



Department of English Studies

General information		
Name of the course	Gothic Novel and Thriller	
Course instructor	Dr. Sintija Čuljat, Assistant Professor	
Study programme	Undergraduate study programme in English Language and Literature	
Status of the course	Elective	
Academic year	2022-2023 (winter semester)	
Language	English	
ECTS credits and manner of instruction	ECTS credits	2
	Number of class hours (Lectures + Exercises + Seminars)	0+0+30

1. COURSE DESCRIPTION
1.1. Course objectives
The objective of the course is to mark and distinguish the stylistic properties of the two complementary nineteenth-century novelistic genres and to explore their cultural impact.
1.2. Course enrolment requirements and entry competences required for the course
The course is complementary to the core course of Introduction to English Literature 2.
1.3. Expected course learning outcomes
Attendants of the course will be able to: <ul style="list-style-type: none">• Define and differentiate the terms pertaining to the stylistic register of the gothic novel and thriller;• Describe the modes of implementation of the gothic motifs and strategies into the narrative texture of the realist novel;
1.4. Course content
The course tackles the relation between the two novelistic forms as well as the motivation for the transfer of the gothic novel microstructures into the narrative frame of the thriller which was established by Wilkie Collins' <i>The Woman in White</i> (1860) and later modified in Charles Dickens' <i>The Mystery of Edwin Drood</i> (1870), Robert Louis Stevenson's piece <i>Strange Case of Dr. Jekyll and Mr. Hyde</i> (1886), and Bram Stoker's <i>Dracula</i> (1897). The narrative of the uncanny gothic novel as patterned by the seminal work of the genre, Horace Walpole's <i>The Castle of Otranto</i> (1764) was further explored through singular interpretations of Ann Radcliffe's gothic romance of <i>The Mysteries of Udolpho</i> (1794), Matthew Gregory Lewis's lurid horror story <i>The Monk</i> (1796), and Mary Wollstonecraft's Shelley's metaphysical Gothic discourse in <i>Frankenstein, or the Modern Prometheus</i> (1818).

The constituents of the gothic novel stylistic complex (supernatural motivation, ominous portents, mysteries, haunted castles, wicked tyrants and women captives) turn into correlatives of the undercurrent forces and emotional turmoil in order to psychologically delineate the protagonists befallen by the Age of Reason. The narrative structure of the of the hidden/projected identity as well as monstrous signifiers of Frankenstein's Creature, Hyde and Dracula make the fundamental assumptions of edifying "literature of terror". The given literary texts originating from the stylistic formations of Romanticism and Realism are interpreted as the links between the bourgeois culture and political reality: they stand out as literary modes devised to recollect the duality of the prevalent cultural and ethical code.

1.5. Manner of instruction

- ✓ Lectures
- ✓ Individual assignments
- ✓ Multimedia and network
- ✓ Other: consultations