

ÇANKAYA UNIVERSITY
FACULTY OF ARTS AND SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
2026-2027 FALL
ELL 666 THE GOTHIC

Course definition: The Gothic may be considered as a literary genre related to Romantic sensibilities and fantasy literature, or as a broader aesthetic form that can be traced stylistically or thematically from medieval architecture and art to opera, film, and contemporary fashion. This course may therefore focus on eighteenth- and nineteenth-century British canonical works from Walpole's *The Castle of Otranto* (1764) through Stoker, Lewis, Mary Shelley, Radcliffe, and Le Fanu, to Reeve and Gaskell; or on aspects of other Gothic traditions, such as the American (the tales or novels of Irving, Brockden Brown, Poe, Hawthorne and Melville), French (the works of Sade, La Fontaine, Nerval, Bataille; Diderot, Leroux, Gautier, Hugo, Maupassant, and the roman noir; the films of Méliès, Cocteau, Epstein and Vadim); German (the *Schauerroman* or "shudder novel"; plays by Schiller, stories by Hoffmann and Kleist, German expressionist film); or Russian (Tolstoy, Pushkin, Lermontov, Gogol, Dostoevsky, Turgenev, Bulgakov). Alternatively, or as a counterpoint, the course could address twentieth and twenty-first century productions such as Lovecraft's stories, gothic romance, American southern gothic, modern gothic (Daphne du Maurier, Shirley Jackson), 1970s comic books, Stephen King, film noir and Gothic horror films (Hammer Horror, Tim Burton, Guillermo Del Toro), and Gothic rock music, and fashion.

Critical perspectives on the Gothic may range from analyses of related concepts such as Burke's definition of the sublime, Freud's work on the uncanny, Kayser on the grotesque, Foucault on madness, Ariès on death, Kristeva on abjection, Praz on the erotic sensibility and Todorov on vampires; to studies by scholars on such topics as redefining the genre (Gilbert and Gubar, Punter, Sedgwick); gothic psychology (Todorov, Wood, Clover, Carroll), the aesthetics of horror (Freeland, Lowenstein); the Gothic carnivalesque and habitus (Jones); economic contexts (Clery); escapism and counternarratives (Byron, Punter); the American Gothic (Ringe, Goddu); issues of gender and sexuality (Moers, Anolik, Smith, Heiland, Becker, Haggerty); or ghost and crypt effects (Abraham and Török, Derrida, Berthoin).

Assessment: There will be one midterm examination and one final paper. Throughout the term, each student will also give 3 presentations on scholarly articles written on the novel of discussion for that week. Each of these presentations should be accompanied by a response paper (4-5 pages) that should be uploaded on weonline.

Final papers should be around 10-15 pages long and should utilise 3-4 sources other than the primary texts. All assignments need to follow MLA guidelines and format.

Students can make use of generative AI tools in developing their academic skills but unethical use of AI technology will be treated as plagiarism and will be subject to academic penalties.

