



Sudan university of science & technology



**The Integration of the Gothic Elements in the Main
Stream into Victorian Fiction with Reference to Horace
Walpole's Novel**

“The Castle of Otranto”: An Analytical Study

**A thesis submitted in fulfillment of the requirement for Ph.D.
in English language (literature)**

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Dedication

I would like to dedicate this thesis to my deceased mother, to my father, my daughters and sons, my wives, my friend Dr. Roshan K. Moeve United Kingdom, my colleagues which supported me through its long journey and was patient enough to carry the burden with me all the way. I would like to dedicate also specially to all Iraqi martyred.

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Abstract

This study aims to analytically investigate the integration of gothic elements in the main stream into Victorian fiction with reference to Horace Walpole's novel "the castle of Otranto". In an attempt to achieve the objectives of this study, two important hypotheses are raised – to form a solid background to the survey and analysis of data gathered in this study. The first hypothesis claims that Victorian fiction is highly influenced with the gothic trend where the elements of the gothic literature became the core of the Victorian fiction, while the second hypothesis claims that the novel "the castle of Otranto" written by Horace Walpole is vivid with elements of gothic literature thus marking it as a gothic fiction itself. In this investigation, the study reckons mainly on literary analysis as the methodology of study, using literary approaches of analysis as tools for this method of investigation. After collection of data from different primary and secondary sources as well, the study reaches some findings the most important among them are; gothic elements are highly integrated into Victorian fiction and consequently the castle of Otranto is found to be a gothic work itself. At the end of this study, light is shed on some recommendations for upcoming researches to focus on for instance, the study recommends other researchers to offer a critical account to the ways in which important developments in literary theory such as historical, ideological, theological and material culture debates have influenced a modern understanding of the Gothic and will be encouraged to mobilize and challenge a number of key critical terms and ideas within their textual analysis.

Abstract

(Arabic Version)

مستخلص

تهدف هذه الدراسة التحليلية الى دراسة ظاهرة اندماج عناصر الادب القوطي بصورة سائدة في الادب الفيكتوري القصصي بالاشارة الى رواية قلعة اوترانتو للكاتب هوراس والبول. وفي محاولة لتحقيق هدف الدراسة تم طرح فرضيتين لبناء اساس متين بغرض بحث وتحليل المعلومات التي تم جمعها بصدد موضوع البحث، حيث تمثلت الفرضية الاولى في ان الادب الفيكتوري الروائي قد تأثر بصورة واضحة بالادب القوطي والذي فيما بعد اصبح من صميم الادب الفيكتوري. بينما تمثلت الفرضية الثانية في ان رواية قلعة اوترانتو للكاتب هوراس والبول زاخرة بعناصر الادب القوطي مما يجعلها في ذاتها عملا ادبيا قوطيا بحتا. اعتمدت هذه الدراسة بصورة جوهرية على طريقة المدارس الادبية التحليلية مستخدمة اياها كأدوات بحث وتحليل في هذه الدراسة. بعد تجميع المعلومات من مصادر اولية وثانوية مختلفة ومن ثم تحليلها، توصلت الدراسة الى بعض النتائج اهمها: تداخلت عناصر الأدب القوطي مع الادب الفيكتوري الروائي بصورة كبيرة وعليه فقد توصلت الدراسة ايضا الى ان رواية قلعة اوترانتوتزخر بالكثير من عناصر الأدب القوطي مما يجعلها ادبا قوطيا في ذاتها. وفي نهاية هذه الدراسة سلط الضوء على بعض التوصيات للبحوث المقبلة ومن بينها ان الدراسة اوصت الباحثين لتقديم توضيح نقدي للطرق التي اسهمت في تطوير وفهم نظرية الادب القوطي من ناحية تاريخية، فكرية وروحية مما اثر على الفهم المعاصر للادب القوطي.

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Chapter One

Introduction

1.0 Background to the Study

According to Audrone (2009), the gothic refers to all things pre the middle of the seventeenth century, the barbarious or gothic manners, the lack of cultivation and taste, faults of overelaboration and more or less unknown features of the Dark Ages.

Then there is the villain who is the epitome of evil, either by his own fall from grace or by some implicit malevolence. Setting in a castle the action takes place in and around an old castle, sometimes seemingly abandoned, sometimes occupied. The castle often contains secret passages, trapdoors, secret rooms, dark or hidden staircases, and possibly ruined sections. The castle may be near or connected to caves, which lend their own haunting flavor with their branching, claustrophobia and mystery.

An atmosphere of mystery and suspense is one of the Gothic elements. The work is pervaded by a threatening feeling, a fear enhanced by the unknown. Often the plot itself is built around a mystery, such as unknown parentage, a disappearance or some other inexplicable element. An ancient prophecy is connected with the castle or its inhabitants. The prophecy is usually obscure, partial or confusing. "What could it mean?" in modern examples, this may amount to merely a legend. Omens, portents, visions are Gothic elements. A character may have a disturbing dream vision or some phenomenon maybe seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may

portend his death. In modern fiction a character might see something and think that it was a dream. This might be thought of as an imitation vision.

The Gothic is termed in the dictionary with crudity. This definition coincides with gothic literature. Gothic literature explores the aggression between what we fear and what we lust. The setting of these Gothic stories were usually in some kind of castle or old building that showed human decay and created an atmosphere of mystery and suspense. Supernatural and unexplainable events are crucial to the plot of a Gothic story. Often they act as the backbone of plot and many of the circumstances and coincidences rest upon them. After reading John Goldsworthy's Piece and Bram Stokers Dracula, it is known that the setting the idea in a supernatural and explainable way is crucial. In this way, Gothic literature could be marked with;

- It was an offshoot of Romantic Literature.
- Gothic Literature was the predecessor of modern horror movies in both theme and style.
- Gothic Literature put a spin on the Romantic idea of nature worship and nature imagery. Along with nature having the power of healing, Gothic writers gave nature the power of destruction. Frankenstein is full of the harsh reality of nature. Many storms arise in the novel, including storms the night the Creature comes to life.

The most common features of Gothic Literature is the indication of mood through the weather

- Presence of ghosts, spirits, vampires, and other supernatural entities
- Mysterious disappearances and reappearances
- Supernatural or paranormal occurrences

The Gothic literature dealing with demons and abnormal states of mind is not a phenomenon of only medievalism and romanticism, modernism and perversion, death and destruction resulting from political and social eccentricities; the fantasy is also a part of the Gothic. According to contemporary American writer Joyce Carole Oates, who is clubbed together with Edgar Allan Poe as a Gothic writer, "*Gothicism, whatever it is, is not a literary tradition so much as a fairly realistic assessment of modern life.*" One of the key points in Gothicism is the idea that something is either extremely grotesque to the point of being ugly or that the idea so widely unaccepted that it is proclaimed as a sin against either humanity or the church. This statement separates man and God and indicates the fallen state of man. The dark Gothic style surrounds death. Sometimes, the Gothic is anti-human or anti-social.

Assuming a story with supernatural content, would it then be possible to state that it is Gothic, based on that element alone? The short answer would be no, if the supernatural content were but a fixture of the story. The example of Superman suffices here; he is an alien being and is capable of feats greater than humans are, yet narratives about Superman are not Gothic. If one considers what Harriet Guest writes about the Gothic, there are "two critical ingredients in Gothic literature – a benighted and powerless populace, and superstitious fictions which are fabulous, but not

necessarily supernatural”. If one replaces the supernatural content with fabulous content, then a better definition of the Gothic can be achieved.

There are several generally agreeing definitions of the Gothic in circulation, with differences so slight they may be but matters of phrasing, but before these are treated one might consider some of its features;

Supernatural or otherwise inexplicable events are the Gothic elements of literature. Dramatic, amazing events occur, such as ghosts or giants walking or inanimate objects coming to life. In some works the events are ultimately given a natural explanation, while in others, the events are truly supernatural. High, even overwrought emotion that is the narration may be highly sentimental and the characters are often overcome by anger, sorrow, surprise and especially terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent.

Depression is one emotion that typifies Goth best. Gothic is an exaggerated personification. While Goths are capable of feeling extreme sadness, they are also capable of experiencing great joy. Most are able to maintain balance in their lives. Women are threatened by a powerful, impulsive, tyrannical male. One or more male characters have the power, as king, lord of the manor, father or guardian to demand that one or more of the female characters do something intolerable. The woman may be commanded to marry someone she does not love or commit a crime. The metonymy of gloom and horror are the Gothic elements of literature. Metonymy is a subtype of metaphor, in which something is used to stand for something else like sorrow. Some metonymies for “doom and

gloom” all suggest some element of mystery, danger or the supernatural. For example, howling wind, blowing rain, doors grating on rusty hinges, eerie sounds, footsteps approaching, clanking chains, lights in abandoned rooms, gusts of winds blowing out lights, doors suddenly slamming shut, characters trapped in a room, ruins of buildings and crazed laughter.

Death fixation is one of the most stereotypes. Surrounding Goth is the subculture’s fixation on death. Much of the symbolism and the look seem to connote as the very least an interest in the topic. The depth of this interest would vary with each individual, as always. In general, Goths are an exaggeration of the darker side of the human psyche. They represent outwardly the thought that linger in the back of everyone’s mind. Goths tend to make their feelings about a little more open than the rest of the world. Death in literature, in life and in religion has always been a monumental driving force in many of humanities. All of humanity is fixed on death in a more subtle way. Gothic represents acceptance of the inevitability of death and the existence of the darker sides of life.

1.1 Statement of the Study

This study investigates how the genre became one of the most popular of the late 18th and early 19th centuries and the subsequent integration of Gothic elements into main stream Victorian fiction. Stories generally included mad passion between the subject, death, ghosts and cursed cavernous dark gothic building and castles usually these stories dealt with passion and terror at the same time.

1.2 The Rational of the Study

The gothic novel arose in part out of the fact that for the English, the late 18th and early 19th centuries were a time of great discoveries and exploration in the fields of science, religion and technology. People both reversed and questioned the existence of god or higher power. The gothic novels allowed writers and readers to explore these ideas through the medium of storytelling, ghosts, death and decay, madness, curses and so called things that go bump in the night provided to explore fear of the unknown and what control we have as humans over the unknown.

In the Victorian era, gothic fiction had ceased to be a dominant literary genre. However, the gothic tropes used earlier in the eighteenth century in texts such as Ann Radcliff's the Mysteries of Udolpho were transported and interwoven into many late eighteenth century narratives. These tropes included psychological and physical terror, mystery and the supernatural; madness, doubling and heredity curses.

Supernatural and the uncanny within a recognizable environment, this brings a sense of verisimilitude to the narrative and thereby the gothic fiction has a long history dating back to the 18th century. Credited as the first Gothic novel and considered of Walpole's the castle of Otranto. The events in this novel seem to awaken a mysterious trend curses and mishaps that send away the other famous examples of gothic literature.

1.3 The Objectives of the Study

This study aims at providing rigorous grounding in the work and thematic preoccupation of the most influential gothic writer both historically and contemporary. The researcher intends to stand at

how Victorian fiction is influenced with Gothic trend as well as the researcher intends to prove *The Castle of Otranto* a Gothic fiction through Gothic elements interwoven in the novel.

1.4 The Questions of the Study

The Victorian era Gothic had ceased to be the dominant genre and readers and critics have begun to reconsider a number of previously overlooked works of other authors like *The Mysteries of London* and Emily Bronte's *Wuthering Heights* which has been accorded important works in the development of the Victorian Gothic setting.

However, in an attempt to investigate the topic under study, the researcher poses the following questions;

- 1- What are the gothic elements?
- 2- How are the Gothic elements integrated into the Victorian Fiction?
- 3- What proves "the castle of Otranto" to be a gothic work?

1.5 The Hypotheses of the Study

This study claims that,

- 1- Gothic Literature is of elements that distinguishes it from other trends of literature for instance; the Victorian fiction.
- 2- Victorian fiction is highly influenced with the Gothic trend where the elements of the Gothic literature are integrated into the elements of Victorian fiction.
- 3- The novel of *The Castle of Otranto* written by Horace Walpole is a Gothic fiction as it is vivid with elements of gothic literature.

1.6 The Structure of the Study

This study presents the analysis of the Gothic elements in the novel ‘The Castle of Otranto’ in five chapters through which the researcher attempts to hit consistency and organization of the study.

In the first chapter, the researcher lays a background to the study through providing a brief observation of the origin of the word Gothic then tracing its history and development as a genre of literature. Then, a short synopsis is presented to help in the understanding of what happened in the novel under study.

A literature review of similar investigations of the same topic or highly connected to it, including major concepts and theories related to study, are gathered to support the claims of the researcher and the investigation of the study, thus forming the second chapter of study.

The third chapter of this study aims to clarify and defines the procedure and methodologies the researcher followed in order to investigate the topic through suitable literary analysis trends or literary approaches of analysis of literature.

. Chapter four is assigned to the analyses of data in details from the point of view of the researcher.

Finally, the closing chapter, chapter five, is to conclude the study through providing the findings the study has reached, and followed by recommendations of the researcher to other upcoming researches related to the same topic, then suggestions for further readings.

1.7 The Methodology of the Study

This study examines the phenomenon of the movement of Gothic literature with reference to *The Castle of Otranto* through analysis. The researcher relies thoroughly on literary approaches of analyses to conduct this study by bringing gothic elements and Victorian fiction under the spotlight.

1.8 The Limits of the Study

This study limits the scope of its topic under investigation on the essential elements of Gothic literature that has clearly influenced the fiction of the mainstream of the Victorian era. However, the researcher limits this investigation and precisely in the novel of “*The Castle of Otranto*” which is written by Horace Walpole and which considered to be the first work to mark the literature of Gothic.

1.9 Definition of Terms

1.9.1 Goth

Is someone who finds beauty in things others consider dark.

1.9.2 Gothic

A term for aspects of medieval art first applied architecture in the early seventeenth century, in its literary aspects was closely associated with the green copses, disordered stone piles, enchanting shadows and sweet melancholy of these rained buildings.

1.9.3 The Gothic Novel

A form of novel in which: magic, mystery, horror and chivalry are the chief characteristics. One may expect a suit of armor suddenly to come to life, while ghosts, clanking chains, and charnel houses impart an uncanny atmosphere of terror.

1.9.4 Gothic Fantasy

The starting point of Gothic literature is usually given as *The Castle of Otranto* (1765) by Horace Walpole. Gothic fiction usually takes place in an ancient castle or abbey whose owner discovers his noble line is doomed, usually because of some past misdemeanor has caused the family to be cursed

Chapter Two

Literature Review and Previous Studies

2.0 Introduction

In this chapter, the researcher collects data about the topic under study from different studies that are held before considering them as literature review of the topic. The studies represent different views of the researchers but they all look at the elements of gothic in general or with regard to Horace Walpole's "The Castle of Otranto".

