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Jonathan Dent



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Three Gothic Novels E. F. Bleiler, 2012-08-02 Includes *The Castle of Otranto* the first work of the Gothic genre *Vathek* the high point of the Oriental tale in English literature *The Vampyre* the first full length vampire story in English and Lord Byron's little known Fragment **The Gothic: Probing the Boundaries** Eoghain Hamilton, 2020-04-14 This volume was first

published by Interdisciplinary Press in 2012 The Gothic lives From *The Castle of Otranto* to today's Let Me In the Gothic continues to be part of popular consciousness Yet even as it has adapted to fit changing times and technologies it has retained both its essence and its hold on our imagination What defines the Gothic What are its parameters This collection of essays the work of scholars who met at the first ever global conference on the Gothic looks at the Gothic today in print and other media including cinema in music in fashion and in the popular culture of countries around the world This volume of essays is another step in the process of understanding a genre that stretches the boundaries of definition and continues to make its way adapting and changing along the way into new aspects of modern culture Rise Of Gothic Novel Maggie

Kilgour, 2021-10-14 One of the central images conjured up by the gothic novel is that of a shadowy spectre slowly rising from a mysterious abyss In *The Rise of the Gothic Novel* Maggie Kilgour argues that the ghost of the gothic is now resurrected in the critical methodologies which investigate it for the revelation of buried cultural secrets In this cogent analysis of the rise and fall of the gothic as a popular form Kilgour juxtaposes the writings of William Godwin with Mary Wollstonecraft and Ann Radcliffe with Matthew Lewis She concludes with a close reading of the quintessential gothic novel Mary Shelley's *Frankenstein* An impressive and highly original study *The Rise of the Gothic Novel* is an invaluable contribution to the continuing literary debates which surround this influential genre *The Gothic Novel* Victor Sage, 1990-02-19 This is a Bloomsbury Academic title For our full Academic Catalogue please visit <https://www.bloomsbury.com/uk/academic>

The Gothic Novel and the Stage Francesca Saggini, 2015-08-12 In this ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists

The Gothic Quest Montague Summers, 1968 The gothic novel in Ireland, c. 1760-1829 Christina Morin, 2018-05-11 *The gothic novel in Ireland c 1760 1829* offers a compelling account of the development of gothic literature in late eighteenth and early nineteenth century Ireland Countering traditional scholarly views of the rise of the gothic novel on the one hand and on the other Irish Romantic literature this study persuasively re integrates a body of now overlooked works into the history of the literary gothic as it emerged across Ireland Britain and Europe between 1760 and 1829 Its twinned quantitative and qualitative analysis of neglected Irish texts produces a new formal generic and ideological map of gothic literary production in this period persuasively positioning Irish works and authors at the centre of a new critical paradigm with which to understand both Irish Romantic and gothic literary production An electronic edition of this book is freely

available under a Creative Commons CC BY NC ND licence **The Gothic Flame** Devendra P. Varma, 1966 **Sinister histories** Jonathan Dent, 2016-07-01 Sinister histories is the first book to offer a detailed exploration of the Gothic's response to Enlightenment historiography. It uncovers hitherto neglected relationships between fiction and prominent works of eighteenth-century history, locating the Gothic novel in a range of new interdisciplinary contexts. Drawing on ideas from literary studies, history, politics, and philosophy, the book demonstrates the extent to which historical works influenced and shaped Gothic fiction from the 1760s to the early nineteenth century. Through a series of detailed readings of texts from *The Castle of Otranto* (1764) to *Maria or The Wrongs of Woman* (1798), this book offers an alternative account of the Gothic's development and a sustained revaluation of the creative legacies of the French Revolution.

The Sublime in the English Gothic Novel: Horace Walpole's *The Castle of Otranto* Carolin Kollwitz, 2003-04-27 Seminar paper from the year 2003 in the subject English Language and Literature Studies, Literature grade 2.0. Humboldt University of Berlin, Institute for Anglistics/American Studies course HS: Novels of the Romantic Period, language: English, abstract: In this paper, I will examine the Gothic sublime by using the example of Horace Walpole's novel *The Castle of Otranto*. I want to examine the features of the Gothic sublime: what was new and different about it, how is this reflected in the novel in order to prove the importance of Walpole's work. It marks in a certain aspect a turning point in literature since it is regarded the first Gothic novel. I will argue that the horror as developed in *The Castle of Otranto* is not simply based upon the appearance of ghosts and supernatural events but rather a subtle kind of horror. Firstly, an introduction into the Gothic novel in general, its characteristic features, and the examination of the cultural background of English Gothic fiction shall give a brief overview over the topic. Secondly, I will examine the means by which Walpole evokes fear in the reader and the effects they had.