Midterm exam 30%

Final Paper 40%

Presentations and Responses 30%

Week 1	Introduction History, Terminology & Gothic art Excerpts from Ann Radcliffe, <i>The Mysteries of Udolpho</i> and Matthew Lewis <i>The Monk</i>
Week 2	Psychoanalysis and Gothic: The Uncanny, Repression and the Double: Sigmund Freud, "The Uncanny," "Repression" (1919;1915)
Week 3	The Gothic, Abjection, and the Monstrous Julia Kristeva, "Approaching Abjection" (1980)
Week 4	Mary Shelley, <i>Frankenstein</i> (1818/1831) 1. Ellen Moers, "Female Gothic" 2. Haidee Kotze, "Desire, Gender, Power, Language: A Psychoanalytic Reading of Mary Shelley's <i>Frankenstein</i>" 3. Devon Hodges, "<i>Frankenstein</i> and the Feminine Subversion of the Novel"
Week 5 1.	Mary Shelley, <i>Frankenstein</i> (1818/1831) 1. Anne K. Mellor, "Possessing Nature: The Female in <i>Frankenstein</i>" 2. Veronika Ruttkay, "Anatomy of Tragedy: The Skeptical Gothic in Mary Shelley's <i>Frankenstein</i>" 3. Nancy Yousef, "The Monster in a Dark Room: <i>Frankenstein</i>, Feminism, and Philosophy"
Week 6	Mary Shelley, <i>Frankenstein</i> (1818/1831) 1. George Levine, "Frankenstein and the Tradition of Realism" 2. Lisbeth Chapin, "Frankenstein and the Political Gothic: The Creature as Refugee"
Week 7	Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886) 1. Irving S. Saposnic, "The Anatomy of Dr. Jekyll and Mr. Hyde" 2. Daniel L. Wright, "'The Prisonhouse of my Disposition': A Study of the Psychology of Addiction in <i>Dr. Jekyll and Mr. Hyde</i>" 3. Kristen Guest, "Jekyll and Hyde, Inc.: Limited Liability, Companification, and Gothic Subjectivity"
Week 8	Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886) 1. Kylee-Anne Hingston, "Six Mysterious Bodies: Solving and De-Solving Disability in <i>the Fin-de-Siecle</i> Mystery" 2. Donald E. Hall, "Queering the Self: <i>Dr. Jekyll and Mr. Hyde</i>"
Week 9	MIDTERM
Week 10	Bram Stoker, <i>Dracula</i> (1897) 1. Stephen D. Arata, "The Occidental Tourist: <i>Dracula</i> and the Anxiety of Reverse Colonization"

	2. Christopher Craft, "'Kiss Me With Those Red Lips': Gender and Inversion in Bram Stoker's <i>Dracula</i>"
Week 11	Bram Stoker, <i>Dracula</i> (1897) 1. Cecilia Lasa, "The Vampirisation of the Novel: Narrative Crises in <i>Dracula</i>" 2. Ioana Baci, "Medical Gothic Masculinities in Bram Stoker's <i>Dracula</i>" 3. Judith Halberstam and Jack Halberstam, "Technologies of Monstrosity: Bram Stoker's <i>Dracula</i>"
Week 12	Bram Stoker, <i>Dracula</i> (1897) 1. Neil Cocks, "Gender, Genre and <i>Dracula</i>: Joan Copjec and 'Vampire Fiction'" 2. Robert Smart and Michael Hutcheson, "Suspect Grounds: Temporal and Spatial Paradoxes in Bram Stoker's <i>Dracula</i>: A Postcolonial Reading"
Week 13	Daphne du Maurier, <i>Rebecca</i> (1938) 1. Alison Light, "'Returning to Manderley': Romance Fiction, Female Sexuality and Class" 2. Avril Horner and Sue Zlosnik, "'Those Curious, Sloping Letters': Reading the Writing of Du Maurier's <i>Rebecca</i>" 3. Gina Wisker, "Dangerous Borders: Daphne Du Maurier's <i>Rebecca</i>: Shaking the Foundations of the Romance of Privilege, Partying and Place"
Week 14	Daphne du Maurier, <i>Rebecca</i> (1938) 1. Nicky Hallett, "Did Mrs Danvers Warm Rebecca's Pearls? Significant Exchanges and the Extension of Lesbian Space and Time in Literature" 2. John Newman, "The Linguistics of Imaginary Narrative Spaces in Daphne Du Maurier's <i>Rebecca</i>"
Week 15	Daphne du Maurier, <i>Rebecca</i> (1938) 1. Nil Korkut-Nayki, "A Hauntological Reading of Daphne Du Maurier's <i>Rebecca</i>" 2. Auba Llompart Pons, "Patriarchal Hauntings: Re-reading Villainy and Gender in Daphne Du Maurier's <i>Rebecca</i>"