

# File Type PDF Gothic Novels Of The Twentieth Century

## *Gothic Novels Of The Twentieth Century*

The Modern Gothic and Literary Doubles is concerned with Gothic representations of London in the late 19th century. Establishing

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that a modern Gothic literary mode relocates the traditional rural Gothic to the late 19th century metropolis, this volume explores the cultural history of London in the 19th century. The subsequent discussion of the

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Gothic fictions of Stevenson, Wilde and Wells offers new perspectives from which to assess the impact of contemporary perceptions of London as a Gothicized space on the works of these novelists. The Handbook systematically

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charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic

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chapters address 'The English Novel as a Distinctly Modern Genre', 'The Novel in the Economy', 'Genres', 'Gender' (performativity, masculinities, feminism, queer), and 'The Burden of Representation' (class and

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ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad's *Heart of Darkness* (1899) to Tom McCarthy's *Satin Island* (2015) supplement the systematic approach and

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encourage future research by providing overviews of reception and theoretical perspectives. Providing an indispensable resource for academics as well as readers interested in the evolution of horror fiction in the 20th

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century, this book provides a readable yet critical guide to global horror fiction and authors. Horror Fiction in the 20th Century encompasses the world of 20th-century horror literature and explores it in a critical but



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balanced fashion. Readers will be exposed to the world of horror literature, a truly global phenomenon during the 20th century. Beginning with the modern genre's roots in the 19th century, the book proceeds to

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cover 20th-century horror literature in all of its manifestations, whether in comics, pulps, paperbacks, hardcover novels, or mainstream magazines, and from every country that produced it. The major horror

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authors of the century receive their due, but the works of many authors who are less well-known or who have been forgotten are also described and analyzed. In addition to providing critical assessments and judgments of

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individual authors and works, the book describes the evolution of the genre and the major movements within it. Horror Fiction in the 20th Century stands out from its competitors and will be of interest to its readers

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because of its informed critical analysis, its unprecedented coverage of female authors and writers of color, and its concise historical overview. Covers both the best-known authors of horror literature and a large number of

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lesser-known or forgotten authors whose work would reward searching out by modern readers. Is unprecedented in its coverage of international horror literature and includes dozens of authors whose horror fiction has never

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before been translated into English  
Covers the major 20th century  
developments and movements  
within horror literature in one  
volume, in a linear and  
chronological manner Is a  
corrective to decades of sexist,

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racist, colonialist, and provincial horror criticism

The most renowned writers, illustrators, publishers, actors, and filmmakers are drawn together in this exquisite portrayal of horror. Every media from comics,



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paperbacks, hardcovers, and  
movies is represented in full color.

The House as Gothic Element in  
Anglo-American Fiction (18th -  
20th Century)

Twenty-First-Century Children's  
Gothic

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Violence and Ecophobia in  
Twentieth Century American  
Gothic

Handbook of the English Novel of  
the Twentieth and Twenty-First  
Centuries  
Gothicka

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Gothic

***"Written with an undergraduate audience in mind, this text offers a synthesis of the main topics of Gothic interest and clearly argued summaries of critical debate. It signals its***

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***difference from recent psychoanalytic readings of Gothic and argues instead for a more complex, multilayered approach via an historicist reading of gothic fiction. Illustrated with ten black and white plates and including an***

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***up-to-date bibliography, this will be an ideal text for all those with an interest in the Gothic."--BOOK JACKET.***

***The "Schoolhouse Gothic," undertaken by insiders and outsiders to the academy alike and embodied both in***

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***literature and in academic discourse, draws on Gothic metaphors and themes in representing and interrogating contemporary American schools and educators. Curses from the past take the form of***

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***persistent power inequities (of race, gender, class, and age) and, rather ironically, the very Enlightenment that was to save the moderns from rigid, ancient, mystified hierarchies. In Schoolhouse Gothic literature, including***

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***works by Stephen King,  
Flannery O'Connor, Toni  
Morrison, Joyce Carol Oates,  
and David Mamet, school  
buildings, classrooms, and/or  
offices, function as traps, or  
analogues to the  
claustrophobic family***



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***mansions, monasteries, and  
convents of old. In  
Schoolhouse Gothic  
scholarship, the trap is  
academic objectivity, viewed  
not as a lofty goal but rather  
as an institutional strategy of  
concealment that blinds the***

