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Nota di contenuto	Contents; Foreword; Acknowledgments; Introduction; Ch01. From Asperger's Syndrome to Monosexual Reproduction; Ch02. The Sleep of Reason; Ch03. Beasts; Ch04. The Blind Assassin by Margaret Atwood as a Modern "Bluebeard"; Ch05. Death and The Book Thief by Markus Zusak; Ch06. Cinematic Femme Fatales and Weimar Germany in Elizabeth Hand's The Bride of Frankenstein: Pandora's Bride; Ch07. Ghosts in a Mirror; Ch08. Repositioning the Bodies; Ch09. Marvels and Horrors; Ch10. What We Hide Within Us; Ch11. Michel Faber, Feminism, and the Neo-Gothic Novel; Ch12. Shedding Light on the Gothic Ch13. Gothic Western Epic FantasyCh14. Wonder and Awe; Ch15. Drac the Ripper; Ch16. The New Southern Gothic; Ch17. Margot Livesey's Eva Moves the Furniture; Ch18. Fatal Women and Their Stratagems; Ch19. A Monster Sensation; Ch20. Fairy Goth-Mothers; Ch21. In Praise of She Wolves; Ch22. Andrew Davidson's The Gargoyle; Ch23. The Perils of Reading; Ch24. Making Fish Out of Men; Ch25. Raised By the Dead; Ch26. Death Comes in the Mail; Ch27. Vlad Lives!; Ch28. Gothic New York in James Lasdun's The Horned Man; Ch29. Economies of Leave-Taking in Mark Z. Danielewski's House of Leaves Ch30. Dread and Decorum in Susanna Clarke's Jonathan Strange & Mr.

NorrellCh31. Renovation is Hell, and Other Gothic Truths Deep Inside Jennifer Egan's *The Keep*; Ch32. Nancy Drew Goes Gothic?; Ch33. The Tyranny of Time and Identity; Ch34. "And That Was the Reason I Perished"; Ch35. Deadly Words; Ch36. His Dark Materials; Ch37. The Vigilante in Michael Cox's *The Meaning of Night :A Confession*; Ch38. London Demons; Ch39. Haunting Voices, Haunted Text; Ch40. Borderline Gothic; Ch41. Narrative and Regeneration; Ch42. Educating Kathy; Ch43. Cormac McCarthy's *No Country for Old Men* Ch44. Jeffrey Ford's *The Portrait of Mrs. Charbuque*Ch45. Gothic Maternity; Ch46. Natsuo Kirino's *Real World*; Ch47. The Longest Gothic Goodbye in the World; Ch48. A Labyrinth of Mirrors; Ch49. An Icy Allegory of Cultural Survival; Ch50. Are They All Horrid?; Ch51. Snakes, Bulls, and the Preoccupations of History; Ch52. Gothic, Romantic, or Just Sadomasochistic?; Ch53. Shaggy Dog Stories; APPENDIX A. Consultants and Contributors; APPENDIX B. Honorable Mentions; APPENDIX C. Novel Publication Details; Index; About the Editor; About the Contributors

Sommario/riassunto

Selected by a poll of more than 180 Gothic specialists, the fifty-three original works discussed in *21st-Century Gothic* represent the most impressive Gothic novels written around the world between 2000-2010.