2.1 Part One: Origin and Scope of Gothicism

As the term "Gothic" turns out to be very important in understanding eighteenth-century aesthetic discourse, it seems relevant in this connection to mention a set of cultural and linguistic changes during the century which largely conditioned the later uses of the word. The word "Gothic" at the end of the seventeenth century and in the early eighteenth century carried a negative connotation. The original meaning was literally "to do with the Goths" or with the barbarian northern tribes; to an age which revered all things classical it was associated with lack of cultivation and taste. In 1697 Dryden stated: "All that hath nothing of the Ancient gust is called a barbarous or Gothic manner."¹ In his Remarks on Italy Addison described Siena Cathedral as a "barbarous" building, which might have been a miracle of architecture, had our forefathers "only been instructed in the right way."

In defining a "Gothic" style of writing, he mentions "epigram, forced conceits, turns of wit,"³ having in mind the faults

of overelaboration. In David Punter's opinion, "The eighteenth century possessed a somewhat foreshortened sense of past chronology, and from being a term suggestive of more or less unknown features of the Dark Ages, 'Gothic' became descriptive of things medieval – in fact, all things preceding about the middle of the seventeenth century." In the middle of the eighteenth century with the shift of cultural values the term "Gothic" retained the stock of negative meanings for a while but the value placed upon them began to alter radically. One of the earliest sustained defense of Gothic art appeared in 1762 in Bishop Hurd's *Letters on Chivalry and Romance*. Hurd is interested in defending what is English against what is Greek. Hurd states: "The fancies of our modern bards are not only more gallant, but, on a change of the scene, more sublime, more terrible, more alarming, than those of the classic fablers. In a word [...] the manners they paint, and the superstitions they adopt, are more poetical for being Gothic." As Robert Kiely notes, "Hurd defends the technical diversity and thematic excess of medieval literature as aesthetic virtues and dismisses the notion that they represent a breach of decorum." A very important role in the so called Gothic Revival belongs to Horace Walpole whose interest in the Gothic resulted in building a "Gothic" castle in miniature at Strawberry Hill and writing the first specimen of the Gothic fiction *The Castle of Otranto* (1764) subtitled as a Gothic story. Ketton-Cremer remarks on Horace Walpole's relation to the Gothic: He brought it into fashion. He was already a well-known connoisseur, an acknowledged arbiter of taste and a man of rank and influence; when he adopted Gothic, talked and wrote about Gothic, built a small but spectacular Gothic house and crammed it with exquisite and precious things, it soon ceased to be regarded as a rather paltry middle-class craze.

Thus, in the later decades of the eighteenth-century the principal application of the term “Gothic” was, as it still is, in the field of architecture but alongside this usage, it started to be applied to literary works. The description of the supernatural and fantastic in the Gothic Tales or the Gothic Romances added to the meaning of “Gothic”. The word “Gothic” started to appear as a synonym to words “supernatural”, “grotesque” and “fantastic”; and it is this sense of the word that Drake used in *Literary Hours*: “The most enlightened mind, involuntarily acknowledges the power of Gothic agency.”

Eminent Gothic Works

Horace Walpole (1717-1797) is considered the outstanding chronicler of his era. He is widely recognized as one of England’s first art historians, and an influential revivalist of Gothic literature. His work *The Castle of Otranto* (1764) pioneered the introduction of supernaturalism and mystery into the romance and is thus considered as the first Gothic novel. *The Castle of Otranto* under a mixture of impulses illustrates the movement of the Gothic away from antiquarianism into as yet uncharted psychological territories.

But other Many_widely world known works of literature are considered to be a good example of Gothic since the elements of Gothic can be seen clearly through them. For instance, the masterpieces of, Christopher Marlow, Ann Radcliff, Samuel Richardson, Charles Dickens, the Bronte sisters and Joseph Conrad.

Christopher Marlowe’s great play *Doctor Faustus* (1604) is a tragedy in blank verse. Dr. Faustus is weary of scientific study and turns to magic. He traded his soul to a devil for the sake of

fulfilling his desires. In this story we find Gothic elements like supernaturalism, angels, and ghosts and at the end of the story, Faustus's tragic life explained. The climax of the play is Faustus's monologue forestalling the terror that awaits him in his last hour of life.

Also, Ann Radcliffe (1764-1823) is considered one of the most important writers of the English Gothic tradition. She transformed the Gothic novel from a mere vehicle for the depiction of terror into an instrument for exploring the psychology of fear and suspense. With Radcliffe, Gothic fiction became a craze. Her enormous popularity was associated with a number of innovations. Her importance is further acknowledged by the fact Jane Austen pokes at the delicious terror of *Udolpho* in *Northanger Abbey*. Radcliffe's best known novel *The Mysteries of Udolpho* (1794), ranks as one of the chief examples of the Gothic genre.

This novel contains all of the classic Gothic elements including a haunted castle, a troubled heroine, a mysterious and menacing male figure, and hidden secrets of the past. Claire Buck writes, "Radcliffe interweaves concentration on the picturesque, mystery and feeling, following the fashion set by Horace Walpole."⁵ She was acknowledged by critics of her time as the queen of the Gothic novel and she was also considered a pioneer of the Romantic Movement. Radcliffe is a key figure in the Gothic tradition that freed the collective English literary imagination from conventional and rational constraints and ushered in English Romanticism.

Sir Walter Scott (1771-1832) is a Scottish novelist, short story writer and poet. He gave attention to Gothic qualities in his fiction. Scott urged his readers to distinguish *Waverley* (1814) and

the subsequent series of Waverley novels from tales of Gothic horror. These works nevertheless exhibit numerous affinities to the Gothic literary mode. The mysterious workings of fate and the supernatural often depict violent clashes between romantic and modern sensibilities. Scott's fiction which makes broad use of historical and frequently medieval settings alludes to the mysterious. It is routinely cited for its substantial exploration of these and other Gothic themes and devices.

The Pirate (1822) set in the remote Orkney Islands in 1700 details a struggle between two half-brothers. St. Ronan's Well (1824) depicted a brutal rivalry between half-brothers. Castle Dangerous (1832) concerned with the excesses of the late chivalric code. While many of the Waverley novels provide hints of the supernatural, Scott generally relegated his literary depiction of the inexplicable and other worldly to his short fiction. Chronicles of the Canon Gate (1827) includes two darkly pessimistic short stories. The first of this called 'The Highland Widow' is a tale. The passing of the old Scottish way of life in the death of a widow's son is apparently caused by the supernatural power of a fatal curse. In the second story, "The Two Drovers" misunderstanding coupled with the strange and tragic workings of fate leads to the murder of an English cattle man by a Scottish Drover and eventually to the Highlanders execution for his crime. The Keepsake for 1829 (1829) includes Scott's ghost story 'The Tapestry Chamber' and the tale of sorcery 'My Aunt Margaret's Mirror,' featuring a magical mirror that allows gazes to witness important events as they transpire miles away. Alexander Sanders thinks that Scott is still famous for his historical fiction. He writes, "Scott's novels, an epoch making phenomenon in their own time, retain more of their original esteem."

Charles Dickens (1812-1870) is an English novelist and social thinker. He wrote a ghost story *A Christmas Carol* (1843). Some of the characters are grotesques. Dickens loved the style of eighteenth century Gothic romance. He was a late contributor to the development of Gothic literature. However, he played a major role in establishing the Christmas ghost story as an institution. Novels by Dickens that owe a debt to the Gothic tradition include *The Old Curiosity Shop* (1841), *Bleak House* (1853), *Little Dorrit* (1857) *Great Expectations* (1861), *Mutual Friend*(1865), and *The Mystery of Edwin Drood* (1870). These novels contain Gothic elements within their humorous, picaresque structure, employing melodrama, hyperbole and horror to drive home their themes. *The Mystery of Edwin Drood's* prime suspect is John Jasper, uncle of the missing Edwin, who frequents opium dens and conceals a secret passion beneath his seeming respectability. This plot is Gothic.

The Bronte sisters created female characters who broke the traditional, nineteenth century fictional stereotype of a woman as submissive and dependent, beautiful but ignorant. Her works, depicting the struggles and minor victories of everyday life, are considered early examples of literary realism. *Jane Eyre* and *Villette* (1853) have been discussed as a part of the Gothic literary tradition and contain elements of mystery, heightened passions and the supernatural. In *Wuthering Heights*, Bronte chronicles the attachment between Heathcliff, a rough orphan taken in by the Earnshaw family of *Wuthering Heights*, and the family's daughter Catherine.

The two characters are joined by a spiritual bond of preternatural strength, yet Catherine elects to marry her more refined neighbor Edgar Linton of *Thrush Cross Grange*. Ultimately, this decision

leads to Catherine's madness and death and prompts Heathcliff to take revenge upon both the Lintons and the Earnshaws. Heathcliff eventually dies, consoled by the thought of uniting with Catherine's spirit and the novel ends with the suggestion that Hareton Earnshaw, the last descendant of the Earnshaw family, will marry Catherine's daughter, Catherine Linton and abandon Wuthering Heights for Thrush Cross Grange. Today the novel is known for its "Gothic and romantic elements. It has become one of the most popular and widely acclaimed of all Victorian novels."9 The Gothic Tradition was firmly established in Europe before American writers had made names for themselves. By the 19th century, Edgar Allan Poe, Nathaniel Hawthorne, and to a lesser extent Washington Irving and Herman Melville were using the Gothic elements in their writing.

A glimpse About the Novel

The first novel to name itself Gothic was *The Castle of Otranto* by Horace Walpole first published in 1764. The novel was initially published under the pretense of being a translation of a Medieval text (Walpole 5) and the title page of the first edition of the novel does not claim it as Gothic; that claim appears on the title page of the second edition (Walpole 1-2). Nor does Walpole mention the word Gothic in either the preface to the first edition or the preface to the second edition. Walpole's only claim of the novel's 'gothicness' is, as mentioned, on the title page of the second edition. This indicates that sometime between publishing the first and the second edition something spawned the use of the term.

The word gothic in Walpole's time had several connotations, none referring to literature. The Oxford English Dictionary lists several interpretations of the word, of which the third is of most

interest. The entry lists the denotations of the gothic as: a) belonging to, or characteristic of, the Middle Ages; medieval, 'romantic', as opposed to classical. In early use chiefly with reprobation: belonging to the 'dark ages' [first use 1695] b) A term for the style of architecture prevalent in Western Europe from the twelfth to the sixteenth century, of which the chief characteristics is the pointed arch. It is applied also to buildings, architectural details, and ornamentations. (Simpson 702-703)

It is of great interest that nowhere in these entries is there a mention of the Gothic as a literary genre; keeping the meaning of Gothic in mind, as per the Oxford English Dictionary, Walpole's own words are of great interest, how he explains and justifies *The Castle of Otranto* in his second preface. Turning the attention to Walpole's own words, what then was his intent with the novel? What was he trying to accomplish? Why pretend to be the translator of an older text rather than accept the credit for being the author of an original narrative?

How did he end up creating a genre that, in the words of David Blair, began as a part of an attempt to liberate and validate kinds of narrative – folkloristic, mythic, supernatural – that 'progress' and 'modernity' in their eighteenth-century versions had tended to exclude and marginalize. As far as acknowledging the novel as his, there had been earlier counterfeit translations published, the so-called Ossian epics: *Fingal* (1762) and *Temora* (1763).

The authenticity of the works was debated at the time and later shown to be false translations, that is, original contemporary work (Clery x). It can be presumed that Walpole was aware of this debate and that this may have picked his interest; that it may have presented a challenge to him. On the matter of Walpole's decision to publish *The Castle of Otranto* as a translation, E. J. Clery writes

in 2008 in his introduction to the novel that there was “on the one hand a growing enthusiasm for the superstitious fancies of the past: and on the other, a sense that this kind of imaginative freedom was forbidden, or simply impossible, for writers of the enlightened past” and that “the same pressures doubtless played a part in Walpole’s decision” (Clery 166).

This is of course speculation, but pleasant and plausible speculation as to his motivation. Regarding what Walpole intended to accomplish with the novel, he explains himself in the preface to the second edition, where he writes:

“It was an attempt to blend the two kinds of romance, the ancient and the modern. In the former all was imagination and improbability: in the latter nature is always intended to be ... copied with success (Walpole 9).

Thus attempting to create something new by combining “fancy” and “nature”, two elements that can be understood to have been mutually exclusive, Walpole writes:

“Nature has cramped imagination” . On the same matter David Blair offers another formulation, that Walpole’s attempt was “a means of repossessing imaginative and emotional territories which had been largely surrendered in the rational, enlightened culture of the eighteenth century” (Clery 368).

Walpole opined that realism was too prevalent in contemporaneous literature, books were too lifelike and offered little of interest; thus his suggestion that one should look back to more fantastic (c.f. less realistic) literature, such as epics (Beowulf, Sir Gawain and the Green Knight, narratives on King Arthur). In so doing ‘life’ would be brought back into literature, thus solving

the problem of overly realistic literature. Walpole explains his intent in the second preface:

Desirous of leaving the powers of fancy at liberty to expatiate through the boundless realms of invention, and thence of creating more interesting situations, he wished to conduct the mortal agents in his drama according to the rules of probability [realistically]; in short, to make them think, speak and act, as it might be supposed mere men and women would do in extraordinary positions. He had observed that in all inspired writings, the personages under the dispensation of miracles, and witnesses to the most astonishing phenomena, never lose sight of their character, whereas in the productions of romantic story, an improbable event never fails to be attended by an absurd dialogue. (Walpole 9-10)

From this evidence it can be seen that Walpole considered neither the old nor the new to be truly superior, but that each was lacking on its own. It also describes what he wanted to do with *The Castle of Otranto*: to offer a fantastic tale that was told in a realistic manner, a narrative that combined the best of the preceding “fancy” and the new tale of “probability”. Another aspect of his contemporary literature that Walpole challenges is its didactic purpose, that fictions should have a purpose other than entertainment.

Walpole challenges the idea that literature should “exhibit life in its true state, diversified only by accidents that daily happen in the world”, as well as that “what we cannot credit we shall never imitate” (Samuel Johnson qtd in Clery 23). Walpole does not adhere to this creed in *The Castle of Otranto* and, according to Clery, Walpole: “flouts this principle by bringing divine punishment to bear on the heir of an usurper ... by no stretch of the imagination could the tale offer a useful lesson for real life” . Nor

is the moral that “edifying” (Clery 23), as the moral that Walpole offers is: “that the sins of fathers are visited on their children to the third and fourth generation (emphasis original)” (Walpole 7).

