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With books like *Kindred* and *The Parable of the Sower*, Octavia Butler established herself as a master of using science fiction and fantasy to probe at social issues of race, class, and family. *Fledgling* reworks the vampire—a classic character within Gothic literature. In the book, a 10-year-old with amnesia learns she's a 53-year-old vampire, and has to unearth mysteries buried within

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Most of these modern gothic novels follow a similar kind of format. There's normally a young woman, living in the 21st century, who, for various reasons, finds herself arriving at the gates of a mysterious old house, buried deep in the countryside.

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## **Modern Gothic Novels: the ultimate list to the best ...**

Gothic fiction, which is largely known by the subgenre of Gothic horror, is a genre or mode of literature and film that combines fiction and horror, death, and at times romance or happiness. Its origin is attributed to English author Horace Walpole, with his 1764 novel *The Castle of Otranto*, subtitled (in its second edition) "A Gothic Story".

## **Best Gothic Books Of All Time (316 books)**

Radcliffe's fourth, and most popular, novel features all the usual gothic suspects, including the maiden in distress, an ominous old castle, and plenty of untimely deaths. The story's

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protagonist, Emily St. Aubert, is an orphan who becomes entrapped by her uncle after the death of her father.

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Early 20th-Century Gothic: 1902-1923. " The modern ghost story developed late in the nineteenth century, which was a skeptical age. In an age of general belief in ghosts and similar spectral manifestations, ghost stories are generally matter of fact...The ghost in modern fiction takes more forms, such as the animal ghost, and may be more active and malevolent than in early Gothic fiction; Walpole's ghost is singularly inactive; the only effect the ghost's appearances have is to frighten ...

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Themes of madness and emotional distress were seen in many of the 20th century Gothic novels that depicted the condition of psychosis. For example, Charlotte Perkins Gilman's short story, "The Yellow Wallpaper," is written from the perspective of a woman suffering from postpartum depression.

## **Top 10 Elements of Gothic Literature - Invaluable**

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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 empty weekends.



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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 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 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

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always brought danger home, and another 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 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 our midst (The Hound of the Baskervilles and The Birds). It is with the dangers of the body

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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. 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. 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.

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Providing an indispensable resource for academics as well as readers interested in the evolution of horror fiction in the 20th 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 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 cover 20th-century horror literature in all of its manifestations, whether in comics, pulps, paperbacks,

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hardcover novels, or mainstream magazines, and from every country that produced it. The major horror 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 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 because of its informed critical analysis, its unprecedented coverage of female authors and writers of color, and its concise historical

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overview. Covers both the best-known authors of horror literature and a large number of 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 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, racist, colonialist, and provincial horror criticism.

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A bibliography of all the significant criticism published on Gothic fiction during the twentieth century, comprising more than 2,400 entries. It will be of interest to all those involved in research on Gothic fiction, Romanticism and literary fantasy.

As the millennium draws to a close, a Gothic spirit once again penetrates much of today's art and culture. Over the past decade, American and European artists have grown increasingly fascinated with the dark and uncanny side of the human psyche—the theatrical and grotesque, the violent and destructive. Taking its starting point and title from the Gothic novel, this book investigates the

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full-blown revival of a Gothic sensibility in contemporary art; in American and British fiction labeled the "New Gothic"; in film with its long tradition of horror; and in video, music, fashion, design, and underground culture. Gothic accompanies an exhibition at The Institute of Contemporary Art, Boston, of twenty-three artists who produce horror as well as amazement through often ugly, fragmented, and contorted forms. Some employ a detached and reductive formal language to transmute images of excessive and gruesome violence, nevertheless achieving an equally disconcerting impact. The old Gothic themes of the fantastic and pathological are infused with new potency as they address



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concerns about the body, disease, voyeurism, and power. Essays by John Gianvito, Christoph Grunenberg, James Hannaham, Patrick McGrath, Joyce Carol Oates, Shawn Rosenheim, Csaba Toth, and Anne Williams, and a short story by Dennis Cooper, explore the Gothic in history and in contemporary art and culture. Artists: Julie Becker, Monica Carocci, Dinos and Jake Chapman, Gregory Crewdson, Keith Edmier, James Elaine, Robert Gober, Douglas Gordon, Wolfgang Amadeus Hansbauer, Jim Hodges, Cameron Jamie, Mike Kelley, Abigail Lane, Zoe Leonard, Tony Oursler, Sheila Pepe, Alexis Rockman, Aura Rosenberg, Pieter Schoolwerth, Cindy Sherman, Jeanne Silverthorne, Gary

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The greatest haunted house 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, 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 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 woman

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

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well as up-to-date translations by award-winning translators.

This story of raging comedy and despair centers on the tempestuous marriage of an heiress and a Vietnam veteran. From their "carpenter gothic" rented house, Paul sets himself up as a media consultant for Reverend Ude, an evangelist mounting a grand crusade that conveniently suits a mining combine bidding to take over an ore strike on the site of Ude's African mission. At the still center of the breakneck action--revealed in Gaddis's inimitable virtuoso dialogue—is Paul's wife, Liz, and over it all looms the shadowy figure of McCandless, a geologist from whom Paul and Liz rent their

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house. As Paul mishandles the situation, his wife takes the geologist to her bed and a fire and aborted assassination occur; Ude issues a call to arms as harrowing as any Jeremiad--and Armageddon comes rapidly closer. Displaying Gaddis's inimitable virtuoso dialogue, and his startling treatments of violence and sexuality, Carpenter's Gothic "shows again that Gaddis is among the first rank of contemporary American writers" (Malcolm Bradbury, *The Washington Post Book World*).

An English-language anthology of ghost stories, supernatural thrillers, and other gothic tales from Russia includes eleven pieces by such writers as Valery

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Bryusov, Mikhail Bulgakov, and Aleksandr Grin.

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 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 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 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 includes a chronology and guides to further reading.

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