The Gothic World Glenn Feldman, Dale Townshend, 2013-10-08 *The Gothic World* offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art, and cyberculture. Structured around the principles of time, space, and practice and including a detailed general introduction, the five sections look at Gothic Histories, Gothic Spaces, Gothic Readers and Writers, Gothic Spectacle, Contemporary Impulses. *The Gothic World* seeks to account for the Gothic as a multi-faceted, multi-dimensional force as a style, an aesthetic experience, and a mode of cultural expression that traverses genres, forms, media, disciplines, and national boundaries and creates indeed its own World.

The Gothic Quest, 1900 *The Gothic and the Everyday* L. Piatti-Farnell, M. Beville, 2014-10-16 *The Gothic and the Everyday* aims to regenerate interest in the Gothic within the experiential contexts of history, folklore, and tradition. By using the term 'living', this book recalls a collection of experiences that constructs the everyday in its social, cultural, and imaginary incarnations.

Gothic Literature Andrew Smith, 2013-03-10 New edition of bestselling introductory text outlining the history and ways of reading Gothic literature. This revised edition includes a new chapter on Contemporary Gothic which explores the Gothic of the early twenty-first century and looks at new critical developments. An updated Bibliography of critical sources and a

revised Chronology The book opens with a Chronology and an Introduction to the principal texts and key critical terms followed by five chapters The Gothic Heyday 1760 1820 Gothic 1820 1865 Gothic Proximities 1865 1900 Twentieth Century and Contemporary Gothic The discussion examines how the Gothic has developed in different national contexts and in different forms including novels novellas poems films radio and television Each chapter concludes with a close reading of a specific text Frankenstein Jane Eyre Dracula The Silence of the Lambs and The Historian to illustrate ways in which contextual discussion informs critical analysis The book ends with a Conclusion outlining possible future developments within scholarship on the Gothic

The Supernatural in Gothic Fiction Robert F. Geary, 1992 While the numinous and heavily psychological aspects of the Gothic have received serious attention studies do not tend to examine the relation of the Gothic supernatural to the very different backgrounds of 18th century and Victorian belief This study examines the rise of the form the artistic difficulties experienced by its early practitioners and the transformation of the original problem ridden Gothic works into the successful Victorian tales of unearthly terror In doing so this study makes a distinct contribution to our grasp of the Gothic and of the links between literature and religion

The Representation of Men in the English Gothic Novel, 1762-1820 Kate E. Behr, 2002 Dr Behr has an engaging and lively mode of dealing with her chosen subject one which is in itself an attractive and original one moving as it does beyond the conventional stereotypes of the Gothic to reach a number of convincing reassessments of both gender and genre in this context The examination of the various aspects of male identity is insightful and controlled and Dr Behr's facility for the apposite and pithy phrase cuts to the heart of the discussion facilitating the flow of her ideas

Three Gothic Novels Horace Walpole, Mary Shelley, William Beckford, 1974-06-27 The Gothic novel which flourished from about 1765 until 1825 revels in the horrible and the supernatural in suspense and exotic settings This volume with its erudite introduction by Mario Praz presents three of the most celebrated Gothic novels The Castle of Otranto published pseudonymously in 1765 is one of the first of the genre and the most truly Gothic of the three Vathek 1786 an oriental tale by an eccentric millionaire exotically combines Gothic romanticism with the vivacity of The Arabian Nights and is a narrative tour de force The story of Frankenstein 1818 and the monster he created is as spine chilling today as it ever was as in all Gothic novels horror is the keynote

The Castle of Otranto Horace Walpole, Walter Scott, 1811

The Gothic Novel in Ireland, C. 1760-1829 Christina Morin, 2018 The Gothic Novel in Ireland 1760 1830 reveals how the Irish contribution to the rise of the gothic novel is all too frequently overlooked Irish writers were actively engaged in shaping the form now conventionally understood as beginning with Horace Walpole's The Castle of Otranto 1764 Obviously an important text in the evolution of the gothic mode the ostensibly pioneering Castle of Otranto was actually preceded by two Irish novels Thomas Leland's Longsword 1762 and The Adventures of Miss Sophia Berkley 1760 by A Young Lady Neither of these texts overshadows Walpole's but their omission from the literary history of the British gothic novel is nevertheless a telling indication of the exclusionary nature of current scholarly perspectives Christina Morin's adroit and

percipient text reveals how the Gothic was very much an international genre **The Gothic Novel 1790-1830** Ann B. Tracy, 2021-10-21 A research guide for specialists in the Gothic novel the Romantic movement the eighteenth and nineteenth century novel and popular culture this work contains summaries of more than two hundred novels reputed to be Gothic published in English between 1790 and 1830 Also included are indexes of titles and characters and an extensive index of characteristic objects motifs and themes that recur in the novels such as corpses bloody and otherwise dungeons secret passageways filicide fratricide infanticide matricide patricide and suicide The novels described including those by such writers as Charlotte Dacre Louisa Sidney Stanhope Regina Maria Roche Charles Maturin and Mary Shelley are for the most part out of print and circulation and are unavailable except in rare book rooms Thus this book provides the researcher with ready access to information that would otherwise be difficult to obtain

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