



**EOC**  
EUROASIAN  
ONLINE  
CONFERENCES

# SPAIN CONFERENCE

**INTERNATIONAL CONFERENCE ON  
SUPPORT OF MODERN SCIENCE AND  
INNOVATION**



Google Scholar

zenodo

OpenAIRE

doi digital object identifier

eoconf.com - from 2024

**INTERNATIONAL CONFERENCE ON SUPPORT OF MODERN SCIENCE AND INNOVATION:** a collection scientific works of the International scientific conference – Madrid, Spain, 2026, Issue 1.

**Languages of publication:** Uzbek, English, Russian, German, Italian, Spanish,

The collection consists of scientific research of scientists, graduate students and students who took part in the International Scientific online conference «**INTERNATIONAL CONFERENCE ON SUPPORT OF MODERN SCIENCE AND INNOVATION**». Which took place in Spain, 2026.

Conference proceedings are recommended for scientists and teachers in higher education establishments. They can be used in education, including the process of post - graduate teaching, preparation for obtain bachelors' and masters' degrees. The review of all articles was accomplished by experts, materials are according to authors copyright. The authors are responsible for content, researches results and errors.



## The Gothic Novel: Origins and Influence on English Literature

Isroilova Tursuntosh

Chirchiq Davlat Pedagogika Unibersiteti,  
Ingliz tili nazariyasi va amaliyoti kafedrası o'qituvchisi

**Kamilberdiyeva Barnoxon Xusniddin qizi**

Chirchiq Davlat Pedagogika Universiteti talaba

**Annotation.** This article explores the origins and development of the Gothic novel and its influence on English literature. Emerging in the late eighteenth century, the Gothic novel combined medieval settings, supernatural elements, and emotional intensity to challenge Enlightenment rationality. Beginning with Horace Walpole's *The Castle of Otranto*, the genre quickly expanded through the works of Ann Radcliffe, Matthew Lewis, and others. Gothic conventions later shaped Romantic and Victorian literature, influencing major works such as *Frankenstein*, *Jane Eyre*, and *Dracula*. The article concludes that the Gothic tradition remains a vital force in modern fiction, cinema, and popular culture.

**Key words:** Gothic novel, Supernatural, Medieval setting, Mystery, Horror, Atmosphere, Romanticism, Victorian literature, Sublime, Fear

The Gothic novel is one of the most distinctive and influential literary genres in English literature. Emerging in the second half of the eighteenth century, it introduced a unique blend of terror, mystery, emotional intensity, and supernatural elements. At a time when Enlightenment rationalism dominated intellectual life, Gothic fiction offered an alternative space where imagination, fear, and the unknown could flourish. The genre not only shaped the literary trends of its era but also laid the foundations for later developments in Romanticism, Victorian fiction, psychological literature, and modern horror.

The term "Gothic" originally referred to medieval architecture—particularly old castles, monasteries, and cathedrals with pointed arches and dark, dramatic interiors. Eighteenth-century writers adopted this term because their stories often took place in such ancient, mysterious environments. At the same time, readers were becoming increasingly interested in emotional experiences, supernatural events, and the darker aspects of human psychology.

The birth of the Gothic novel is usually associated with Horace Walpole's *The Castle of Otranto* (1764). Walpole combined medieval settings with supernatural happenings—giant helmets falling from the sky, ghostly apparitions, and ancient prophecies. This novel introduced most of the features that would later become essential to the Gothic mode, such as the tyrannical villain, the persecuted heroine, secret passages, and a gloomy, isolated castle.

After Walpole, the genre expanded rapidly. Ann Radcliffe played a major role in shaping the psychological and atmospheric aspects of the Gothic novel. Her works, especially *The Mysteries of Udolpho*, focused on building suspense through sublime landscapes, dark corridors, and unexplained noises. Radcliffe often offered

rational explanations for supernatural events, creating a balance between fear and reason.

Matthew Lewis, in contrast, embraced shocking and openly supernatural elements in *The Monk*. His novel introduced themes of forbidden desire, moral corruption, madness, and ghostly interventions. Consequently, the Gothic genre split into two branches: the “terror Gothic” represented by Radcliffe, and the “horror Gothic” represented by Lewis.