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***scholar to his or her own prejudices and renders even the most well-meaning complicit with inequitable power structures. The combination of curse and trap common to the Gothic scenario produces paranoia,***

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***violence, and monstrosity. In Schoolhouse Gothic literature, schools turn students into psychopaths and machines. In the scholarship, the product is discourse, or “epistemic violence” reified. The Schoolhouse Gothic***

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***suggests—at the very least—that Americans have become increasingly uneasy about the role of the academy, increasingly mistrustful of its guardians, and increasingly convinced that something sinister lies***

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***behind its officially benevolent exterior. Following the structure of other titles in the Continuum Introductions to Literary Genres series, American Gothic Fiction includes: A broad definition of the genre***

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***and its essential elements. A timeline of developments within the genre. Critical concerns to bear in mind while reading in the genre. Detailed readings of a range of widely taught texts. In-depth analysis of major***

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***themes and issues. Signposts for further study within the genre. A summary of the most important criticism in the field. A glossary of terms. An annotated, critical reading list. This book offers students, writers, and serious***

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***fans a window into some of the most popular topics, styles and periods in this subject. Authors studied in American Gothic Fiction include Charles Brockden Brown, William Montgomery Bird, James Fenimore Cooper,***



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***Edgar Allan Poe, George  
Lippard, Herman Melville,  
Nathaniel Hawthorne, William  
Gilmore Simms, John Neal,  
Harriet Beecher Stowe,  
Charlotte Perkins Gilman,  
Ambrose Bierce, Emma  
Dawson, W.D. Howells, Henry***

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***James, William Faulkner, Anne  
Rice and William Gibson***

***"The Cambridge History of the  
Gothic was conceived in 2015,  
when Linda Bree, then  
Editorial Director at  
Cambridge University Press,  
first suggested the idea to us.***

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***After much discussion and writing, what began life as a modest single-volume project became a larger and far more ambitious three-volume work."***--

***Literature of the Occult ; a Collection of Critical Essays***

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***Narrating Identity in Turn-of-  
the-twentieth-century Gothic  
Fiction***

***Print and Electronic Sources  
The Alien Within***

***Transmutations of Horror in  
Late-Twentieth-Century Art  
Twentieth-century Romance***

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## ***and Gothic Writers***

*This innovative book explores the role played by clothing in the discourses of the Gothic. It makes an explicit connection between the veils, masks and*

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*disguises of Gothic  
convention, and historically-  
specific fashion discourses,  
from the revealing chemise-  
dress popularized by Queen  
Marie Antoinette to the  
subcultural style of*

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*contemporary Goths. In so doing it sheds new light on the cultural construction of Gothic bodies. Taking an original interdisciplinary approach, Catherine Spooner offers readings of literary,*

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*cinematic and popular cultural texts in the context of fashion from the 1790s to the 1990s. Progressing chronologically from the novels of Radcliffe and Lewis through the "sensation"*



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*fiction of the Victorian period and the Gothic fiction of the fin-de-siècle, Fashioning Gothic Bodies culminates with twentieth-century film and the supposed resurgence of the Gothic in*

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*pre-Millennial culture.*

*The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized*

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*literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other*

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*recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine*

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*what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This*

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*authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.*

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*An exploration of Gothic literature from its origins in Horace Walpole's 1764 classic The Castle of Otranto, through Romantic and Victorian Gothic to modernist and postmodernist takes on*

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*the form. The volume surveys key debates such as Female Gothic, the Gothic narrator and nation and empire, and focuses on a wide range of texts including The Mysteries of Udolpho,*



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*Frankenstein, Jane Eyre,  
Dracula, The Magic Toyshop  
and The Shining.*

*"As ecocriticism continues to  
grow and unfold, ecocritics  
must continue to determine  
its overall goals and*

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*boundaries. This paper tests the waters of some new ecocritical terminology, namely Simon Estok's term, "ecophobia," by examining the intersection of American Gothic and Ecocriticism.*

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*Ecophobia refers to fear and contempt of the natural world, as a way of understanding human relationships with the nonhuman world. This paper also examines ecophobic*

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*tendencies of characters in two twentieth century Gothic novels, Toni Morrison's The Bluest Eye and Truman Capote's In Cold Blood. American Gothic novels often represent patterns of*