In this manner *The Castle of Otranto* breaks away from the didactic and realist norms prescribed by Johnson. Not only does Walpole not adhere to the moral precepts of realistic literature, but he also deviates in manner. His use of the “powers of fancy” contradict the precepts of his contemporary novelists, who quote a motto of Horace’s, namely “*utile dulci*” indicating that their work should please as well as instruct. As Clery notes, another saying of Horace’s comes to mind when one considers *The Castle of Otranto*; that is, “*incredulus odi* (‘what I cannot believe disgusts me’)” (Clery 22). Its relevance to the realist movement goes without an argument; but that Walpole may have taken this motto and reversed it is unclear and debatable. Yet it must be admitted that if the motto were taken at face value then Walpole would certainly be in violation of its tenets when he wrote *The Castle of Otranto*.

In connection to this mention of Walpole’s contemporary novelists it may be of use to briefly consider the concept of the novel, especially in relation to the realist movement. The realists often referred greatly to the aesthetics prescribed by, among others Aristotle and Horace (see above). In an interesting parallel to what Walpole does in his second preface, the birth of the novel also spawned a rejection of its preceding literary forms. Regarding the concept of the novel, Clery writes, “The ‘novel’ means literally ‘the new’, and it marked itself off as a new, more credible and progressive genre of fiction for an enlightened age by denigrating ‘the old’, the romance”. This stance taken by novelists differs little from the one taken by Walpole.

In simpler terms, while novelists may have wholly rejected and scoffed at “the romance” and heartily welcomed the onset of realist literature, Walpole does the same when he rejects both “kinds of romance”, neither being sufficient in his mind, as one “[c]ramps imagination” and in the other “all was imagination” (Walpole 9). The difference being that Walpole does not wholly reject the preceding literary forms, but asserts that both have been taken to too great extremes and that it is time to exercise some moderation. Applying this moderation and mixing it together, Walpole then presents his audience with *The Castle of Otranto*, a novel that follows the realist tenets as well as offers elements of imagination. Clery sums up Walpole’s attempt with *The Castle of Otranto* by writing that Walpole was trying “to combine the unnatural occurrences associated with romance and the natural characterization and dialogue of the novel. Just as the novel contained traces of romance, so Walpole’s experiment drew on the innovations of realist and sentimental fiction”. Considering that the idea of the Gothic novel still remains with us today, in many varying forms,

Walpole’s ideas about the genre cannot be said to be anything less than effective.

We have now reviewed Walpole’s intent with his novel as well as considered some of the implications of his theory about literature which became the Gothic.

Synopsis on “The Castle of Otranto”

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which grating on the rusty hinges were re-echoed through that long labyrinth of darkness. Every murmur struck her with new terror;—yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her. She trod as softly as impatience would give her leave,—yet frequently stopped and listened to hear if she was followed. In one of those moments she thought she heard a sigh. She shuddered, and retreated a few paces. In a moment she thought she heard the step of some person. Her blood curdled; she concluded it was Manfred. Every suggestion that horror could inspire rushed into her mind. She condemned her rash flight, which had thus exposed her to his rage in a place where her cries were not likely to draw any body to her assistance—Yet the sound seemed not to come from behind;—if Manfred knew where she was, he must have followed her: she was still in one of the cloisters, and the steps she had heard were too distinct to proceed from the way she had come. Cheered with this reflection, and hoping to find a friend in whoever was not the prince; she was going to advance, when a door that stood ajar, at some distance to the left, was opened gently; but ere her lamp, which she held up, could discover who opened it, the person recreated precipitately on seeing the light. Isabella, whom every incident was sufficient to dismay, hesitated whether she should proceed. Her dread of Manfred outweighed every other terror. The very circumstance of

the person avoiding her, gave her a sort of courage. It could only be, she thought, some domestic belonging to the castle. Her gentleness had never raised her as an enemy, and conscious innocence made her hope that, unless sent by the prince's order to seek her, his servants would rather assist than prevent her flight. Fortifying herself with these reflections, and believing, by what she could observe, that she was near the mouth of the subterraneous cavern, she approached the door that had been opened; but a sudden gust of wind that met her at the door extinguished her lamp, and left her in total darkness. Words cannot paint the horror of the princess's situation. Alone in so dismal a place, her mind imprinted with all the terrible events of the day, hopeless of escaping, expecting every moment the arrival of Manfred, and far from tranquil on knowing she was within reach of some body, she knew not whom, who for some cause seemed concealed thereabouts, all these thoughts crowded on her distracted mind, and she was ready to sink under her apprehensions. She addressed herself to every saint in heaven, and inwardly implored their assistance. For a considerable time she remained in an agony of despair.

At last as softly as was possible, she fell for the door, and, having found it, entered trembling into the vault from whence she had heard the sigh and steps. It gave her a kind of momentary joy to perceive an imperfect ray of clouded moonshine gleam from the roof of the vault, which seemed to be fallen in, and from where hung a fragment of earth or building, she could not distinguish which, that appeared to have been crushed inwards. She advanced eagerly towards this chasm, when she discerned a human form standing close against the wall. She shrieked, believing it the ghost of her betrothed Conrad. The figure advancing, said in a

submissive voice, “Be not alarmed lady; I will not injure you.” Isabella, a little encouraged by the words and tone of voice of the stranger, and recollecting that this must be the person who had opened the door, recovered her spirits enough to reply, “Sir, whoever you are, take pity on a wretched princess standing on the brink of destruction: assist me to escape from this fatal castle, or in a few moments I may be made miserable forever.” “Alas!” said the stranger, “what can I do to assist you? I will die in your defense; but I am unacquainted with the castle, and want”—“Oh!” said Isabella, hastily interrupting him, “help me but to find a trapdoor that must be hereabout, and it is the greatest service you can do me; for I have not a minute to lose.” Saying these words she felt about on the pavement, and directed the stranger to search likewise for a smooth piece of brass enclosed in one of the stones. “That,” said she “is the lock, which opens with a spring, of which I know the secret. If I can find that, I may escape— if not, alas, courteous stranger, I fear I shall have involved you in my misfortunes: Manfred will suspect you for the accomplice of my flight, and you will fall a victim to his resentment.” “I value not my life, said the stranger; and it will be some comfort to lose it in trying to deliver you from his tyranny.” “Generous youth,” said Isabella, “how shall I ever requite”—As she uttered these words, a ray of moonshine streaming through a cranny of the ruin above shone directly on the lock they sought—“Oh, transport!” said Isabella, “here is the trapdoor!” and taking out a key, she touched the spring, which starting aside discovered an iron ring. “Lift up the door,” said the princess. The stranger obeyed; and beneath appeared some stone steps descending into a vault totally dark. “We must go down here,” said Isabella: “follow me; dark and dismal as it is, we cannot miss our way; it leads directly to the church of Saint Nicholas”—

“But perhaps,” added the princess modestly, “you have no reason to leave the castle, nor have I farther occasion for your service; in a few minutes I shall be safe from Manfred’s rage—only let me know to whom I am so much obliged.” “I will never quit you,” said the stranger eagerly, “till I have placed you in safety—not think me, princess, more generous than I am: though you are my principal care”—The stranger was interrupted by a sudden noise of voices that seemed approaching, and they soon distinguished these words: “Talk not to me of necromancers; I tell you she must be in the castle; I will find her in spite of enchantment.” “Oh, heavens!” cried Isabella, “it is the voice of Manfred! Make haste, or we are ruined! And shut the trap-door after you.” Saying this, she descended the steps precipitately; and as the stranger hastened to follow her, he let the door slip out of his hands; it fell and the spring closed over it.

2.2 Part Two: Review of Previous Studies

2.2.1 The First Study: P. Charlotte (2011) The Castle of Otranto: The First Gothic Novel

Louisiana University

The Theme of the Maze

In this study, the researcher argues that one of the elements that mark gothic literature is the themes presented through these works. One of these important themes is the theme of what the researcher called it the maze referring to the many secret passageways and corridors that are in the castle which adds to the

feelings of suspense and horror not only for the audience but also for some other characters inside the gothic work. In many gothic novels there are characters who are familiar with these passageways of the castle and they do not seem to have a problem finding their ways through its endless corridors and doors. On the contrary, there are other characters that are unacquainted with these castles which make it sometimes hard for them to execute their evil plans.

In the novel of the castle of Otranto, Isabella who lived in the castle for a very long time seems to have lost her way through its many doors, and sometimes she seems to be uncertain, frightened or scared to go through these dark ways and the audience can see that through her intense fear and the urge need to escape, she lost her way in the most places she is familiar with. The sound of the winds and the voice of rusty doors swinging with the wind intermingle with the voice of Manfred hollering at his servants to follow and catch her which gives the audience the complete picture of the castle as a giant maze with its corridors, unused rooms, stairs and secret passageways., thus making the castle a place of horror which is typically gothic.

This study also discusses another theme in the castle of Otranto. After the death of Conrad, his father the prince Manfred who is an exact Gothic villain character decides that since Isabella cannot be united with his son who had recently died, and since he is the only man left in the family he should marry Isabella himself. Isabella who represents the gothic virgin heroin finds herself in front of an only option left to her which is to flee, in order to escape marrying Manfred whose selfishness and lack of sense of

morals intends to divorce his own wife and marry his daughter in law.

In the time setting of the novel, marriage was a sacred relation and people severely judged anyone who try to break this scared relation. Here the audience sympathizes with Isabella who was terrified by Manfred who forced himself on her and she obeyed in fear. But another character succeeded escaping from Manfred, Matilda, his daughter disobey him and helped Theodore to execute his plan to run away.

Sexuality

Although the castle of Otranto is not full of sex issues unlike other novels of its time, yet, sexuality is a clear theme within it. It seems that this theme is centered on the character of Manfred who goes through many wrong bonds of marriage, yet desired more. His desire and lust to marry his own daughter – in – law Isabella is seen nasty enough, adding to that he and Isabella are presented as antithesis personalities she is virtuous innocent young girl and he is brutal violent middle aged man. She is of high moral values and respect for religious principles and he is a man full of sins and who committed the most downgrading of the seven deadly sins, wrath and envy which both lead him to commit a greater sin when he killed his own daughter at the end of the novel.

Manfred was shown as a very sinful man when parallel to Isabella who represents innocence and purity which is clear in her own words “whom she shall always respect as parents”. She refers to Hippolita as her mother and to Matilda as her sister and her friend “No madam, no, I loathe him, labor him, divine and human laws forbid – and my friend, my dearest Matilda! Would I wound

her tender soul by injuring her adored mother? My own mother – I never have known another”. The novel also suggests a further incest as Manfred and Hippolita are related by blood before marriage.

The Doppleganager

The double ganger is a theme related to that of a mirror which can be seen clearly in the castle of Otranto and later in other works of Gothic influenced by it. It's like creating two personalities sharing the same body. Yet, in Otranto, Matilda and Isabella are two totally separate bodies though of very similar resemblance share the exact same personalities. They are both described as not only they share the same beauty and attractiveness but also share the same bious, same feelings toward each other and they act the same. Their shared sincerity is shown when they both finds out that they have feelings for the same person each insists to let her sister have Theodore.

Their double character in the novel is referred to a s a group “the princesses were all attention and anxiety” “the young ladies were silent and melancholy” “the princesses then revealed to Hippolita their mutual inclination for Theodore”. Their similar reactions create the mirror effects which is seen in works can rather safely be called as “heirs” of the gothic novels.

The death of Matilda creates a mirror effect in the structure of the novel. The story begins with the death of Conrad and ends with the death of Matilda and with the realisation of the prophecy: “an ancient prophecy, which was said to have pronounced that the castle and lordship

of Otranto 'should pass from the present family, whenever the real owner should be grown too large to inhabit it.'"

The “Fantastic” and the “Marvelous”

This Prophecy introduces another characteristic of the Gothic novel: the supernatural phenomenon. This kind of supernatural event is typical of fantasy and of medieval literature. The image of the giant can make us think of chivalric novels, although the gloomy atmosphere linked to the Gothic architecture of the castle gives a different atmosphere to the novel. At the beginning of the story, one can wonder if what happens is real or if it is Manfred who is on the verge of insanity.

He is almost paranoid because of his status of usurper and he seems to be obsessed with the prophecy. The reader might think that it is a product of Manfred's imagination due to his fragile state of mind. For example when Manfred sees the picture of Alfonso coming to life, even though Isabella hears something he is the only one to see it:

“At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sigh, and heaved its breast.

[...] still looking backwards on the portrait, when he saw it quit its panel, and descend on the floor with a grave and melancholy air.

‘Do I dream?’ cried Manfred, returning; ‘or are the devils themselves in league against me? Speak, internal spectra! Or, if thou art my grandsire, why dost thou too conspire against thy wretched descendant, who too dearly pays for.

It would correspond to what we have seen with Manfred in the beginning of the novel but the supernatural events seem to get clearer and clearer as the story evolves and soon the reader has to accept that there are supernatural events taking place in the castle that cannot be explained rationally. This is a feature of Gothic tales. The Castle of Otranto is hyperbolic; the Giant in itself is a hyperbole, the characters often speak with exaggerations, Theodore in particular: “‘I fear no man's displeasure’ said Theodore, ‘when a woman in distress puts herself under my protection.’”; “‘For me!’ cried Theodore. ‘Let me die a thousand deaths, rather than stain thy conscience.’”.

In the end of the novel the reader does not have a choice but to accept the supernatural events as supernatural. This is a feature of Gothic novel, supernatural events – or creatures– are accepted and are an integral part of the novel.

2.2.2 The Second Study: Snorri Sigurðsson (2009) The Victorian and the Gothic.

Gudron publishers

One of the things which singles out the Gothic and qualifies it as a unique genre is its focus on specific emotional stimuli and its means of effecting this stimulation. It specializes in creating fear, terror, and desire in its audience. It does this by presenting the audience with characters and settings that are uncomfortable in their resemblance to the audience's denied and forbidden desires. This confrontation will result in a sublime effect being achieved and the media through which it is produced is created through a process called abjection.

We begin by dealing with the concept of the sublime as it pertains to the Gothic, as that is the intended effect. The idea of the sublime is nothing new and has a long history. Clery briefly describes its history and its application as it was introduced in 1764: The concept of the sublime originated in a classical text, the treatise *On the Sublime* (*Peri Hupsous*) attributed to Longinus. In 1674 this text was translated into French by Boileau, and the resulting account of the "grand style" of writing which provokes powerful emotion became immediately influential. Writers from John Dryden to John Dennis began using this classical concept to counter other classical concepts, most notably mimesis (emphasis original).

That the sublime became a tool to counter realism (mimesis) is unsurprising, as it seemingly refers to an opposite intent than that of realism. For the Gothic, the sublime and mimesis are both concepts to be used to create the emotional stimuli and sensation of "transport" (distancing, Walpole's intent, see above) and to achieve it those disparate effects need to be combined. This combination creates a more effective (c.f. real) emotional stimuli within its audience.

