leave. He faces a stark choice. Stay or go. Soon he will see the last of the sun, as the polar night engulfs the camp in months of darkness. Soon he will reach the point of no return - when the sea will freeze, making escape impossible. And Gruhuken is not uninhabited. Jack is not alone. Something walks there in the dark...

Dark Matter Michelle Paver, 2010-10-21 January 1937. Clouds of war are gathering over a fogbound London. Twenty-eight year old Jack is poor, lonely and desperate to change his life. So when he's offered the chance to be the wireless operator on an Arctic expedition, he jumps at it. Spirits are high as the ship leaves Norway: five men and eight huskies, crossing the Barents Sea by the light of the midnight sun. At last they reach the remote, uninhabited bay where they will camp for the next year. Gruhuken. But the Arctic summer is brief. As night returns to claim the land, Jack feels a creeping unease. One by one, his companions are forced to leave. He faces a stark choice. Stay or go. Soon he will see the last of the sun, as the polar night engulfs the camp in months of darkness. Soon he will reach the point of no return - when the sea will freeze, making escape impossible. And Gruhuken is not uninhabited. Jack is not alone. Something walks there in the dark. This Special Edition Ebook will feature exclusive material: AUTHOR EXTRAS: *Dark Matter* ¿ An exclusive interview with Michelle Paver and an extended author biography with integrated photos of the landscape of Spitsbergen. COVER DESIGN: *Dark Matter* ¿ the jacket designer¿s take and cover design progression (5 x visuals). DARK MATTER - A SHORT FILM: *Dark Matter* ¿ Turning the novel into a short promotional film and *Dark Matter* - The Film Director's Cut, the rejected film scripts, the final film script and behind the scenes at filming (3 x visuals).

The Dark Emma Haughton, 2021-08-19 ONE DEAD BODY. TWELVE SUSPECTS. TWENTY-FOUR-HOUR DARKNESS. 'Outstanding ... Haughton writes vividly about a claustrophobic community ... her novel really is a superlative locked-room

mystery' Sunday Times (Crime Book of the Month) 'Haughton has created a fantastically atmospheric setting ... it's a chilling race to the finish to discover whodunnit' Observer In the most inhospitable environment - cut off from the rest of the world - there's a killer on the loose. A&E doctor Kate North has been knocked out of her orbit by a personal tragedy. So when she's offered the opportunity to be an emergency replacement at the UN research station in Antarctica, she jumps at the chance. The previous doctor, Jean-Luc, died in a tragic accident while out on the ice. The move seems an ideal solution for Kate: no one knows about her past; no one is checking up on her. But as total darkness descends for the winter, she begins to suspect that Jean-Luc's death wasn't accidental at all. And the more questions she asks, the more dangerous it becomes . . . 'A sense of growing menace pervades ... the freezing wasteland and claustrophobic workings of the research station are finely rendered' Financial Times 'The kind of heart-pounding, sleep-stealing read that you want to recommend to everyone you meet. An absolutely thrilling book' CASS GREEN 'Chilling and atmospheric . . . had me turning the pages late into the night' MARK EDWARDS 'Tense, thrilling and unpredictable, with one of the most unique and dangerous settings imaginable' ALLIE REYNOLDS 'Set against the dangerous sub-zero temperatures end endless night of the Antarctic... Brilliantly atmospheric and terrifying' CATHERINE COOPER 'Tense, twisted and quite literally chilling - a locked room mystery in a unique setting where no one can be trusted' SUSI HOLLIDAY 'Atmospheric, original and full of tension' AMANDA JENNINGS 'A real edge-of-the-seat plot. I loved it. Original and accomplished' J.A. CORRIGAN

The Best Horror of the Year Ellen Datlow, 2012-05-01 The first three volumes of The Best Horror of the Year have been widely praised for their quality, variety, and comprehensiveness. With tales from Laird Barron, Stephen King, John Langan, Peter Straub, and many others, and featuring Datlow's comprehensive overview of the year in horror, now, more than ever, The Best Horror of the Year provides the petrifying horror fiction readers have come to expect—and enjoy.

