Commit to seeking Native and indigenous feedback on any future titles that draw from their histories. That’s how you avoid causing the same harm with your next game. In terms of appropriation, Gonzales claimed that Horizon Zero Dawn draws from many sources. “We weren’t looking for inspiration from one particular group, and we cast the net widely to look at cultures, tribal cultures, around the world, and also throughout history,” he said. “That’s why a lot of the people talk about the Nora as being like Vikings, or why there are visual elements reminiscent of Celtic pictographs. So, inspiration The Gothic novel is a form of fiction which became popular in England in the second half of the eighteenth century. Gothic novels often involve elements of the supernatural and were designed to give a pleasing frisson of terror to the reader. One can trace elements of the Gothic novel in earlier novels such as Ferdinand Count Fathom by Tobias Smollett, published in 1753; but the first full-fledged Gothic novel was The Castle of Otranto by Horace Walpole, which appeared in 1764. Set in the thirteenth

The indigenous Gothic novel: tribal twists, native monsters, and the politics of appropriation

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Abstract
Although reading Native literature for cultural epistemology and rhetorical sovereignty remains important, an examination of Indigenous literature as text remains under-utilized. A critical inquiry into form and genre not only validates Native novels as literary art, it creates a fresh approach to their treatment of contemporary issues. Specifically, the recent prevalence of First Nations Gothic novels opens new questions for critics of Indigenous literature. Do certain genres better lend themselves to the common topics of Indigenous texts? How does the Gothic and the post/colonial synthesize uniquely into and perform within contemporary First Nations novels? What is it about the Gothic that might lend itself to the aesthetic purposes of an Indigenous author and why has this combination produced an abundance of triumphant texts in the last few decades? As a site of subversion, of a past that haunts the present, of a society in transition, and of cultural anxiety, these characteristics explain the current merger of the Gothic and the Indigenous. As I will delineate with various post/colonial theories and in specific texts such as Eden Robinson's 'Monkey Beach' and Joseph Boyden's 'Three Day Road', each of these themes proposes an invigorating method of Indigenizing the Gothic novel.

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