On the matter of the sublime, its function and its necessity Clery refers to Edmund Burke and his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, Clery writes: It presented imaginative transport not only as desirable ... but as a necessity, mentally and even physically. Burke begins by outlining the problem of indifference, a state of mental lethargy brought on by a steady diet of the familiar. Positive pleasure, the type of novelty associated with beauty, is one way of relieving the problem, but is only a mild and temporary cure.

Far more effective is a peculiar kind of pain mixed with delight, “the strongest emotion which the mind is capable [of feeling]”. The sublime is an apprehension of danger in nature or art without the immediate risk of destruction; it is a “state of the soul, in which all its motions are suspended, with some degree of horror” and “the mind is so entirely filled with its object, that it cannot entertain any other.

This explanation of the sublime that Burke offers is of great importance to understanding the attraction that the Gothic holds on its audience. This creation of a false “immediate risk of destruction” is created, leading to a cathartic relief of the undesirable “mental lethargy”. This cathartic moment is the desired result of any Gothic experience, to experience a false sense of danger, all the while remaining completely safe and distanced from events.

An effective analogy is that of a rollercoaster ride compared to an actual automobile accident: in the rollercoaster the passenger is offered the illusion of danger by great and fast changes in trajectory and velocity, creating a situation in which the passenger is fully aware of the immediacy of danger (c.f. crashing) but feels

safely distanced and secure due to knowledge of security measures, as well as having placed the responsibility for his wellbeing in the hands of, to the passenger, competent people.

This contrasted with the actual terror of being a passenger in a car that is careening down a winding and twisting mountain road, where once the intended velocity is reached, and the breaks are stepped on, only to be found to be out of order. While the two scenarios are similar in that they stimulate a feeling of terror in its audience (passenger) the difference between the two is the assured safety of the simulation, which holds greater attractions. This is the sublime, the simulation of hazard within the mind of the reader who is engrossed in a tale. As such, the sublime is the goal of the Gothic, to stimulate the emotional response of its audience by creating a circumstance and setting which the reader is sufficiently distanced from to experience a feeling of safety and yet remain close enough to feel endangered by it, these created simultaneously.

Accepting that the Gothic aims to stimulate emotion within the reader to such a degree as to create a terror/fear reaction, the question then becomes how? That the Gothic is associated with monstrosities, deviant creatures and behaviors is hardly surprising, as confronting readers with these are the manner in which the sublime effect is achieved. That is the Gothic's goal.

Abjection in the Gothic

The main process which the Gothic utilizes to create the content with which to arrive at this sublime state is abjection. This

concept has its origin in Freudian psychoanalysis and the application of this school of thought to the Gothic has been highly successful. Abjection is similar to the process of projection, and the concept of abjection and its relevance to the Gothic will be further discussed here. How then is abjection found within the Gothic? From oversized statues and ghosts in *The Castle of Otranto*, to the manufactured monster of Mary Shelly's *Frankenstein*, to the recent and familiar book and film character Hannibal Lecter; what these have in common is that they deviate from what is socially accepted.

The animated and gigantic statue being abnormal, as in the 'real' world statues are inanimate and remain unchanged in size and place unless moved by mankind; ghosts, manufactured monsters, and 'regular' monsters like Lecter are 'inhuman' in how much they deviate from the societal norms, specifically Western ones. These monsters and monstrosities that the audience of the Gothic are confronted with are created via the process of abjection.

The term abjection was coined by Julia Kristeva to describe the process in which horror is created by presenting one with what one refuses to accept about oneself (Hogle 6). Hogle summarizes Kristeva's explanation of the abject as being "the fundamental inconsistencies that prevent us from declaring a coherent and independent identity to ourselves and others" and that the "most primordial version of this 'in-between' is the multiplicity we viscerally remember from the moment of birth, at which we were both inside and outside of the mother and thus alive and not yet in existence". This sense of being both and neither that is, remembering a sensation of being balanced between life and death, leads to a conflict that is repressed, leading to the abjection of that

which stimulates this sensation. This results in “defamiliarized manifestations” that are expressed in the Gothic as the monsters whom we then “fear and desire because they both threaten to reengulf us and promise to return us to our primal origin” (Hogle 7). Thus the sublime effect is achieved within the reader by presenting an event that triggers such a repressed memory.

Considering this effect, the use of supernatural beings in the Gothic becomes clear. These beings share the characteristics that they differ from the accepted norm of human life (c.f. being living human beings) and in some manner remind the audience of the primal memory of being between life and death at the moment of birth. This device is an integral part of the Gothic, constantly recurring in works within the genre.

In *The Castle of Otranto* readers are immediately presented with impossibility, the giant helmet which kills Conrad (18-19). An oversized, inanimate (dead) object that inexplicably has become animate (living) and has then consciously travelled and killed. A dead thing comes to life to take a life, a most poignant reminder for the audience of the intimacy and precarious nature of life and death. Shortly after this incident, Walpole presents another event in which readers are confronted with yet another reminder of this primal birth memory; where a painting comes to ‘life’ in front of Manfred. Manfred is “full of anxiety and horror” (Walpole 26) at this unnatural occurrence, mirroring the intended emotion which should be occurring within the reader.

From these examples it would be easy to assume that only inanimate objects are the instruments and objects of abjection;

however while the introduction of vitality to non-vital objects is an effective manner of creating a resonance with the primal birth memory, it is a basic example. Personification of abjection can be found in any character, event, space, etc., occurring in a Gothic novel, but it is mostly found in deviant creatures or characters. Consider Mary Shelley's *Frankenstein*, where again the 'monster' has its source (one of them, at least) of horror in the apparent contradiction and intimacy of life and death. The 'monster' is created out of dead things, which once were part of multiple other living beings, and it is brought to life from this dead state. This example again shows the potency of stimulating that memory of birth, of being both and neither. Another slightly varied example is the vampire character, a being that once was a living human but is transformed into an unloving, undead being, a re-enactment of that primal birth memory. The vampire is, most often, in a state of always dying but never being dead, never alive. The vampire character is a recurring and popular Gothic stock character, used by authors such as Ann Rice in her *Vampire Chronicles*, Stephen King (*Salem's Lot*, etc) and many more. Another probable factor in the vampire character's popularity is the apparent 'immortality' (constant state of dying, see above), and this leads to Oscar Wilde.

A remarkable example of abjection is the portrait in Oscar Wilde's *The Picture of Dorian Gray*, in which is made visible all that which the protagonist is unwilling to accept as being the consequences of his faults and the existence thereof.

That is, that which is aberrant and deviant in accordance with social norms becomes physically manifest in the portrait instead of on Dorian himself. Wilde, using the assumption that deed is manifested in one's physical appearance, gives an interesting

visual explanation of the process of abjection in how the portrait assumes the disfigurement which Dorian incurs with his actions. To be clear, what occurs in *The Picture of Dorian Gray* can be described as a character that is based on abjection in turn abjects these traits onward. Dorian chooses to cover and hide the picture in an attempt to repress its existence, as it continuously changes to mirror Dorian's deeds.

In *The Picture of Dorian Gray* the portrait is the object onto which Dorian's actions are abjected and physically manifested in a manner which can be easily understood by the audience; in *The Castle of Otranto* the abjected is not always as easily detected.

The previous examples of abjection may be misleading due to their focus on physical representation and manifestation in the narrative. According to Hogle abjection is a process "as thoroughly social and cultural as it is personal" and "all that is abjected is thrown under in another fashion: cast off into a figure or figures criminalized or condemned by people in authority and subjected to (again, thrown under) their gaze and the patterns of social normalcy they enforce". In this we are then given to understand that what we abject, according to Kristeva, are "fundamental inconsistencies" (Hogle 7) which, when one takes into account Hogle's mention of social norms and their authority, are tendencies, behaviours, characteristics, etc., which are unacceptable according to social norms, but are still in evidence. Common examples are murder, lust, cannibalism, sadism, and so forth – behaviour which is condemned by most social norms, c.f. things that are taboo. It cannot be stressed enough that the abjected is physical, psychological, visible, and invisible, or any combination thereof. The frequency of murder and lust in other

literary genres leads to the argument that such behaviour cannot be defined as a solely Gothic device, and this is of course true.

The counter-argument is that this is a result of what Walpole intended with *The Castle of Otranto* and the Gothic: to mix and match the old and the new. Thus it is not surprising to find that the Gothic contains elements from other genres as borrowing, mixing, and changing is innate and integral to the genre. What abjection is there to be found in *The Castle of Otranto*? As mentioned, the abjected is not as physically apparent in *The Castle of Otranto* as it is in other Gothic narratives, e.g. *The Picture of Dorian Gray* in which the picture is a more than sufficient symbol. What deviancy can be found in the novel? What taboos are being violated? What behaviour or thought is unacceptable according to society? Almost immediately readers are presented with semi-incest and bigamy, when Manfred shortly after the death of his son, Conrad, decides to take Isabella, Conrad's intended wife, as his own; intending to cast aside his wife, Hippolita.

Beginning with Manfred's intention of replacing his current wife with Isabella, there is the problem of divorce, something that at the time Walpole wrote the novel was a very difficult thing to obtain and at the contextual time was unthinkable, nigh impossible without a papal edict annulling the marriage, not ending it. The emotional content and stress of divorce is great, a potential well of rage, rejection, depression, and so on, as well as in Walpole's time taboo. Even today divorce carries a stigma of failure or defeat, as common as it has become.

Regarding the semi-incest, Manfred's actions can be read as a reverse Oedipal complex. A standard understanding of the Oedipus complex is one in which the son wishes to replace his father as his

mother's sexual partner (Barry 97). This understanding is vastly simplified and the complex contains many layers of complexity but can be paraphrased as to concern a son's contestation of the father's place in the mother's affection.

Colloquially, it describes the desire that mother love him more than daddy. By it being reverse, it is meant that here the son is no longer a part of the equation, thus leaving a father figure spurning the mother in favour of what amounts to his daughter. The argument here is that this chain of events is set in motion as a result of Manfred's attempt to erase the existence of his son, that by repressing that Conrad has lived, he can then deny his death. In support of this it would be beneficial to introduce Steven Bruhm's idea of the Gothic narrative as a narrative of trauma:

[The Gothic's] protagonists usually experience some horrifying event that profoundly affects them, destroying (at least temporarily) the norms that structure their lives and identities. Images of haunting, destruction and death, obsessive return to the shattering moment, forgetfulness or unwanted epiphany ... all define a Gothic aesthetic.

Bruhm supports his claim that the Gothic is a narrative of trauma by citing Cathy Caruth's definition of trauma and post-traumatic stress, Cathy writes: there is a response, sometimes delayed, to an overwhelming event or events, which take takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviours stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event ... [T]he event is not assimilated or experienced fully at the time,

but only belatedly, in its repeated possession (emphasis original) of the one who experiences it.

Adding this to the batter that makes up the Gothic the complexity of the recipe grows. The characters are created with abjected traits, or they develop such traits during the course of the narrative; a traumatic event occurs which is either the effect of the abjected traits, or will be the spawning point of said traits. In the above example of Manfred the traumatic event is the death of Conrad, his son, which leads him to react to that trauma by attempting to replace him with himself. Here Walpole appears to have Manfred attempting to partially repress the existence (life), and thus the end of existence (death), of his son. The death of Conrad is unarguably a traumatic event for

Manfred, as is evidenced by his reactions as he comes upon the scene of Conrad's death:

The horror of the spectacle, the ignorance of all around how this misfortune happened, and above all, the tremendous phenomenon before him, took away the prince's speech. Yet his silence lasted longer than even grief could occasion. He fixed his eyes on what he wished in vain to believe a vision; and seemed less attentive to his loss, than buried in meditation on the stupendous object that had occasioned it. He touched, he examined the fatal casqued; nor could even the bleeding mangled remains of the young prince divert the eye of Manfred from the portent before him. All who had known his partial fondness for young Conrad were as much surprised at their prince's insensibility.

This description of Manfred's reactions, that he "wished in vain to believe a vision", is not only suggestive of him desiring to repress the event, but a direct statement to that effect. Manfred's later actions, where he attempts to erase Conrad's existence by shunning Hippolita and taking Isabella as his wife, further supports the idea that Manfred, in an attempt to deny the trauma having occurred, is repressing the event by trying to fill the void left by his son by becoming him.

The presented examples show that the Gothic deals with trauma, whether it occurs in the events of the narrative, or is caused or experienced by the characters in said narrative. In addition, the Gothic also deals with the audience's trauma. This by creating a safe environment which is sufficiently distanced and fantastic in its setting and content that it does not offer the threat of real destruction, thus allowing the audience to experience a pseudo-destruction through the traumas and actions of the narrative's characters.

The Gothic Setting

Let us now return to the word gothic and why it was used to describe *The Castle of Otranto*. As shown above, the word Gothic has two primary understandings, one referring to architecture and the other referring to the past in a negative sense.

Regarding the meaning of the Gothic and *The Castle of Otranto*, Clery writes: "Gothic' also signified anything obsolete, old-fashioned, or outlandish. Otranto may have been set in Gothic times, but the term does nothing to describe what was groundbreaking and influential about the novel".

Here one reason for the term “Gothic” appears the medieval setting of the novel. Also to be noted in this understanding of the Gothic is how it distances events from the reader. By not setting the narrative in an immediate space or time there are two things that are gained: first, the aforementioned distancing of the events of the narrative, where readers can more easily appreciate the fiction for fiction’s sake, and the fictional distance allows the story to more easily discuss matters that might otherwise be taboo in some manner (e.g. incest, patricide/matricide, etc); second, by setting the events of the narrative in a world which is so similar to, yet so different from, the real world, that is, a world in which fantastic events can occur, the author gains a greater freedom in the narrative. The distancing of the narrative’s setting offers exactly those options of authorial freedom of expression that Walpole desired.

Another reason for the Gothic connection is the architectural understanding of the word, using the example of *The Castle of Otranto*, it would be the castle. In his introduction to *The Castle of Otranto*, Clery writes:

For the reader of today, coming to *Otranto* after more than two centuries of Gothic writing, many of its elements will appear instantly, if not uncannily, familiar. To begin with there is the castle which dominates the narrative as both a physical and psychological presence

all of the action takes place either in or near the castle but more important than physical immediacy is the atmosphere of oppression created by the place, and the way it emphasizes the powerlessness of the characters, manipulated by the forces they

only dimly comprehend. Architecture becomes the embodiment of fate. (xv)

Walpole's interest in Gothic architecture is visible in his villa, Strawberry Hill, which he spent twenty-five years transforming into a "gothic castle" (Clery 15). It does not require a great stretch of one's imagination to suppose that a man who spends twenty five years redecorating his house would incorporate this interest into his writing. Note that Clery's suggestion of how the castle's presence in the novel emphasizes the powerlessness of its characters is in agreement with Guest's stipulation of a powerless populace.