Sleeping With the Lights On Darryl Jones, 2018-10-04 Four o'clock in the morning, and the lights are on and still there's no way we're going to sleep, not after the film we just saw. The book we just read. Fear is one of the most primal human emotions, and one of the hardest to reason with and dispel. So why do we scare ourselves? It seems almost mad that we would frighten ourselves for fun, and yet there are thousands of books, films, games, and other forms of entertainment designed to do exactly that. As Darryl Jones shows, the horror genre is huge. Ranging from vampires, ghosts, and werewolves to mad scientists, Satanists, and deranged serial killers, the cathartic release of scaring ourselves has made its appearance in everything from Shakespearean tragedies to internet memes. Exploring the key tropes of the genre, including its monsters, its psychological chills, and its love affair with the macabre, Darryl Jones discusses why horror stories disturb us, and how society responds to literary and film representations of the gruesome and taboo. Should the enjoyment of horror be regarded with suspicion? Are there different levels of the horrific, and should we distinguish between the commonly reviled carnage of contemporary torture porn and the culturally acceptable bloodbaths of ancient Greek tragedies? Analysing the way in which

horror manifests multiple personalities, and has been used throughout history to articulate the fears and taboos of the current generation, Jones considers the continuing evolution of the genre today. As horror is mass marketed to mainstream society in the form of romantic vampires and blockbuster hits, it also continues to maintain its former shadowy presence on the edges of respectability, as banned films and violent internet phenomena push us to question both our own preconceptions and the terrifying capacity of human nature.

The Mammoth Book of Ghost Stories by Women Marie O'Regan, 2012-10-18 25 chilling short stories by outstanding female writers. Women have always written exceptional stories of horror and the supernatural. This anthology aims to showcase the very best of these, from Amelia B. Edwards's 'The Phantom Coach', published in 1864, through past luminaries such as Edith Wharton and Mary Elizabeth Braddon, to modern talents including Muriel Gray, Sarah Pinborough and Lilit Saintcrow. From tales of ghostly children to visitations by departed loved ones, and from heart-rending stories to the profoundly unsettling depiction of extreme malevolence, what each of these stories has in common is the effect of a slight chilling of the skin, a feeling of something not quite present, but nevertheless there. If anything, this showcase anthology proves that sometimes the female of the species can also be the most terrifying . . .

The Imagined Arctic in Speculative Fiction Maria Lindgren Leavenworth, 2023-07-31 The Imagined Arctic in Speculative Fiction explores the ways in which the Arctic is imagined and what function it is made to serve in a selection of speculative fictions: non-mimetic works that start from the implied question What if? Spanning slightly more than two centuries of speculative fiction, from the starting point in Mary Shelley's 1818 *Frankenstein* to contemporary works that engage with the vast ramifications of anthropogenic climate change, analyses demonstrate how Arctic discourses are supported or subverted and how new Arctics are added to the textual tradition. To illuminate wider lines of inquiry informing the way the world is envisioned, humanity's place and function in it, and more-than-human entanglements, analyses focus on the function of the actual Arctic and how this function impacts and is impacted by speculative elements. With effects of climate change training the global eye on the Arctic, and as debates around future northern cultural, economic and environmental sustainability intensify, there is a need for a deepened understanding of the discourses that have constructed and are constructing the Arctic. A careful mapping and serious consideration of both past and contemporary speculative visions thus illuminate the role the Arctic has played and may come to play in a diverse set of practices and fields.

Queering Contemporary Gothic Narrative 1970-2012 Paulina Palmer, 2016-11-21 This book explores the development of queer Gothic fiction, contextualizing it with reference to representations of queer sexualities and genders in eighteenth and nineteenth-century Gothic, as well as the sexual-political perspectives generated by the 1970s lesbian and gay liberation movements and the development of queer theory in the 1990s. The book examines the roles that Gothic motifs and narrative strategies play in depicting aspects of lesbian, gay, bisexual, transsexual and intersex experience in contemporary Gothic

fiction. Gothic motifs discussed include spectrality, the haunted house, the vampire, doppelganger and monster. Regional Gothic and the contribution that Gothic tropes make to queer historical fiction and historiography receive attention, as does the AIDS narrative. Female Gothic and feminist perspectives are also explored. Writers discussed include Peter Ackroyd, Vincent Brome, Jim Grimsley, Alan Hollinghurst, Randall Kenan, Meg Kingston, Michelle Paver, Susan Swan, Louise Tondeur, Sarah Waters, Kathleen Winter and Jeanette Winterson.