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*historical violence. Therefore, analyzing moments of ecophobia within these novels allows me to draw a connection between harmful constructs of nature and human*

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*oppression. Overall, this paper examines the intersections of American Gothic literature, ecophobia, As ecocriticism continues to grow and unfold, ecocritics must continue to determine*

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*its overall goals and boundaries. This paper explores the boundaries of Simon Estok's term, "ecophobia," which refers to fear and contempt of the natural world. I argue that*

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*because humans are natural entities, ecophobia can also be defined as fear and contempt of other humans. In order to understand what human-directed ecophobia looks like, I turn to two*



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*twentieth century Gothic novels, Toni Morrison's The Bluest Eye (1994) and Truman Capote's In Cold Blood (1965). As Tom Hillard writes, in order to begin to understand ecophobia, we*

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*should first analyze texts that deal explicitly with fear. While these texts may seem disparate, I argue that they both contain characters of minority status who exhibit signs of ecophobia toward*

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*both the nonhuman natural world and toward themselves. This ecophobia is a product of the dark and haunting violence which looms under the surface of U.S. history. As Michele*

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*Satterlee writes, cultural trauma can often be tied to landscape. This paper explores how U.S. historical violence creates a cultural trauma among many minorities, and in turn, it is*

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*this cultural trauma (or memory) that influences the way characters in In Cold Blood and The Bluest Eye interact with the natural world. This paper explores the boundaries of ecophobia*

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*by unpacking the specific intersections of ecophobia, the Gothic, and landscapes of cultural trauma. It is at these intersections that I am able to highlight the connection between*

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*contempt of the natural  
world and systems of human  
oppression."--Abstract.  
The Representation of  
Female Adolescence in Two  
Late Twentieth Century  
Gothic Novels*

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*An Annotated Bibliography*  
*The Haunting of Hill House*  
*"That Hateful Prairie Wind"*  
*The History of Gothic Fiction*  
*British Literature: A Historical  
Overview*  
***The greatest haunted house***



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*story ever written, the inspiration for a 10-part Netflix series directed by Mike Flanagan and starring Michiel Huisman, Carla Gugino, and Timothy Hutton First published in 1959,*

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*Shirley Jackson's The Haunting of Hill House has been hailed as a perfect work of unnerving terror. It is the story of four seekers who arrive at a notoriously unfriendly*

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*pile called Hill House:  
Dr. Montague, an occult  
scholar looking for solid  
evidence of a "haunting";  
Theodora, his lighthearted  
assistant; Eleanor, a  
friendless, fragile young*

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*woman well acquainted with  
poltergeists; and Luke,  
the future heir of Hill  
House. At first, their  
stay seems destined to be  
merely a spooky encounter  
with inexplicable*

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*phenomena. But Hill House is gathering its powers—and soon it will choose one of them to make its own. For more than seventy years, Penguin has been the leading publisher*

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*of classic literature in  
the English-speaking  
world. With more than  
1,700 titles, Penguin  
Classics represents a  
global bookshelf of the  
best works throughout*

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*history and across genres  
and disciplines. Readers  
trust the series to  
provide authoritative  
texts enhanced by  
introductions and notes by  
distinguished scholars and*

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*contemporary authors, as  
well as up-to-date  
translations by award-  
winning translators.  
An English-language  
anthology of ghost  
stories, supernatural*



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*thrillers, and other gothic tales from Russia includes eleven pieces by such writers as Valery Bryusov, Mikhail Bulgakov, and Aleksandr Grin. Readers worldwide have*

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*long been drawn to the foreign, the exotic, and the alien, even before Freud's famous essay on the uncanny in 1919. Given Japan's many years of relative isolation,*

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*followed by its  
multicultural empire,  
these themes seem  
particularly ripe for  
exploration and  
exploitation by Japanese  
writers. Their literary*

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*adventures have taken them inside Japan as well as outside, and how they internalized the exotic through the adoption of modernist techniques and subject matter forms the*

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*primary subject of this book. The Alien Within is the first book-length thematic study in English of the alien in modern Japanese literature and helps shed new light on a*

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*number of important authors. Morton examines the Gothic, a form of writing with strong affinities to European Gothic and a motif in the fiction of several key*

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*modern Japanese writers, such as Arishima Takeo. Morton also discusses the translations of Tsubouchi Shoyo, Japan's most famous early translator of Shakespeare, and how this*

