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Nota di contenuto	CONTENTS; ACKNOWLEDGEMENTS; ABBREVIATIONS; Introduction; 1. El Sur, seguido de Bene (1985) and Oscar Wilde, <i>The Picture of Dorian Gray</i> (1890/1891): Physical and Moral Decay; 2. El silencio de las sirenas (1985) and Ann Radcliffe, <i>The Mysteries of Udolpho</i> (1794): The Sublime; 3. La logica del vampiro (1990) and Bram Stoker, <i>Dracula</i> (1897): Vampirism; 4. Las mujeres de Hector (1994) and Henry James, <i>The Turn of the Screw</i> (1898): Ghosts; 5. La tia Agueda (1995) and Horace Walpole, <i>The Castle of Otranto</i> (1764): Frightening Buildings 6. Nasmiya (1996) and Daphne du Maurier, <i>Rebecca</i> (1938): Fear of the Other (Woman)7. El accidente (1997) and Robert Louis Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886): Keeping Guilty Secrets; 8. La señorita Medina (1997) and Wilkie Collins, <i>The Woman in White</i> (1859-60): Discovering Guilty Secrets; 9. Una historia perversa (2001) and Mary Shelley, <i>Frankenstein</i> (1818-31): Creating Monsters; CONCLUSION; BIBLIOGRAPHY; INDEX
Sommario/riassunto	By highlighting features common to the Gothic classics and the works of Adelaida García Morales, this monograph aims to put the Gothic on the map in Hispanic Studies. The Gothic as a literary mode extending well beyond its first proponents in eighteenth-century England is well established in English studies but has been strangely

under-used by Hispanists. Now Abigail Lee Six uses it as the paradigm through which to analyse the novels of Adelaida García Morales; while not suggesting that every novel by this author is a classic Gothic text, she reveals certain constants in the work that can be related to the Gothic, even in novels which one might not classify as such. Each of the novels studied is paired with an English-language Gothic text, such as Dracula, Frankenstein and Dr Jekyll and Mr Hyde, and then read in the light of it. The focus of each chapter ranges from psychological aspects, such as fear of decay or otherness, or the pressures linked to managing secrets, to more concrete elements such as mountains and frightening buildings, and to key figures such as vampires, ghosts, or monsters. This approach sheds new light on how García Morales achieves probably the most distinguishing feature of her novels: their harrowing atmosphere. ABIGAIL LEE SIX is Professor of Hispanic Studies at Royal Holloway, University of London.