Another thing to consider is the evolution of setting which Walpole established by using so prominently an architectural feature in his novel, that is, how the use of the Gothic setting has evolved. How the setting has changed from being only a setting and become an integrate part of the process of the Gothic in the effect which the setting has upon the reader, in other words, how it is employed as a mood and emotional stimuli magnifier. On the Gothic setting, Jerold E. Hogle (1994)writes:

Though not always as obviously as in *The Castle of Otranto* or *Dracula*, a Gothic tale usually takes place (at least some of the time) in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, or some new recreation of an older venue, such as an office with old filing cabinets, an overworked spaceship, or a computer memory.

Hogle's recitation serves the purpose of showing how numerous are the varieties of settings available to the Gothic. Examples range from Edgar Allan Poe's many works, in which many of the examples Hogle lists are to be found, for instance "The Fall of the House of Usher" in which the house/castle is a most dominant feature as well a setting for the narrative, as in *The Castle of Otranto*. In "The Pit and the Pendulum", in which Poe uses a prison setting to great effect.

Further examples, and perchance more vivid, are Alex Proya's 1998 motion picture *Dark City*, where the setting is simultaneously old and new, fixed and yet ever-changing, a prison, a laboratory, and so on; and Francis Ford Coppola's 1992 rendition of Bram Stoker's *Dracula*, which features several of the possible settings mentioned by Hogle, a graveyard, a prison, a castle, etc.

This emphasis placed on the various settings found in the Gothic is merely to show the fluid and adaptable nature of the Gothic. This will be further developed later when the effect and function is discussed, as the setting intimately interacts with those processes. Yet now we see that the lexical definitions of the word "gothic" are both true and false when used to describe what Walpole was attempting with *The Castle of Otranto*. He intentionally integrated several of the understandings of the word, the architectural, the denigrating, etc., and in so doing changed its meaning, creating something new – something that is faceted and complex in its workings yet appears so to be so simple.

The various settings in the Gothic do take many forms. The setting and its expression is nearly as varied as the characters which are found in the Gothic, while there is a commonality found in the various settings, that which Hogle described as an

“antiquated or seemingly antiquated space” . Another description which is suggested here is that of decay being a significant element in the setting, characters or narrative.

Decay is here understood as meaning both decline and decomposition but with greater emphasis on the decline-understanding. The choice of this word can be explained by considering the narrative in *The Castle of Otranto* where Manfred’s rule is undermined and in a constant state of decay due to his knowledge of the prophecy that “the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it” (Walpole 17).

Manfred’s knowledge of this prophecy and the early introduction of the giant helmet, this coupled with the death of his son and his subsequent actions suggest that the trauma of the events has initiated a state of mental decline for Manfred, leading ultimately to his destruction. Further support for this argument of decay’s importance to the Gothic can be found by considering the settings in *The Castle of Otranto*, “*The Yellow Wallpaper*” by Charlotte Perkins Gilman and “*The Fall of the House of Usher*” by Edgar Allan Poe. The setting of *The Castle of Otranto* is of course a castle, thus in accordance with Hogle’s criteria above, as well as containing subterranean passages (the tunnel which Isabella escapes through) and these attributes in the physical setting of the narrative remain classic in the genre, and from these and more, later authors have evolved the wider and more diverse selection of narrative settings.

The setting in the Gothic is of great importance; the architectural connection discussed above supports this line of argument, and can be seen in the care which is taken to describe it

in Gothic narratives. One example is how Edgar Allan Poe immediately establishes a properly Gothic setting: the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few with trunks of decayed trees (171)

In connection to this passage the concept of abjection again becomes of interest. The setting described is far from hospitable or welcoming, as is remarked upon by the narrator, who describes a feeling of: “utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil” (Poe 171).

The items described are comparable to those traits which are abjected into characters, that is, they are things which do not conform to a socially accepted norm. In addition to differing from ‘normal’ settings the Gothic setting also contributes, to a varying degree, to the emotional stimuli required to achieve the sublime effect. Descriptions of gloom, desolation, terror, etc., create an emotional response similar to that which is created when confronting an audience with the abnormal, here used to describe that which is abjected.

It would be possible to critique either of these elements if either were singled out to be solely defining of the Gothic, but combined

they create a psychological environment which makes the audience more susceptible and more open to achieving the desired effect. What is important is the manner in which abjection and setting, when combined, reinforce the psychological stimuli of the narrative, creating a greater tension; how it works in unison to increase said tension, how it as a part of a whole with other factors that make up the Gothic.

An example that supports this reasoning is the setting of Charlotte Perkins Gilman's "The Yellow Wallpaper" in which the interaction of the protagonist with the setting leads to the protagonist becoming mentally unstable, if not clinically insane.

Where the antiquity of the previous examples was established by the descriptions in the course of the narratives, Gilman establishes the setting's antiquity by describing it as an "ancestral hall" and "a colonial mansion, a hereditary estate" (141), thus establishing the location of the narrative as a place of history, carefully not disclosing any detailed information, thereby making it anonymous as well as distinct. In addition to this, the narrator suggests that the building is a "haunted house" (141) whereby a foundation is laid for the possible inclusion of supernatural or fantastic content and the audience is thus duly prepared for such occurrences. The main setting of the narrative is described by Perkins Gilman as: a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was a nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boy's school had used it. It is stripped off – the paper – in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life. One of those sprawling flamboyant patterns committing every artistic sin... [the pattern is] pronounced enough constantly to irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide – plunge off at outrageous angles, destroy themselves in unheard of contradictions. The colour is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight. It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

In this description Perkins Gilman even further interweaves the psychological influences of the setting, characters and narrative in her description. The dislike that the protagonist expresses can be read as a sign that the disorder and madness she perceives within the pattern is in fact effected by her abjection of her own emotional and mental state. In a similar manner as mental instability is a trait which is often objected, mental illness is a trait which is frowned upon according to general Western norms.

As such, the protagonist represses her own perceived internal conflict and projects it onto an external inanimate object (compare to statuary in *The Castle of Otranto*, the monster in *Frankenstein*) and the manner in which Gilman achieves the sublime effect is by describing the protagonist's observation of and interaction with the wallpaper. A suggested interpretation is that the wallpaper, as the vessel of abjection, is seen as the unconscious, while the protagonist's journal entries may be read as the conscious, and thus

that the narrative be seen as a clash of the conscious and the unconscious. Steven Bruhm describes what he considers to be central to the

Gothic as “the very process of psychic life that for Freud defines the human conditions. While the id finds its narrative expression in the insatiable drives of the desiring organism... the superego takes monstrous form in the ultra-rational, cultured figures. The battle for supremacy between the ravenous id and the controlling superego translates in myriad ways in to the conflicts of the Gothic.” This, in the case of “The Yellow Wallpaper” is a clear example of how the setting of the narrative is an integral part of the process which the Gothic utilizes to achieve its intended effect, to stimulate the primal birth memory by creating a fictional situation in which the end result is an emotional stimuli which creates a sublime effect within the audience.

As the wallpaper’s pattern represents the unconscious id battling the conscious ego and superego, which is represented by the journal entries; the pattern is also representing the decline of the protagonist’s mental health in its chaotic and random design – the same design further emphasizing the battle that goes on in the narrative. The fear of mental instability being that which is objected in the narrative and the fear of becoming mad, joined with the thrill of witnessing the protagonist’s path to madness cooperates to create the sublime effect. This, as madness in “The Yellow Wallpaper” is shown as the destruction of the self and the free will, leaving only the compulsion to follow the pattern: to lack free will is to lack life, to be dead.

2.2.3 The Third Study: Veronika Majlingová (2011) The Use of Space in Gothic Fiction

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The Beautiful Landscape

In *Wuthering Heights* the involvement of the reader is secured in his removal from his sphere of comfort, with author relocating him to the desolate Northern English moors. The landscape serves to create an atmosphere of isolation, imprisonment even, suggested already on the first page with Mr. Lockwood exclaiming that: "In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society" (Brontë 1).

That atmosphere is further emphasized in that the reader never leaves the moors once entering them with Mr. Lockwood, and while he knows where the road to the outside world lies, never does he follow that road to the outer world. When characters belonging to the story leave, the reader remains behind, awaiting their return, or news that they have died (Watson 100). Moreover, in endowing the reader with a vivid picture of wide expanses of continuous moorlands, Brontë creates an atmosphere of danger. Lockwood's fear of travelling the moors evokes the feeling of the sublime, as he stresses the threat posed to strangers roaming the moors with its pits, and deep swamps, in which they could potentially drown (Brontë 26).

The Elements in addition to the scenery of a desolate landscape, the harshness of the elements remained a powerful resource to mediate the desired suspense and terror to the reader. Changes in the weather would thus generally indicate a dramatic

shift in the narrative, an oncoming disaster of some sort. The forces of the elements are employed on the night of old Mr. Earnshaw's death; Brontë uses them to prophesies a gruesome change.

Nelly Dean relates: "A high wind blustered round the house, and roared in the chimney" , signaling the oncoming ousting of Heathcliff, upon Hindley's return as head of the family. After Heathcliff has been degraded to the status of a mere farm-boy, and thus an unacceptable spouse where Catherine is concerned, a second violent storm occurs as he departs from Wuthering Heights. Magnifying the scene is the exclamation that it "was a very dark evening for summer...", and that the "storm came rattling over the Heights in full fury"

Furthermore, the split between the lovers is emphasized with the "violent" wind and thunder breaking a nearby tree in half, resulting in its falling across the roof, sending a "clatter of stones and soot into the kitchen fire" (Walpole 75). The elements are, furthermore, used to emphasize the dramatic atmosphere in relation to the deaths of Catherine and Heathcliff.

A shift in the winds thus occurs following Catherine's death, where a fall of snow interrupts the early weeks of summer, killing the flowers that had just begun to emerge and silencing the birds (Walpole 150). On the night of Heathcliff's death, however, rain pours down throughout the night and, showering the bed in which Heathcliff parts, "...his face and throat □were□ washed with rain..." While Gothic fiction would frequently use the elements as a device to indicate a change in the atmosphere of the narrative's material world, their employment would also commonly suggest the possibility of those passed on, haunting those who are yet living.

The Supernatural Effect on similar work

Brontë introduces the possibility of supernatural events occurring, early on in *Wuthering Heights*, with narrator Lockwood being forced to stay overnight at *Wuthering Heights* due to an unforeseen snow-storm. Having been secured in Catherine's childhood room, Lockwood wakes up from a frightful nightmare to the sound of tree-branches rattling against his window. When reaching out to remove the limb he instead finds himself grasping the hands of the ghost of one Catherine Linton, who has lost her way on the moors, claiming to have been "a waif for twenty years".

While leaving the reader with the possibility of the incident being merely the remnants of Lockwood's dream, Brontë frequently addresses the belief, shared by the inhabitants of *Wuthering Heights*, in that ghosts do exist. This can be seen, for instance, in the younger Catherine's response to Hareton, upon his refusal to escort Lockwood to *Thrushcross Grange*, saying: "Then I hope is ghost will haunt you . . ." (Brontë 13). Heathcliff, who claims to know that ghosts do exist, confesses to Nelly that after Catherine's death, he had almost dug her up, when he felt her spirit above him on the moors.

Thus he knew that her spirit was not in the grave but on the earth, and ever since he feels her presence. Moreover, pending his own death, Heathcliff tells Nelly that should she neglect to have him buried next to Catherine, she would surely discover that "the dead are not annihilated". Additional events pertaining to the supernatural further occur, for instance where after Heathcliff's death, Joseph claims to see him roaming the moors with Catherine on rainy nights. Also, Nelly meets a young shepherd who

expresses his fear of crossing the moors, having seen the ghosts of the pair “under t’ Nab” (Brontë 299).

Confessing that while she is hesitant to believe in such “nonsense,” Nelly refrains from being left alone or travelling the moors in the dark (Brontë 299). While Brontë promotes the idea of possible supernatural events occurring in the narrative, the ghosts of the story belong to the house of Wuthering Heights which, at the end is abandoned by everybody apart from Joseph.

He chooses to live on in his chamber while the rest of the house will be shut up, “for the use of such ghosts as choose to inhabit it,” as Lockwood exclaims (Brontë 300). In Lockwood’s proposal, the role of the outsider is used in transmitting possible supernatural events to the reader, making them all the more likely to have occurred. Thus, with Lockwood’s scepticism in whether his encounter with Catherine’s ghost is a dream or not, his last visit to Wuthering Heights suggests that by the end of the story, he is a firm believer.

The Antiquated Castle:

Towering over the landscape is the “ancient castle” from which the name of the narrative derives. As the main setting for most of the narrative’s action, its role is of so much importance, it almost seems like a living, breathing entity reflecting the harsh nature of its inhabitants. A centuries-old farmhouse, Wuthering Heights stands solitary amidst the expanding moorlands with even the name suggesting its exposure to the elements. For Lockwood the house presents itself with an air of neglect as he notices the grass around it growing wild, where “cattle are the only hedgecutters”. As a home, clearly not meant to be penetrable by

outsiders, Lockwood explains Wuthering Heights' name and location as: "Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few, stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones.

The description evokes a vivid image of a sealed off space, shadowy and hostile with the rough exterior of the house, its jagged edges and sun-deprived thorns, suggesting its dark atmosphere. The hostility is further emphasized in the chained gates and barred doorways which simultaneously serve to prohibit entrance, while conveying a prisonlike atmosphere for the souls occupying the house. Paralleling the rough exterior, the house's interior atmosphere proves to be equally pugnacious with its hostile inhabitants and dogs that are "not kept for a pet".

This is clearly portrayed in Lockwood's initial visit where he is assaulted by the house dogs, after which he is insulted by Heathcliff who claims the dogs would have disregarded him, had he not been touching something. Through Lockwood's visit to Wuthering Heights, the reader learns of the vampiric-like atmosphere, seemingly stemming from the presence of Heathcliff, whose brutal treatment draws all vitality from those inhabiting the house, creating the air of bitterness and hostility to which Lockwood is subjugated.

His encountering the supernatural in Catherine's old room on the night of the snow-storm and the following scene, in which he hears Heathcliff's sobbing and begging Catherine to come in, furthermore, leaves Lockwood as bewildered as any outsider would be. As far as Lockwood's visits to Wuthering Heights serve to initiate the narrative and provide the external account needed for the reader to relate, they also provide for the reader's curiosity regarding the inhabitants and how things came to be as they are. Thus Brontë provides a second narrator, equally "normal" as Lockwood in the character of Nelly Dean, the housekeeper who relates to Lockwood the story of the house that bred the villain-protagonist that is Heathcliff.