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*most alien and exotic  
author was absorbed into  
the Japanese literary and  
theatrical tradition. The  
new field of translation  
theory and how it relates  
to translating Shakespeare*



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*are also discussed. Morton devotes two chapters to the celebrated female poet Yosano Akiko, whose verse on childbirth and her unborn children broke taboos relating to the*

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*expression of the female body and sensibility. He also highlights the writing of contemporary Okinawan novelist Oshiro Tatsuhiko, whose work springs from what is for*

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*Japanese an exotic  
subtropical landscape and  
makes symbolic reference  
to the otherness at the  
heart of Japanese  
religiosity. Another  
significant but equally*

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*overlooked subject is the focus of the final chapter, which analyzes the travel writing of internationally best-selling author Murakami Haruki. Murakami's great*

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*corpus of work includes a one-volume study of the 2000 Sydney Olympics, which Morton discusses in detail. The Alien Within breaks new ground in its treatment of the exotic in*

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*modern Japanese writing  
and in its discussion of  
authors and work hitherto  
absent from critical  
discussions in English. It  
will be of significant  
interest to readers of*

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*literature and students of  
modern Japanese culture  
and women's writing as  
well as those fascinated  
by the occult, Gothic  
fiction, and the exotic.  
The Gothic, Romanticism's*

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*gritty older sibling, has flourished in myriad permutations since the eighteenth century. In Gothicka, Victoria Nelson identifies the revolutionary turn it has*



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*taken in the twenty-first. Today's Gothic has fashioned its monsters into heroes and its devils into angels. It is actively reviving supernaturalism in popular*

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*culture, not as an evil dimension divorced from ordinary human existence but as part of our daily lives. To explain this millennial shift away from the traditionally dark*

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*Protestant post-  
Enlightenment Gothic,  
Nelson studies the complex  
arena of contemporary  
Gothic subgenres that take  
the form of novels, films,  
and graphic novels. She*

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*considers the work of Dan Brown and Stephenie Meyer, graphic novelists Mike Mignola and Garth Ennis, Christian writer William P. Young (author of The Shack), and filmmaker*

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*Guillermo del Toro. She  
considers twentieth-  
century Gothic masters H.  
P. Lovecraft, Anne Rice,  
and Stephen King in light  
of both their immediate  
ancestors in the*

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*eighteenth century and the original Gothic—the late medieval period from which Horace Walpole and his successors drew their inspiration. Fictions such as the Twilight and Left*

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*Behind series do more than follow the conventions of the classic Gothic novel. They are radically reviving and reinventing the transcendental worldview that informed*

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*the West's premodern era. As Jesus becomes mortal in The Da Vinci Code and the child Ofelia becomes a goddess in Pan's Labyrinth, Nelson argues that this unprecedented*



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*mainstreaming of a  
spiritually driven  
supernaturalism is a  
harbinger of what a post-  
Christian religion in  
America might look like.  
Secrets of the Restless*

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*Dead*

*Representations of the*

*Exotic in Twentieth-*

*Century Japanese*

*Literature*

*Gothic Literature*

*An Illustrated History*

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*American Gothic Fiction*

*York Notes Companions*

*Gothic Literature*

The Gothic Literature and History of  
New England surveys the history,  
nature and future of the Gothic mode  
in the region, from the witch trials  
through the Black Lives Matter

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Movement. Texts include Cotton Mather and other Puritan divines who collected folklore of the supernatural; the Frontier Gothic of Indian captivity narratives; the canonical authors of the American Renaissance such as Melville and Hawthorne; the women's ghost story tradition and the Domestic

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Gothic from Harriet Beecher Stowe to Charlotte Perkins Gilman to Shirley Jackson; H. P. Lovecraft; Stephen King; and writers of the current generation who respond to racial and gender issues. The work brings to the surface the religious intolerance, racism and misogyny inherent in the

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New England Gothic, and how these nightmares continue to haunt literature and popular culture—films, television and more.