The Best of the Best Horror of the Year Ellen Datlow, 2018-10-02 ***One of Publishers Weekly's Most Anticipated Books of Fall 2018*** A group of mountain climbers, caught in the dark, fight to survive their descent; in the British countryside, hundreds of magpies ascend into the sky, higher and higher, until they seem to vanish into the heavens; a professor and his student track a zombie horde in order to research zombie behavior; an all-girl riding school has sinister secrets; a town rails in vain against a curse inflicted upon it by its founders. For more than three decades, editor and anthologist Ellen Datlow, winner of multiple Hugo, Bram Stoker, and World Fantasy awards, has had her finger on the pulse of the horror genre, introducing readers to writers whose tales can unnerve, frighten, and terrify. This anniversary volume, which collects the best stories from the first ten years of her annual *The Best Horror of the Year* anthology series, includes fiction from award-winning and critically acclaimed authors Neil Gaiman, Livia Llewellyn, Laird Barron, Gemma Files, Stephen Graham Jones, and many more. TABLE OF CONTENTS: Introduction—Ellen Datlow Lowland Sea—Suzy McKee Charnas Wingless Beasts—Lucy Taylor The Nimble Men—Glen Hirshberg Little America—Dan Chaon Black and White Sky—Tanith Lee The Monster Makers—Steve Rasnic Tem Chapter Six—Stephen Graham Jones In a Cavern, in a Canyon—Laird Barron Allochthon—Livia Llewellyn Shepherds' Business—Stephen Gallagher Down to a Sunless Sea—Neil Gaiman The Man from the Peak—Adam Golaski In Paris, In the Mouth of Kronos—John Langan The Moraine—Simon Bestwick At the Riding School—Cody Goodfellow Cargo—E. Michael Lewis Tender as Teeth—Stephanie Crawford & Duane Swierczynski Wild Acre—Nathan Ballingrud The Callers—Ramsey Campbell This Stagnant Breath of Change—Brian Hodge Grave Goods—Gemma Files The Ballad of Ballard and Sandrine—Peter Straub Majorlena—Jane Jakeman The Days of Our Lives—Adam L. G. Nevill You Can Stay All Day—Mira Grant No Matter Which Way We Turned—Brian Evenson Nesters—Siobhan Carroll Better You Believe—Carole Johnstone About the Authors Acknowledgment of Copyright About the Editor

Thin Air Michelle Paver, 2016-10-06 The Himalayas, 1935. Kangchenjunga. The sacred mountain. Biggest killer of them all. Five Englishmen set out to conquer it. But courage can only take them so far. And the higher they climb, the darker it gets.

Thin Air Michelle Paver, 2016 Chosen for Simon Mayo's Radio 2 Book Club, this is the chilling new ghost story from the bestselling author of *Dark Matter*. The Himalayas, 1935. Kangchenjunga. Third-highest peak on earth. Greatest killer of them

all. Five Englishmen set off from Darjeeling, determined to conquer the sacred summit. But courage can only take them so far - and the mountain is not their only foe. As the wind dies, the dread grows. Mountain sickness. The horrors of extreme altitude. A past that will not stay buried. And sometimes, the truth does not set you free.

Horror Darryl Jones, 2021-06-24 Very Short Introductions: Brilliant, Sharp, Inspiring Four o'clock in the morning, and the lights are on and still there's no way we're going to sleep, not after the film we just saw. The book we just read. Fear is one of the most primal human emotions, and one of the hardest to reason with and dispel. So why do we scare ourselves? It seems almost mad that we would frighten ourselves for fun, and yet there are thousands of books, films, games, and other forms of entertainment designed to do exactly that. As Darryl Jones shows, the horror genre is huge. Ranging from vampires, ghosts, and werewolves to mad scientists, Satanists, and deranged serial killers, the cathartic release of scaring ourselves has made its appearance in everything from Shakespearean tragedies to internet memes. Exploring the key tropes of the genre, including its monsters, its psychological chills, and its love affair with the macabre, this Very Short Introduction discusses why horror stories disturb us, and how society responds to literary and film representations of the gruesome and taboo. Should the enjoyment of horror be regarded with suspicion? Are there different levels of the horrific, and should we distinguish between the commonly reviled carnage of contemporary torture porn and the culturally acceptable bloodbaths of ancient Greek tragedies? Analysing the way in which horror manifests multiple personalities, and has been used throughout history to articulate the fears and taboos of the current generation, Darryl Jones considers the continuing evolution of the genre today. As horror is mass marketed to mainstream society in the form of romantic vampires and blockbuster hits, it also continues to maintain its former shadowy presence on the edges of respectability, as banned films and violent internet phenomena push us to question both our own preconceptions and the terrifying capacity of human nature. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. First published in hardback as *Sleeping with the Lights on*.