The Villain-Protagonist While Lockwood's introduction to the character of Heathcliff suggests a character of an almost inhuman nature in his manner of mistreating the inhabitants of Wuthering Heights, Brontë soon reveals him to be much more than the evil that meets the eye. As the typical villain of Gothic literature, Brontë portrays her protagonist as a man whose circumstances have turned to evil purposes (Hume 284), and despite his brutal nature, he is one who must unavoidably be sympathized with.

The sympathies aroused for the villain-hero of his narrative are initiated in his arrival at Wuthering Heights as "a dirty, ragged, black-haired child), about whose past nothing is known. Already as a child, Heathcliff is introduced to severe hardship and blows at the hands of a jealous Hindley Earnshaw, who resents his father's supposed favouritism of the "beggarly interloper".

While possessing the potential to become a man of civility his prospects are destroyed at Mr. Earnshaw's death, with Hindley

granted the power to degrade Heathcliff to the status of a mere servant (Watson 90). Through his tyrannous treatment of Heathcliff the resentful character of Hindley prepares for his own downfall, and while the brutality with which Heathcliff will later treat him is at times appalling, his destruction can bring no specific grief to the reader (Watson 91).

Although Hindley's persecutions cause Heathcliff to be forced down to an animal level, he is not alone for he still holds Catherine, upon whom; he can pour his love and devotion. Bonding as a result of the likeness of their souls, the pair's love is described with such intensity that it can scarcely be matched by any literature since. Forgetting all their miseries "the minute they were together", Catherine's love remains the controlling force of Heathcliff's mentality, providing him with a kindred spirit without whom he would be alone in the world. Catherine's social aspirations, however, brought on by her collision with the civilized world of Edgar Linton are what ultimately divide the lovers, as she trades what Nelly refers to as "a bleak, hilly, coal country for a beautiful fertile valley" . Catherine blames her abandonment of Heathcliff on Hindley's bringing Heathcliff "so low" ,and while she so famously declares, "I am Heathcliff" ,she simultaneously rejects the thought of a union with him as it would degrade her.

The loss of Catherine into the world of Thrushcross Grange, in which the likes of Heathcliff are not welcomed, is what finally ousts all kindness from Heathcliff's soul, leaving only the brutal creature that Lockwood encounters when arriving to Wuthering Heights. Having deserted the moors as a result of Catherine's abandonment, Heathcliff returns three years later in a manner "even dignified" seemingly having made his fortune, further

adding to the air of mystery surrounding his character. Heathcliff's return, as a more cultivated figure on the exterior but with all the savageness of the Gothic villain within, initiates the sequence of destruction for all he feels have wronged him.

While the narrative provides for appalling descriptions of the brutality with which Heathcliff carries out his vengeance on Hindley, Isabella, and their descendants of Wuthering Heights and Thrushcross Grange, constantly reminds the reader of the betrayal causing Heathcliff's wrath. He remains unwelcomed into the polished world of Thrushcross Grange, and must endure the thought of his "soul" belonging to someone else. The second generation, whose necessity for the story has often been questioned, proves necessary for Heathcliff to fulfil his aim in gaining the social status that he feels separated him from Catherine (Watson 94). Accumulated by hatred towards the world that cost him his love he must therefore gain possession, not only of Wuthering Heights, but Thrushcross Grange as well.

This he succeeds in doing, only through the second generation. In his obtaining financial control over Hindley he is able to secure possession of Wuthering Heights as well as Hindley's son, Hareton. At Hindley's death, Heathcliff states: "Now, my bonny lad, you are mine! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!" (Brontë 165). His thirst for revenge thus extends to the next generation as he unfolds his intentions for Hareton to receive the same fate that he was subjected to.

While relating Heathcliff's years of terrorising the young Hareton, Catherine Linton, and even his own son, Linton, whom he uses to secure his possession of Thrushcross Grange, Brontë

regularly reminds the reader of his loss. Projecting him as a man haunted by a ghost of the one he could never have, she regularly creates scenes where his pain is visualised. Nearing the end of his reign of hatred, his frequent conversations with Nelly reveal his longing to be reunited with Catherine, that she is taking over his existence, her features haunting him, “in every cloud, in every tree..., he is “surrounded by her image”. Upon the realization that the end of his voyage is near, and that reunion with Catherine will soon be consummated, he ceases his reign of terror, providing for a happier ending of the story, as he leaves Catherine Linton and Hareton to unite (Watson 94).

Their union thus provides for the ending that should have been Heathcliff and Catherine’s. For *Wuthering Heights*, Heathcliff as the villain-protagonist is central to the story. Not only is he the one who acts and suffers, he is the one who brings action and suffering to the others. With his strength, he dominates the sequence of events in the story, and both his passion and power for evil shock and amaze the reader. With Heathcliff, a story that might have been but a chaotic heap, is made into a coherent whole, from the ghastly beginning, to its peaceful close (Watson 89). Emily Brontë’s *Wuthering Heights* includes all the devices necessary for a Gothic novel.

From the very first pages, where the reader is brought on to the moors, from which the outside world is closed, he remains isolated within the space throughout the whole of the narrative. Through the eyes of narrators who share his own outlook on life, he is introduced to a world of love, hatred, revenge, and supernatural occurrences that will shock and terrify him, as well as arouse his curiosities in how the status quo was achieved.

According to Watson, Brontë's sister, Charlotte, while incapable of understanding the narrative still captured its power, stating that "the reader is scarcely ever permitted a taste of unalloyed pleasure; every beam of sunshine is poured down through black bars of threatening cloud; every page is surcharged with a sort of moral electricity". Although the theme of Heathcliff's quest for vengeance creates a terror-stricken atmosphere as it destructs every life he touches, the reader remains forced to appreciate the reasons for his evil.

Elaborating the hurts of Heathcliff, in various ways throughout her narrative, Brontë excludes any moral judgment from being passed upon the damage he inflicts upon himself and others. However, with the aforementioned power of the Gothic literature being due to, for instance, the exploration of the social and cultural aspects of existence (Hogle 4), viewing *Wuthering Heights* as merely a Gothic romance, would automatically exclude it as any sort of study for a societal problem (Watson 88). Although Brontë's fiction unquestionably consists of the sufficient amount of Gothic elements to categorize it as such, a deeper analysis reveals the underlying societal concerns of the author. As a means to explore the possible agenda, hidden within the Gothic novel of Emily Brontë, a glimpse at the author's own perspectives on life proves a necessity.

2.2.4 The Fourth Study: Stephanie_F.Craig (2012) *Ghosts of the Mind: The Supernatural and Madness in Victorian Gothic Literature*

Gothic literature began in the mid-eighteenth century with Horace Walpole's *The Castle of Otranto*, which is widely considered to be the first true work of Gothic fiction ("The Castle of Otranto"). However, the genre didn't truly take off until the Victorian era, which spanned most of the nineteenth century. While some may attribute the genre's sudden gain in popularity to a shift in the interests of writers and artists, it is impossible to ignore the various social factors that influenced the eerie genre's uprising.

The truth behind the influence of Gothic literature can be found in two of its most common themes: the supernatural and madness. When reading and reviewing Gothic texts, the prevalence of ghosts, mysterious apparitions, and unexplainable sounds and events is apparent. Just as frequent, however, is the theme of insanity—of hallucinations, anxiety, and complete mental breakdown—particularly in Gothic texts' weakest female characters. Although the occurrences of insanity and the supernatural may seem coincidental or unrelated, a closer examination of the culture surrounding such literature tells a different story.

The themes that occur in literature are almost always a direct result of the society in which the author is immersed. As the Victorian era progressed, the practice of Spiritualism began to grow, both in practice and in notoriety.

Because of this spike in interest, the frequency of séances and supernatural phenomenon soon drew the attention of the public. However, as interest in the world beyond began to grow, so did interest in the world within. The emergence of psychological theories in the late Victorian era, such as Eduard von Hartmann's

The Philosophy of the Unconscious, laid the foundations for the development of the ideologies which would eventually lead to modern psychology, such as Freud's invention of psychoanalysis ("Eduard van Hartmann"). The emergence of such psychological theories led to a piqued interest in the human mind among Victorians. As ideas about the human mind became more and more developed, they also became a more prominent topic in social circles. The influences of Spiritualism and psychoanalysis in Victorian popular culture did not confine itself to parlor talk, however.

As Victorian authors and artists began to incorporate these themes into their works, the Gothic genre began to take shape.

There is no doubt about Victorians' deep fascination with the supernatural. The supernatural was not merely a form of entertainment, of chilling ghost stories before bedtime, but an "important aspect of the Victorians' intellectual, spiritual, emotional, and imaginative worlds, and took its place in the domestic centre of their daily lives" (Bown, et al 55).

While debates over accounts of unexplained, paranormal occurrences pervaded parlor talk, the influence of the supernatural over Victorian life was not limited to the social sphere. The supernatural invaded Victorian culture as well, permeating "literature, art and science—to name only three of the most powerful cultural forces" (Bown et al 2). The supernatural's influence over literature led to the complex genre of the Victorian ghost story. While the typical ghost story may seem simple in its purpose and execution, the Victorian ghost story operated on two separate levels: entertainment and cultural commentary. The Victorian ghost story was largely domestic in nature, often set

inside the home. As pointed out by Eve M. Lynch, “ghost stories offered evidence that the home was no haven from powerful and exacting social pressures”

The Victorian ghost story became a way for cultural issues, particularly cultural criticism, to be addressed without any kind of confrontation. Stories of this genre “often stress the conjunction of external, and by extension public, class status and internal, private matters” (Lynch 67). The genre, then, takes its horror element from two separate sources. While the threat of irrational, unexplained, supernatural forces creates dread on a superficial level, the underlying social criticism arouses distress on a personal level. The literary use of the supernatural to present social criticism in a direct, yet subtle fashion soon turned the Victorian ghost story into “a vehicle for...what was truly scary in private and public life...what could not be hidden in the domestic comfort of the hearth”

An example of social issues addressed by Gothic texts can be seen in “Ralph the Bailiff” by Mary Elizabeth Braddon, which utilizes the ghost story in order to comment on women’s “helpless” position in Victorian culture, “[directing] her sympathies into the plight of the woman with no marital property rights and no familial control” Unknowingly married to a murderer being blackmailed by his manservant, the story’s protagonist, Jenny, is haunted by “hallucinations of the dead” and unsettling dreams that “[whisper] of her husband’s guilt” (Lynch 75).

The hallucinations eventually lead her to overhear a conversation between her husband and his blackmailer, Ralph, which reveals the truth behind her husband’s past. After she discovers that her husband’s estate, including her dowry, is being seized by his

blackmailing manservant, Jenny realizes that the only way to escape being controlled by Ralph is to flee.

By doing so, she loses the only “property she [brought] into her marriage,” leaving her penniless, Jenny’s plight is an example of “demonic domestic possession,” which uses the supernatural to examine the limitations of Victorian women, especially within the confines of marriage (Lynch 75). In light of the impact of the supernatural on literature and cultural discourse, it is imperative that the factors contributing to the rise of the supernatural in Victorian culture be examined.

Heightened Victorian interest in the supernatural is attributed largely to the Spiritualist movement. According to Richard Noakes, the sudden rise of interest in the supernatural during the Victorian period has been largely unexplained by scholars.

At that time, it appeared that the majority of the Victorian populace had given over to the idea that “the cosmos was governed by immutable natural laws rather than capricious supernatural agencies or divine whim, and...supernatural beliefs were increasingly dismissed as superstition” (Noakes 23). It was perhaps this scientific assessment of the universe, however, which allowed for the growth of the Spiritualist movement.

Spiritualist practitioners, while seemingly engrossed in superstitious babble and exaggerated misconceptions about the natural world, were actually quite driven to uncover the logical, scientific forces behind the supernatural phenomena they encountered. As explained by William James, the brother of author Henry James, in his book *The Varieties of Religious*

Experience, the supernatural was an integral part of the physical world.

He explains, “the unseen region in question...produces effects in our world...that which produces effects within another reality must be termed a reality itself, so I feel as if we [have] no philosophic reason for calling the unseen or mystical world unreal”. Spiritualists felt strongly about not only the existence of the supernatural realm, but its importance to the human experience. The movement’s emphasis on the supernatural as a scientific field soon brought it into the public eye.

2.2.5 The Fifth Study: Peter N. Lindfield (2004) Imagining the Undefined Castle in The Castle of Otranto: Engravings and Interpretations

– University of Stirling

Victorian and Victorianism

In its value-neutral use, "Victorian" simply identifies the historical era in England roughly coincident with the reign of Queen Victoria, 1837-1901. (See Victorian period, under periods of English literature.) It was a time of rapid and wrenching economic and social changes that WIT, HUMOR, AND THE COMIC had no parallel in earlier history—changes that made England, in the course of the nineteenth century, the leading industrial power, with an empire that occupied more than a quarter of the earth's surface. The pace and depth of such developments,

while they fostered a mood of nationalist pride and optimism about future progress, also produced social stresses, turbulence, and widespread anxiety about the ability of the nation and the individual to cope, socially, politically, and psychologically, with the cumulative problems of the age.

England was the first nation to exploit the technological possibilities of steam power and steel, but its unregulated industrialization, while it produced great wealth for an expanding middle class, led also to the deterioration of rural England, a mushroom growth of often shoddy urbanization, and massive poverty concentrated in slum neighborhoods. Charles Darwin's theory of evolution (*On the Origin of Species* was published in 1859), together with the extension into all intellectual areas of positivism (the view that all valid knowledge must be based on the methods of empirical investigation established by the natural sciences), engendered sectarian controversy, doubts about the truth of religious beliefs, and in some instances, a reversion to strict biblical fundamentalism.

Contributing to the social and political unrest was what was labeled "the woman question"; that is, the early feminist agitation for equal status and rights. The Victorian age, for all its conflicts and anxieties, was one of immense, variegated, and often self-critical intellectual and literary activities. In our time, the term "Victorian," and still more Victorianism, is frequently used in a derogatory way, to connote narrow-mindedness, sexual priggishness, the determination to maintain feminine "innocence" (that is, sexual ignorance), narrow-mindedness, and an emphasis on social respectability. Such views have a valid basis in attitudes and values expressed (and sometimes exemplified) by many

members of the expanding middle class, with its roots in Puritanism and its insecurity about its newly won status. Later criticism of such Victorian attitudes, however, merely echo the vigorous attacks and devastating ridicule mounted by a number of thinkers and literary writers in the Victorian age itself. Refer to G. M. Young, *Victorian England: Portrait of an Age* (republished 1977); David Thomson, *England in the Nineteenth Century* (1950); Jerome Buckley, *The Victorian Temper* (1951); W. E. Houghton, *The Victorian Frame of Mind* (1957). On Victorian attitudes to love and sexuality see Peter Gay, *The Bourgeois Experience, Victoria to Freud*, Vol. 1, *Education of the Senses* (1984), and Vol. 2, *The Tender Passion* (1986); and on the undercover side of Victorian sexual life, Steven Marcus, *The Other Victorians* (republished 1974).