As the 20th century draws to a close, there is a Gothic theme penetrating much of contemporary art and culture. In the 1990s, American and European

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artists have moved increasingly towards the dark and uncanny side of the human psyche - the theatrical and grotesque, the violent and destructive. Why, at a time when the majority of us no longer believe in ghosts, demons, or the occult, does Gothic continue to have such a strong grasp upon

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literature, cinema and popular culture? This book answers this question through exploring some of the ways in which we have applied Gothic tropes to our everyday fears. The book opens with *The Turn of the Screw*, a text dealing in the dangers adults pose to children while simultaneously



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questioning the assumed innocence of all children. As our culture becomes increasingly anxious about child safety the uncanny surfaces in the popular imagination in the form of the paedophile or the child murderer. At the same time, the Gothic has always brought danger home, and another

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key focus of the book lies in the various manifestations undertaken by the haunted house during the twentieth century, from the bombed-out spaces of the blitz ('The Demon Lover' and The Night Watch) to the designer bathrooms of wealthy American suburbia (What Lies

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Beneath). Gothic monsters can also be terror monsters, and after a discussion of terrorism and atrocity in relation to burial alive the book examines the relationship between the human and the inhuman through the role of the beast monster as manifestation of the evil that resides in

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our midst (The Hound of the Baskervilles and The Birds). It is with the dangers of the body that the Gothic has been most closely associated and, during the later twentieth century, paranoia attaches itself to skeletal forms and ghosts in the wake of the HIV/AIDs crisis.

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Sexuality and/as disease is one of the themes of Patrick McGrath's work (Dr Haggard's Disease and 'The Angel') and the issue of skeletons in the closet is also explored through Henry James's 'The Jolly Corner'. However, sexuality is also one of the most liberating aspects of Gothic narratives.

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After a brief discussion of camp humour in the British television drama series *Jekyll*, the book concludes with a discussion of the apparitional lesbian through the work of Sarah Waters. A bibliography of all the significant criticism published on Gothic fiction during the twentieth century,

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comprising more than 2,400 entries. It will be of interest to all those involved in research on Gothic fiction, Romanticism and literary fantasy. British Identities, Heroic Nationalisms, and the Gothic Novel, 1764-1824  
Gothic Fiction  
The Cambridge History of the Gothic:

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Volume 3, Gothic in the Twentieth and  
Twenty-First Centuries

The Cambridge History of the Gothic  
Carpenter's Gothic

Haunted Hallways and Predatory  
Pedagogues in Late Twentieth-  
Century American Literature and  
Scholarship



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Easy to use, competently indexed, and fun to explore, this bibliography is an irresistible antidote for all forms of gothic snobbery. Recommended for gothophiliacs, gothophobiacs, and readers with idle nights and

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empty weekends.

Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. In this volume, fourteen world-class experts on the Gothic provide

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thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of *The Castle of Otranto*, the first so-called 'Gothic story') to the end of the twentieth century (an era

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haunted by filmed and computerized Gothic simulations). Along the way, these essays explore the connections of Gothic fictions to political and industrial revolutions, the realistic novel,

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the theatre, Romantic and post-Romantic poetry, nationalism and racism from Europe to America, colonized and post-colonial populations, the rise of film and other visual technologies, the struggles

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between 'high' and 'popular' culture, changing psychological attitudes towards human identity, gender and sexuality, and the obscure lines between life and death, sanity and madness. The volume also

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includes a chronology and guides to further reading. New edition of bestselling introductory text outlining the history and ways of reading Gothic literature This revised edition includes:\*

- \* A new chapter

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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



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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;

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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

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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

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with a Conclusion outlining possible future developments within scholarship on the Gothic. In all six of its volumes The Broadview Anthology of British Literature presents British literature in a truly distinctive

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light. Fully grounded in sound literary and historical scholarship, the anthology takes a fresh approach to many canonical authors, and includes a wide selection of work by lesser-known writers. The

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anthology also provides wide-ranging coverage of the worldwide connections of British literature, and it pays attention throughout to issues of race, gender, class, and sexual orientation. It includes

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comprehensive introductions to each period, providing in each case an overview of the historical and cultural as well as the literary background. It features accessible and engaging headnotes for all

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authors, extensive explanatory annotations, and an unparalleled number of illustrations and contextual materials. Innovative, authoritative and comprehensive, The Broadview Anthology of British Literature



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has established itself as a leader in the field. The full anthology comprises six bound volumes, together with an extensive website component; the latter has been edited, annotated, and designed according to the same

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high standards as the bound book component of the anthology, and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes. These two volumes provide an overview of

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British literature in its social and historical context from the Anglo-Saxon period through to the twenty-first century. They trace literary developments in all genres, and touch as well on key developments in the history of

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