The Encyclopedia of the Gothic William Hughes, David Punter, Andrew Smith, 2015-10-08 THE ENCYCLOPEDIA OF THE GOTHIC "Well written and interesting [it is] a testament to the breadth and depth of knowledge about its central subject among the more than 130 contributing writers, and also among the three editors, each of whom is a significant figure in the field of gothic studies ... A reference work that's firmly rooted in and actively devoted to expressing the current state of academic scholarship about its area." New York Journal of Books "A substantial achievement." Reference Reviews Comprehensive and wide-ranging, *The Encyclopedia of the Gothic* brings together over 200 newly-commissioned essays by leading scholars writing on all aspects of the Gothic as it is currently taught and researched, along with challenging insights

into the development of the genre and its impact on contemporary culture. The A-Z entries provide comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. The volume's approach is truly interdisciplinary, with essays by specialist international contributors whose expertise extends beyond Gothic literature to film, music, drama, art, and architecture. From *Angels and American Gothic* to *Wilde and Witchcraft*, *The Encyclopedia of the Gothic* is the definitive reference guide to all aspects of this strange and wondrous genre. The Wiley-Blackwell Encyclopedia of Literature is a comprehensive, scholarly, authoritative, and critical overview of literature and theory comprising individual titles covering key literary genres, periods, and sub-disciplines. Available both in print and online, this groundbreaking resource provides students, teachers, and researchers with cutting-edge scholarship in literature and literary studies.

Climate Crisis and the 21st-Century British Novel Astrid Bracke, 2017-11-02 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. The challenge of rapid climate change is forcing us to rethink traditional attitudes to nature. This book is the first study to chart these changing attitudes in 21st-century British fiction. *Climate Crisis and the 21st-Century British Novel* examines twelve works that reflect growing cultural awareness of climate crisis and participate in the reshaping of the stories that surround it. Central to this renegotiation are four narratives: environmental collapse, pastoral, urban and polar. Bringing ecocriticism into dialogue with narratology and a new body of contemporary writing, Astrid Bracke explores a wide range of texts, from Zadie Smith's *NW* through Sarah Hall's *The Carhullan Army* and David Mitchell's *Cloud Atlas* to the work of a new generation of novelists such as Melissa Harrison and Ross Raisin. As the book shows, post-millennial fictions provide the imaginative space in which to rethink the stories we tell about ourselves and the natural world in a time of crisis.

Gothic Travel through Haunted Landscapes Lucie Armitt, Scott Brewster, 2022-12-06 This book argues that the process and experience of travel in Gothic literature provides a unique and transformative perspective on the relationship between fear and recurring cultural preoccupations from the late eighteenth century to the present, ranging from concerns about climate change or the presence of the unseen to the negotiation of cultural difference and the apprehension produced by various modes of modern transport and unknown/unknowable terrain. The book follows travellers who take many fictional forms – tourists, commuters, walkers, explorers, as well as the ‘armchair tourist’ or reader – as they encounter fascinating, strange and often disconcerting weathers, climates, landscapes and topographies. Gothic travel epitomises the wonder, excitement, suspicion or incomprehension that arises from journeys through familiar and unfamiliar terrain. While exposure to the wild, elemental or primitive could produce the elevation of the sublime in early Gothic, increasingly the experience of travel raised unsettling questions about people, places and environments that lay beyond established frames of knowledge. Gothic travellers are haunted, never alone, and the experience of journeying through these landscapes provokes fears that

may shadow them even after they have returned to 'home' ground. *Climates of Fear* reveals the persistent ways in which Gothic narratives of travel confront fears about the environment, surveillance, (im)migration and the foreign. These abiding concerns speak loudly to the present time, however, when the encroachments on our immediate surroundings – from climate change, digital communication and geopolitical dislocation – seem at once remote and intimate, invisible yet urgent. Thus the book also asks whether recent portrayals of Gothic journeys now pose different questions to the reader.

Where the Dead Wait Ally Wilkes, 2023-12-05 "Haunting...Ominous." —The New York Times Book Review A "wonderfully chilling" (Christopher Golden, New York Times bestselling author) polar gothic about a Victorian explorer in search of his lost shipmate—and redemption—from the Bram Stoker Award-nominated author of *All the White Spaces*. William Day should be an acclaimed Arctic explorer. But after a failed expedition, in which his remaining men only survived by eating their dead comrades, he returned in disgrace. Thirteen years later, his second-in-command, Jesse Stevens, has gone missing in the same frozen waters. Perhaps this is Day's chance to restore his tarnished reputation by bringing Stevens—the man who's haunted his whole life—back home. But when the rescue mission becomes an uncanny journey into his past, Day must face up to the things he's done. Abandonment. Betrayal. Cannibalism. Aboard ship, Day must also contend with unwanted passengers: a reporter obsessively digging up the truth about the first expedition, as well as Stevens's wife, a spirit-medium whose séances both fascinate and frighten. Following a trail of cryptic messages, gaunt bodies, and old bones, their search becomes more and more unnerving. The restless dead are never far behind in this "breathtaking achievement" (Publishers Weekly, starred review).