2.3 Summary of the Chapter

To sum up, the previous selected studies which are related to the topic under investigation in this study look at the novel of *Otranto* from different angles yet they all focus on what makes this work to be classified as a Victorian gothic. The design of buildings in the novel in particular the use of the castle supports the theme of Gothicism with its narrow dark corridors that add to the feelings of tension and suspense described in the second study. The characters are also found to be typical to those of gothic literature, for instance; Conrad who is represented as a villain, Manfred's denial and wishes to believe in vision and Isabella is the female gothic character who suffers a male domination leading to her stress.

The setting of the novel with its description of gloom, desolation and terror thus marking the two most influential common themes of gothic literature: the supernatural and madness. In addition, one of the above studies argues that there is no doubt that the novel of the castle of Otranto is both gothic and Victorian - which probes the interwoven of the two genres - claiming that the supernatural was not just a form of entertainment with its ghosts and horrors but also an important aspect of the Victorians intellectual, spiritual and emotional work.

Chapter Three

Methodology of the Study

3.0. Introduction

In literature there are different types of approaches that critics can use to analyze the different themes in literature that is according to the literary work under analysis. Each work of literature is a unique art with special characteristics that make it different than other works of literature by other writers or may be by the same writer. Not all analysis approaches of literature are applicable to the same work. Therefore, in this chapter, the researcher laid a general overview of these approaches then focuses on some of them that go with the work under study and which is written by Horace Walpole.

3.1 Literary Approaches as methods of Analysis

As with the cataloging systems of genres and text types, the approaches to literary texts are characterized by a number of divergent methodologies. The following discussion shows that literary interpretations always reflect a particular institutional, cultural, and historical background. The numerous trends in textual studies are represented either by consecutive schools or parallel ones, which at times compete with each other. On the one hand, the various scholarly approaches to literary texts partly overlap; on the other, they differ in their theoretical foundations. The profusion of competing methods in contemporary literary criticism requires one to be familiar with at least the most important drifts and their general approaches.

3.1.1 Historical Criticism

Seeks to interpret the work of literature through understanding the time and culture in which the work was written. The historical critic is more interested in the meaning that the literary work had for its own time than in the meaning the work might have today.

The Historical approach seeks to interpret the work of literature through understanding the times and the culture in which the work was written. The historical critic is more interested in the meaning the literary word had for its own time than in the meaning the work might have today. For example, while some critics might interpret existential themes, a historical critic would be more interested in analyzing the work within the context of its era. For a text such as *The Castle of Otranto*, the historical critic might look at either the time period in which the novel was set or the time period during which it was written. This allows the critic to precisely comment on the work of literature.

Common Questions for the Historical Approach:

- How does the work reflect the time in which it was written?
- How accurately does the story depict the time in which it is set?
- What literary or historical influences helped to shape the form and content of the work?
- How does the story reflect the attitudes and beliefs of the time in which it was written or set?
- What historical events or movements might have influenced this writer?

- Does the story reveal or contradict the prevailing values of the time in which it was written?
- How important is it the historical context (the work's and the reader's) to interpreting the work?

3.1.2 New Historicism

New historicism focuses on the literary text as part of a larger social and historical context, and the modern reader's interaction with that work. New historicists attempt to describe the culture of a period by reading many different types of texts and paying attention to many different dimensions or other key concepts of a culture, including political, social, economic, and aesthetic concerns. They regard texts as not simply a reflection of the culture that produced them but also as productive of that culture by playing an active role in the social and political conflicts of an age. New historicism examines and acknowledges intersections of text, reader, and history with a special emphasis on literature as a cultural text. Then it explores various versions of history alerting us to the fact that the history on which we choose to focus on is reconstructed by present perception in the period in which a text is read or produced.

If the new historicism and cultural materialism have so much in common what could possibly distinguish them? One distinctive feature is the role that subversion, or dissent, is allowed to play in them. The cultural materialist Alan Sinfield, for instance, has claimed that the new historicists work with an 'entrapment' model of culture that leaves no room for effective action and change. But let us first look at the new historicism's own history. Although the term had been used before, the new

historicism received its current meaning in 1982, when the prominent new historicist critic Stephen Greenblatt used it to describe recent work of him and others on the Renaissance period. Most commentators situate its origin in 1980, though, when Greenblatt published his book *Renaissance Self-Fashioning: From More to Shakespeare* and when another prominent new historicist, Louis Montrose, argued for the presence of power in a genre usually not associated with its exercise, that of the pastoral.

New historicist arguments are then always to some degree the product of the author's personal, social, and institutional situation and can therefore only be partial and provisional. We might well ask what the point of new historicist research is if we know beforehand that whatever it comes up with will be blemished and therefore incomplete. One important answer to this question is that new historicist arguments about the past, no matter how flawed, are relevant for our own contemporary situation.

3.1.3 Reader Response Criticism

This approach views literature fundamentally as a transaction between the physical text and the mind of a reader. It studies the interaction of the reader with text and attempts to describe the internal workings of the reader's mental processes, it reflects that reading, like writing, is a creative process. According to reader-response critics, the meaning of a literary work does not rely on the text itself rather than it relies on readers; it removes the focus from the text and places it on the

reader instead and considers meanings are derive only from the act of individual readings.

Hence, two different readers may have different interpretations of the same literary text; likewise, the same reader may have different interpretations to the same text each time he\she reads the text. Reader-response criticism, then, emphasizes how religious, cultural, and social values affect readings, it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions. Though this approach rejects the notion that a single correct reading exists for a literary work, it does not consider all readings permissible; each text creates limits to its possible interpretations.

It removes the focus from the text and places it on the reader instead, by attempting to describe what goes on in the reader's mind during the reading of a text. Reader response critics are not interested in a "correct" interpretation of a text or what the author intended. They are interested in the reader's individual experience with a text. Thus, there is no single ultimate reading of a text, because the reader is creating, as opposed to discovering, absolute meanings in texts. This approach is not a rationale for bizarre meanings or mistaken ones, but an exploration of the plurality of texts. This kind of strategy calls attention to how we read and what influences our readings, and what that reveals about ourselves.

This critical approach can be, and often is, combined with other approaches such as Psychoanalytic and Historical approaches.

3.1.4 Biographical Criticism

The Biographical Approach investigates the life of an author using primary texts, such as letters, diaries, and other documents, that might reveal the experience, thought, and feelings that led to the creation of a literary work.

This understanding into the mind of the author/creator is the basis for the Biographical Approach .

Common Questions for the Biographical Approach :

- What aspects of the author's personal life are relevant to this work?
- Which of the author's stated beliefs are reflected in the work?
- Does the writer challenge or support the values of her/his contemporaries?
- What seem to be the author's major concerns?
- Do they reflect any of the writer's personal experiences?
- Do any of the events in the story correspond to events experienced by the author?
- Do any of the characters in the story correspond to real people in the author's life ?

3.1.5 Formalistic Criticism

Examines plot, characterization, dialogue, point of view, setting, and style to show how these elements contribute to the theme or unity of the literary work. The meaning and value of a literary work resides in the text itself, independent of the author's intent. This approach stresses the close reading of the text and

insists that all statements about the work be supported by references to the text .

3.1.6 Philosophical Criticism

It evaluates the ethical content of literary works; however, these critics evaluate the work in its totality, not passages taken out of context. Philosophical critics acknowledge that literature can have positive effects on people by increasing their compassion and moral sensitivity, but it can have negative effects on people, too. If humans are rational, they will listen to reason when it is spoken; and they will reject evil and embrace good.

There are two levels that concern the Philosophical Approach. The first level involves the evaluation of a work and its ethical content. Philosophical criticism always assumes the seriousness of a work as a statement of values about life. The philosophical critic judges a work on the basis of his or her articulated philosophy of life. Assuming that literature can have a good effect on human beings by increasing their compassion and moral sensitivity, this form of criticism acknowledges that works can have negative effects on people as well. For this reason, philosophical critics will sometimes attack authors for degenerate, profligate, or unethical writings. The philosophical critic may find fault in a work, but rarely does this critic “ban” the work.

The second level of the Philosophical Approach deals with how a work reflects the human experience in the world and in the universe. Who are we? What are we searching for as we

live our lives? How are we impacted by good and evil? These fundamental questions lead our philosophical analysis of any work .

Common Questions for the Philosophical Approach :

- What view of life does the story present? Which character best articulates this viewpoint?
- According to this work's view of life, what is man/woman's relationship to God/god/s? To the universe?
- What moral statement, if any, does this story make? Is it explicit or implicit?
- What is the author's attitude toward his world? Toward fate? Toward free will? Toward God/god/s?
- What is the author's conception of good and evil?
- What does the work say about the nature of good or evil?
- Does good exist? If so, does it prevail?
- Does evil exist? If so, is it punished?
- What does the work say about human nature ?

3.1.7 Psychological Criticism

It examines the work, in terms of the motivations of the characters and the writers, who create them. The psychological approach analyzes the symbolic fictions that arise from the inner thoughts and subconscious of the characters or the writers and attempts to explain them in a rational manner .

Sociological criticism focuses on the relationship between literature and society, the social function of literature. Literature is always produced in a social context. Writers may affirm or

criticize the values of the society in which they live, but they write for an audience and that audience is society .

It uses psychoanalytic theories, especially those of Freud and Jacques Lacan, to understand more fully the text, the reader, and the writer. The basis of this approach is the idea of the existence of a human consciousness – those impulses, desires, and feelings about which a person is unaware but which influence emotions or behavior. Critics use psychological approaches to explore the motivations of characters and the symbolic meanings of events, while biographers speculate about a writer's own motivations – conscious or unconscious – in a literary work .

The psychological approach has been Developed in the late 1800's and early 1900's by Sigmund Freud and his followers, psychological criticism has led to new ideas about the nature of the creative process, the mind of the artist, and the motivation of characters. .

Common Questions for the Psychological Approach :

- What motivates the characters' actions?
- What is the nature of the creative process that led to this literature?
- How do the theories of various psychologists apply to the plot or characters?
- How does the family dynamic play out in the plot and character relationships?
- Which psychological theory can be applied to the characters?
- Is there evidence of the unconscious, repression or the multilateral psyche?

- Are any of the characters demonstrating a particular complex?
- What is the nature of the interpersonal relationships among the characters?

3.1.8 Archetypal Criticism

It examines recurring patterns that represent universal situations and experiences. The archetypal critic assumes that human beings all over the world have basic experiences in common and have developed similar stories, characters, and symbols to express these experiences.

The archetypal approach to literature evolved from studies in anthropology and psychology. Archetypal critics make the reasonable assumption that human beings all over the world have basic experiences in common and have developed similar stories and symbols to express these experiences. Their assumption that myths from distant countries might help to explain a work of literature might seem a little far-fetched. However, critics of this persuasion believe it is valid .

Carl Jung, a student of Freud, came to the conclusion that some of his patients ' dreams contained images and narrative patterns not from their personal unconscious but from the collective unconscious of the human race. It was Jung who first used the term archetype to denote plots, characters, and symbols found in literature, folk tales, and dreams throughout the world. Some of the principal archetypes are for example;

The story of the hero is the monomyth, or the one story at the bottom of all stories. The hero is called to adventure. This means that the hero must go on a quest. The first stage of the

quest is separation: in this stage the hero separates from familiar surroundings and goes on a journey. The second stage of the quest is initiation: the hero may fight a dragon, conquer an enemy or in some other way prove his or her courage, wisdom gained in the initiatory phase.

Consider these questions for helping understand the archetypal approach :

- What patterns emerge in the literature?
- What universal themes are present?
- What situations seem common across cultures and time periods?
- What mythological archetypes emerge?
- Are there stock characters present? What makes them “stock ?”

3.1.9 Sociological Criticism

It focuses on the relationship between literature and society. Literature is always produced in a social context. Writers may affirm or criticize the values of the society in which they live, but they write for an audience and that audience is society. Through the ages the writer has performed the functions of priest, prophet, and entertainer: all of these are important social roles. The social function of literature is the domain of the sociological critic. It is important to note that Charles Dickens, one of the earliest novelists, wrote short stories and novels that helped reveal social problems in England especially as related to the crimes of child labor and to the excessive taxing of the middle class.

Even works of literature that do not deal palpably with social issues may have social issues as subtexts. The sociological critic is

interested not only in the stated themes of literature, but also in the latent themes. Like the historical critic, the sociological critic attempts to understand the writer's environment as an important element in the writer's work. Like the moral critic, the sociological critic usually has certain values by which he or she judges literary works.

3.2 Historical Background

At the end of the seventeenth and towards the eighteenth-century Britain shows a society on the edge of modernism with regard to Politics, financial side and the social structure of society were all changing. It is at this time, the Gothic as a literary trend came into occurrence and, within half a century, gained a place in literary culture. England was an exhilarating and successful place to be as a result of the benefits of the Industrial Revolution which started to show through to the greater population. This victory over the French would promote England to the spot of being the most powerful colonial nation in the world and there was an overwhelming feelings of hope and positivity and trust in the future with the least remark that those feelings could turn into anything negative and disappointing for the generation of that time.

Political Changes:

Politics since the Glorious Revolution at the end of the seventeenth century, England had a remarkably advanced political system. It was composed of the King and the Parliament, the House of Lords and the House of Commons. later, the House of Commons managed to acquire an increasing amount of power, while other

parties kept influencing each other. This all appears very modern, but a lot of elements of a modern political system were still in development.

However, the Revolution had its many long-term political consequences on Britain. It had its effects on British politics, and how the Gothic took part in these politics. Although Britain was very different from the absolute monarchy France had been until 1789, it does not seem odd that the government became a bit nervous after the events across the channel took place. On the one hand, there was a physical threat of invasion by France. More important and numerous, however, appear to be the mental threats of the revolution. The ideas of the Revolution could not only be an inspiration to anyone with a critical mind, but also gave them an example of how a revolution could be carried out. Although initially, the British felt they had inspired the French with their Glorious Revolution but soon enough the opposite began to be clear.

In this fear-ridden society, Gothic literature played an ambiguous part. It functioned as a concept for the barbarity that England had left behind in the Glorious revolution and there was political confusion leading to events such as Demonstrations, breaking ranks, prowling and imposing mob rule. However, the main change of mood lay in the effects of the advancement of the Industrial Revolution.