Writers like William Beckford further enriched the genre by exploring exotic and Oriental settings, demonstrating the Gothic novel’s adaptability. Gothic literature is recognizable by several defining features. These include isolated and ancient settings such as ruined castles, dark forests, or abandoned monasteries; a heavy and suspenseful atmosphere filled with stormy nights, shadows, and eerie silence; supernatural or mysterious events such as ghosts, curses, visions, and unexplained movements; and a cast of characters that often includes cruel villains, innocent heroines, mysterious strangers, wandering spirits, and psychologically tormented figures.

The themes of the Gothic novel revolve around fear of the unknown, conflict between rationality and emotion, the complexity of human guilt and sin, the fragility of sanity, and the blurred line between reality and imagination. Many Gothic writers used their stories to explore social and moral issues indirectly, using supernatural motifs as symbolic representations of deeper human anxieties. The Gothic novel had a profound influence on Romantic writers. Romanticism valued emotion, imagination, and the power of nature, all of which aligned with Gothic themes. Poets such as Coleridge and Byron incorporated Gothic imagery—haunted landscapes, supernatural beings, dark passions—into their works. During the nineteenth century, Gothic elements blended with social realism, contributing to some of the most significant novels of the period. Mary Shelley’s *Frankenstein* explored scientific ambition and the moral consequences of creation, blending Gothic horror with early science fiction. Emily Brontë’s *Wuthering Heights* used wild landscapes and intense emotional conflict to create a Gothic atmosphere of obsession and revenge. Charlotte Brontë’s *Jane Eyre* also contained Gothic components: the mysterious Thornfield Hall, strange noises at night, and the secret presence of Bertha Mason.

The Gothic mode experienced a powerful revival toward the end of the nineteenth century. Bram Stoker’s *Dracula* introduced the iconic vampire figure and examined issues of sexuality, superstition, and modernity. Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde* used Gothic elements to explore the dual nature of identity and the darker sides of human personality. Oscar Wilde’s *The Picture of Dorian Gray* combined psychological Gothic themes with moral corruption and supernatural punishment.

The legacy of the Gothic novel persists in modern literature, film, and cultural imagination. Contemporary horror fiction, psychological thrillers, ghost

stories, and dark fantasy all draw inspiration from Gothic traditions. Writers such as Stephen King, Shirley Jackson, and Anne Rice continue to explore fear, the supernatural, and human psychology through Gothic frameworks. Moreover, Gothic imagery remains central in cinema—from classic horror films to modern supernatural dramas and Gothic-inspired fantasy worlds.

The Gothic novel remains one of the most influential and enduring genres in the history of English literature. From its eighteenth-century origins to its modern reinterpretations, the Gothic tradition has consistently captured readers' imaginations with its exploration of fear, mystery, and emotional intensity. It has shaped major literary movements, influenced famous works across different periods, and continues to inspire contemporary storytelling in diverse forms. The Gothic genre survives because it speaks to universal human emotions and questions—our fascination with the unknown, our struggles with inner darkness, and our desire to explore the borders between reality and imagination.

### REFERENCES

1. Botting, Fred. *Gothic*. Routledge, 2014.
2. Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present*. Longman, 1996.
3. Hogle, Jerrold E. (ed.). *The Cambridge Companion to Gothic Fiction*. Cambridge University Press, 2002.
4. Miles, Robert. *Gothic Writing 1750–1820: A Genealogy*. Routledge, 2002.
5. Walpole, Horace. *The Castle of Otranto*. Oxford University Press, 2008.
6. Radcliffe, Ann. *The Mysteries of Udolpho*. Oxford University Press, 1998.
7. Lewis, Matthew. *The Monk*. Penguin Classics, 1998.
8. Shelley, Mary. *Frankenstein*. Penguin Classics, 2003.
9. Brontë, Emily. *Wuthering Heights*. Penguin Classics, 2003.
10. Stoker, Bram. *Dracula*. Oxford University Press, 2011.