Children's Writers' & Artists' Yearbook 2019 Bloomsbury Publishing, 2018-07-26 The annual, bestselling guide to all aspects of the media and how to write and illustrate for children and young adults. Acknowledged by the media industries and authors as the essential guide to how to get published. The 70+ articles are updated and added to each year. Together they provide invaluable guidance on subjects such as series fiction, writing historical or funny books, preparing an illustration portfolio, managing your finances, interpreting publishers' contracts, self-publishing your work. Foreword by Sarah Crossan, Carnegie Medal winner and author of *One, Breathe*, *Moonrise* (published July 2018) and *We Come Apart* (with Brian Conaghan) NEW articles for the 2019 edition include: LGBT+ characters in children's fiction by Lauren James The hybrid author by Shelli R. Johannes A jobbing writer's lot by Joanna Nadin Adapting children's books for stage and screen by Emma Reeves Where does your book sit? by Jasmine Richards Murderous inventions by Robin Stevens The long and winding road to publication by Paul Stewart Writing picture books by Tessa Strickland The ups and downs of being a writer by Theresa Tomlinson All of the 2,000 listings of who to contact across the media have been reviewed and updated. The essential guide for any writer for children.

Children's Writers' & Artists' Yearbook 2020 Bloomsbury Publishing, 2019-07-25 Foreword by William Sutcliffe, author of

Are you Experienced?, New Boy and We See Everything The indispensable guide to writing for children and young adults, this Yearbook provides inspirational articles from successful writers and illustrators, as well as practical advice on who to contact across the media and how to get published. New articles for the 2020 edition include: - Davinia Andrew-Lynch A message for under-represented writers: We Want You - Clémentine Beauvais Writing and translating children's fiction - Holly Bourne Dealing with tough issues in YA fiction - Natasha Farrant Writing about love and loss for children - Kiran Millwood Hargrave Writing magic into fiction - Salvatore Rubbino The craft of the illustrator - Deirdre Sullivan Reinventing old stories for new readers

Children's Writers' & Artists' Yearbook 2021 Bloomsbury Publishing, 2020-07-23 Packed full of inspirational articles from successful writers, illustrators and publishing experts, the Children's Writers' & Artists' Yearbook once again serves up the best independent advice to writers for children of all ages. Covering all aspects of the publishing process, across the full range of formats and genres, it will appeal to self-published writers as well as those seeking an agent-publisher or crowdfunded deal. Inside are up-to-date contact details for literary agents, publishers, prizes and grant-giving bodies, societies and creative organisations that support writers and illustrators. Universally recognised as the first port of call for all writers wanting to improve their work and their chances of getting published, this Yearbook contains an 'impressive raft of advice and notes on every aspect of the business' (Quentin Blake).

The Arctic Klaus Dodds, Mark Nuttall, 2019-05-23 Conversations defining the Arctic region often provoke debate and controversy -- for scientists, this lies in the imprecise and imaginary line known as the Arctic Circle; for countries like Canada, Russia, the United States, and Denmark, such discussions are based in competition for land and resources; for indigenous communities, those discussions are also rooted in issues of rights. These shifting lines are only made murkier by the threat of global climate change. In the Arctic Ocean, the consequences of Earth's warming trend are most immediately observable in the multi-year and perennial ice that has begun to melt, which threatens ice-dependent microorganisms and, eventually, will disrupt all of Arctic life and raise sea levels globally. In *The Arctic: What Everyone Needs to Know®*, Klaus Dodds and Mark Nuttall offer concise answers to the myriad questions that arise when looking at the circumpolar North. They focus on its peoples, politics, environment, resource development, and conservation to provide critical information about how changes there can, and will, affect our entire globe and all of its inhabitants. Dodds and Nuttall explore how the Arctic's importance has grown over time, the region's role during the Cold War, indigenous communities and their history, and the past and future of the Arctic's governance, among other crucial topics.

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