

CONTENTS

ARGUMENT	7
CHAPTER ONE	
THE GOTHIC NOVEL, A NEW DIRECTION IN THE ENGLISH PROSE	9
1.1.HISTORY AND TRADITION	9
1.1.1. <i>THE ENGLISH GOTHIC</i>	9
1.1.2. <i>THE RUSSIAN GOTHIC</i>	19
1.1.3. <i>THE GERMAN GOTHIC</i>	22
1.2. DEFINING ELEMENTS AND SOURCES OF INSPIRATION	25
CHAPTER TWO	
REPRESENTATIVES OF THE GOTHIC NOVEL	35
2.1. AN INTRODUCTION	35
2.2. HORACE WALPOLE, THE INVENTOR	37
2.2.1. <i>THE CASTLE OF OTRANTO: THE STORY OF A NEW BEGINNING</i> 45	45
2.3. WILLIAM BECKFORD, THE RESTLESS PROFLIGATE	55
2.3.1. <i>VATHEK, THE LAST DREAM</i>	61
2.4. ANN RADCLIFFE: ANOTHER VISION ON THE NOVEL	65
2.4.1. <i>UDOLPHO, THE MYSTERIOUS CASTLE</i>	71
2.5 MARY SHELLEY, THE YOUNG REVELATION	76
2.5.1 <i>FRANKENSTEIN, THE ADVENTURE OF AN EXPERIMENT</i>	82
2.6 CHARLES MATURIN, THE DANDY CLERGYMAN.....	90
2.6.1 <i>MELMOTH, THE FLIGHT THROUGH IMMORTALITY</i>	94
2.7. BRAM STOKER, THE GOTHIC EXCELLENCE	100
2.7.1. <i>DRACULA, THE COUNT FROM THE CASTLE</i>	105
CHAPTER III	
TYPES OF CHARACTERS IN THE GOTHIC NOVEL.....	110
3.1 MANFRED, THE VILLAIN	110
3.2 VATHEK, THE ECCENTRIC CALIPH.....	115
3.3 EMILY, THE GOTHIC HEROINE.....	120

3.4 FRANKENSTEIN, THE ABSOLUTE CREATOR	125
3.5 DRACULA, THE VAMPIRE	130
CHAPTER FOUR	
INFLUENCES OF THE GOTHIC NOVEL IN THE ENGLISH LITERATURE 136	
4.1 THE PARODY AS A PROTESTING FORM TO GOTHICISM	136
4.2 VICTORIAN AND MODERN APPROACHES TO GOTHICISM	147
CONCLUSIONS	159
SELECTED BIBLIOGRAPHY	165