Economic Changes:

The industrial revolution was all beneficial. It created economic growth and wealth which went down to most classes of society. In

agriculture, the old open field system with communally worked farms was being substituted by privately owned agricultural holdings. Food was more varied, plentiful and professionally produced. Industrially, change was happening even faster. Human labour was replaced by machineries producing change in transport, factories and mines. There was rapid growth in industries such as textiles and gas which was used as a source of lighting. As a result of this economic growth there was advancement in medicine and better personal health from improved diet which were all leading to a better living standards and longer life expectations.

But not very long, the dark side of the Industrial Revolution started to show its face. The effects of changes in agriculture were many-fold, and not always positive. Efficiency on one hand was matched by a lack of need for great number of workers. Jobs were scarce and too often temporary in nature when they did appear. The poor had become poorer. Solutions for them were few. Some stayed and tried to accommodate the changes, but many more were forced into an exodus to the cities and unfamiliar surroundings.

. Contemporary sources show how Gothic came to be used more heavily in 1790s Britain as a hostile symbol for all the above changes. Angela Wright argues that in the late eighteenth century, and especially the final decade, the categories of the historical, political and literary in the Gothic slowly melted together.

Cultural and Communication Changes

After the French Revolution, the government feared that literature, spread by those who sided with the revolution, was causing unrest within the armed forces. The often extreme and

explicit content and themes of Gothic literature made it vulnerable to be connected to the equally extreme theme of revolution, and to be considered dangerous for politics. The description of the Gothic as ‘literature of terror’ was not without reason. These fears could be added to the fear that the Gothic in general was harmful for the social order, because it could cause the imagination of, especially young people, to run wild, causing problems outside that imaginary world.

At the same time there is a possibility that the influence was working in the opposite direction. Amanda Gilroy and Wil Verhoeven argue that, after the French Revolution, there was a change in British society, causing a ‘lack of ideological coherence or cultural hegemony’.

This philosophical vagueness, according to Gilroy, actually caused the type and content of novels to become more diverse and thrilling. Another example is that the Gothic literature seems to agree with some of the observations made by critics, for example in Gothic novels that are about the negative effects of reading. Both examples point to the possibility that the Gothic not only influenced its audience and time, but was also itself influenced and molded by it.

There was a cultural development known as ‘sensibility’. Barker describes this phenomenon as a ‘psychoperceptual scheme’, which stated that through their nervous system, people could become more aware of things happening around them, which would in turn lead to better interpretation. The word ‘sensibility’ quickly became associated with consciousness, feeling, emotion and sentimentalism, and ultimately with gothic literature.

The change in communications was the enhancement of transport through better roads and a better mail system, carrying information and print. But the most interesting development surrounding books in communication in eighteenth century Britain was the appearance of circulating libraries.

These libraries, which often requisite subscription, enlarged the audience of print, which was sometimes too costly for individuals to buy. By 1800, there were almost 400 places in Britain that offered this service. It is difficult to determine what kind of people were participants of these libraries. Although a great part of society was able to read and access books, historians advise not to overrate this effect. Libraries still cost money, and the members were usually middle- and upper class individuals, possessing a certain prosperity. Still, the libraries had an important social function in society. They were not only spread print among a larger audience, but also gave readers a lot of power, because they could choose to read any book they liked. The readers were not obliged by a particular genre, and in fact, the library did not make a distinction between works of art and more amusement books, consequently making the divide between these types of works smaller. Interesting historical research shows that even people, who could and did buy books, also attended libraries to borrow books they were not interested in buying. These often-borrowed but seldom-bought books included fiction; many of it were the Gothic novels.

When looking at the historical background of Gothic literature, it seems that before the end of the second half of the seventeenth century, the development of a new genre like Gothic would not have been possible. This is because until 1695, all books

had to face restriction, and there was a book-publishing domination in place. This newborn freedom of the press was not without limits. For example, the law against defamation remained in place and could be used for books. Still, the role of books and other printed resources increased intensely.

Especially in the second half of the century, historians speak of a 'burgeoning market publishing industry' or even a 'revolution in communications'. Besides books and novels, the printed materials included magazines, newspapers, periodicals, town directories, maps and dictionaries. The printing itself at beginning was done in London, the growth of print outside the capital started to happen near the end of the century. The amount of publications seems to vary with political situations, being boosted by major events. When the Seven Years' War broke out in 1754, it resulted in a significant increase in the amount of newspapers that were sold. Similarly, there was a huge growth in print between 1790-1800, which could have to do with increasing possibilities for communication, but was perhaps also fanned on by the French Revolution. Which tense plots made them less suitable to read several times. All this implies that the libraries played an important part in the popularity of the Gothic novel.

A very important fact to look at is, the popularity of Gothic did not mean that it was undebated. Many works of criticism by great literary critics talked about that, the popularity of fiction and the increasing amount of novels produced, led to a decrease in literary quality. Also, besides being politically threatening, there was a fear for morality, connected to the ideas about who was reading the Gothic novels. It is often, wrongly, thought that those reading Gothic were 'young, female, naïve, and easily

manipulated.’ This was cause for concern by modern analysts, who wanted to protect the moral truth of this reader. Especially women were thought to be susceptible to the tempting fantasies in the novel, which could make them lose grip on reality. These fears of the Gothic, which were described before, tie into the literary culture in several ways. Firstly, it is odd that specifically women were portrayed as possible ‘victims’ of the novel, when such a large amount of the authors of these novels were, in fact, women. Secondly, the developments in printing and distribution made the fears worse.

The rise of the circulating library made it possible for impressionable minds to read these books, without anyone explaining to them the degree of quality of the concerning book. Also, the fact that the press was now free, caused no-one to have the power to stop the spreading of these novels. The third and final way in which the fears of the Gothic are connected to the literary market developments, is found in the periodicals. These periodicals often published reviews, which were very highly regarded. These reviews were often not complimentary on the Gothic, fearing that the Gothic was partly responsible for creating changes in the literary market they did not agree with. Michael Gamer sums up these unwanted changes as from quality to quantity; originality to mass-production; and the text-as-work to the text as-commodity.’ All these developments make the eighteenth century a lively century with a lot of changes. This chapter shed light on historical context of politics, class, sexuality and the print and literary culture. In the following chapter these themes will be examined in the life of the iconic author of *Otranto*, Horace Walpole.

Social Changes

Class Eighteenth-century Britain is easily associated with changes in class structure, caused by the many economic and political changes in society. The structure of the social world was changing under the influence of commercialization and the urbanization that went with it. Urbanization was a force to be reckoned with. It was made possible by improvements in agriculture, leading to not everyone having to work on the land.

Smaller towns and the rural society did not disappear, but the rise of urban centers did influence the social class system. Quite simply because large towns attracted so many different people that did not know each other, it became harder to recognize what social status could be attributed to anyone. This became even more difficult because people, who were not of noble birth, now had increasing abilities to become quite rich.

The most fundamental change, however, was the change in the concept of the arrangement of society. Before the eighteenth century, the social society was set in a certain hierarchy that was thought of to have been put in place by God. It was thought useless to complain because people just happened to have a certain role, like it should be. With the developments in society, a new concept came in place, and along with it, a new term that pointed out some possibilities of social mobility: class. Classes were divided differently by different social commentators, but it became commonplace to classify people by their social-economic status, like the middle class. Similarly, towards the end of the century, those with lower social economic status developed from being ‘laborious class’ to the, still widely used, ‘working class’.

These classes were not perfect however, since the differences between people in the same class could be quite large. In general, their poverty decreased and they were increasingly buying food while working in another area of production. The diffusion of class boundaries was noticeable in several areas of society. In politics, the amount of members of parliament who carried a hereditary title, remained a majority.⁴⁶ However, the percentage of members who didn't stem from nobility, grew with 11% between 1761 and 1812.

The middle classes really never had a shortage of anything, but were still considered to be more morally virtuous because they did not have everything in excess, like the upper class, did another area of society where the blurring of classes is visible, is in print culture. In the third decade of the century, magazines appeared on the market, preceded by the Gentleman's Magazine. Magazines like these contained topics that were interesting to all kinds of educated readers, and contributed to the closing of the gap between upper and middle class.

The new middle class has a connection with Gothic literature, because the middle class was thought to be the group that most often read the Gothic novels. This has been contradicted however, by historical research into library records of the time, which show no specific excess of middle class readers. If there isn't a consensus about class and Gothic readership, neither is there about class and Gothic content. It has been argued that the Gothic portrays and yearns for a past that can be put in opposition to the eighteenth-century middle class, or bourgeois, society. Others have argued, however, that the Gothic does the opposite and lectures the reader on the pressing, unavoidable presence of middle-class

values, and the terror located in this. Perhaps these two readings of the Gothic in class context are not mutually exclusive, because they both evaluate the class developments and take a critical stance towards it.

Sexuality

If sexuality is compared to topics like politics and class, sexuality may seem a topic of minor impact in a society. Nonetheless, it is important to look at it because it played a clear part in the eighteenth century society, and also in Gothic literature. Randolph also highlights the importance of this topic by affirming that sexuality and the taboos associated with it, may reveal social and emblematic constructions more fundamental than those of class and economics.’

In its choice of subjects, it can be asserted that the Gothic does not shy away from these deviations of the ‘normal’. Theorists of the Gothic have also made this connection to queer theory. George Haggerty writes that the Gothic is a ‘historical model of queer theory because of the sexual topics selected and how these defy the ‘normal’. He also writes that, in being able to do this, the Gothic is special among eighteenth-century literature. Robert Miles also finds the connection between the Gothic and the queer.

3.3 Horace Walpole as the God Father of Gothic Literature

Living between 1717 and 1797, Horace Walpole got to experience a large part of the eighteenth century and its turbulent times. He was a man with an equally turbulent life and exercised a

surprising amount of influence, in many parts of society. Historians and biographers interested in his life have been able to turn to the thousands of letters he left behind, and combine these with his literary works, pamphlets and memoirs. However, these kinds of documents can be interpreted in many ways. To prevent a tunnel-vision, this chapter has based its research on two, in some ways conflicting, biographies by R.W. Ketton-Cremer from the nineteen-sixties and T. Mowl, written in the nineteen-nineties .

Politics Horace Walpole was born into a land-owning family in Norfolk to a powerful father, Robert Walpole, who was on the path to become prime minister of Great Britain by the time Horace was five. For a while, Robert's position seem to have been endangered by the death of King George I. However, after interference of Queen Caroline, Robert managed to be accepted by George II and even improve his power.

Horace's position towards politics was ambiguous. As a young man, he was not very interested in politics, but he ended up spending twenty-seven active years in parliament. It is a similarity that Walpole, Lewis and Beckford all took part in parliament, and had politically active fathers. Certainly for Walpole, and perhaps also for Lewis, their position influenced their decision to publish their Gothic books anonymously first, as Ketton-Cremer explains; 'For a man of the world and a Member of Parliament, it really was a very wild performance'. This fits their time, since a role in parliament was of large influence on someone's position in society. Although Walpole was not the most ambitious when it concerns parliament,⁶ he probably played the most noticeable role in it of these three authors. Beckford and Lewis, in their own way, were

both less interested in politics like his father, Horace connected with Whig politics.

He is already expressing Whig positions in a poem in 1739, and described himself as a 'quiet republican'. Connected with his Whig-position is the ambivalent political position of the Gothic, also described in chapter one. Gothic was seen both as a barbaric past that Britain's civilized society had long since outgrown, and as a point of pure liberal origins they needed to return to. Despite it being ambivalent, it would still be fitting for a Whig like Walpole to appreciate Gothic as a nod to the Saxons, and Gothic architecture as radiating liberty and democracy. Although he remained skeptical about this connection to the past, the heritage was perhaps still part of the attraction of the Gothic for all three authors considered in this thesis. As stated in the previous chapter, a Whig position would entail a certain suspicion towards Royal advantage and royalty in general. Horace, however, was still able to be charmed by the young king George III when he ascended the throne.

He was also quite proud of his niece when she married the brother of the King, and tried his best to get into his good graces.¹² This friendly disposition towards royalty could point towards a mild version of Whig politics, or at least a very tolerant attitude in Walpole. This could also be asserted when looking at his correspondence. For years, Walpole exchanged letters with a friend he knew from back at Eton, William Cole. They corresponded enthusiastically for many years, despite the fact that on both matters of religion and politics, Cole and Walpole held fundamentally different opinions.¹³ Some critics have indeed argued that Walpole's Whig-position was not to be taken too

seriously.¹⁴ It shall become clear that the same ambivalence can be applied to Beckford and Lewis.

The above paragraph shows the moderate side of Walpole's political position, but he could also be quite fierce. He felt compelled to act politically when the Whig-cherished liberty was threatened by the abuse of general warrants against a publication the government deemed undesirable. On another occasion, he broke off a friendship with a correspondent of several years, William Mason, based on political disagreements. He was also able of complicated political scheming and writing influential political pamphlets. An interesting example of this can be found in the case of admiral Byng of the Royal Navy. Byng had been blamed for losing Minorca to the French, early in the Seven Years War. By the changed Articles of War, he was to be executed, despite several pleas for mercy. Apparently, the King wanted to make an example out of Byng, to make sure other officers would not give up fighting easily.

On hearing about this situation, Walpole pulls some remarkable political strings in an effort to prevent the execution, but eventually fails.¹⁹ While Mowl and Ketton-Cremer both agree that Walpole felt justice was failing in this situation, Mowl sees a more political motivation as well.²⁰ Ketton-Cremer states, however, that 'it would be unjust to interpret his effort to save Byng as a political manoeuvre, or as an endeavour to embarrass certain ministers.' Whether this was a political action or not, the pamphlet Walpole wrote after the affair, A letter from Xo Ho, a Chinese philosopher at London to his friend Lien Chi, at Peking, certainly was political. It was written from the supposed

perspective of a foreigner, astonished by the Byng-situation, and was quite a risky attack towards the government.

Because the pamphlet was well-written and effective, it gave Walpole the reputation of a dangerous satirist, a position unique among the authors considered here. Another political pamphlet by Walpole, *An Account of the Giants lately discovered*, written in 1766, was again an elaborate metaphor of political circumstances, and creates an interesting connection to Matthew Lewis and William Beckford. The satire is mainly about the problems in America, but contains clear elements of what Mowl describes as Horace's long-standing loathing of the slave trade.' Probably, the slave trade was not compatible with his Whig ideals of liberty. In this he stands out from Lewis and Beckford, who both had connections with plantations in the Caribbean and drew considerable wealth from them. This topic will return in later chapters. Despite all these signs of political success in the public eye, Walpole appears to have exerted the most political influence as a background figure, working through other politicians.

The politician most associated with this is Walpole's cousin Henry Seymour Conway, whose political career skyrocketed under the guidance of Walpole. This technique of politics has made Mowl remark that they were driven by emotion, or 'All the scheming and political plotting of the last forty years, Horace now realized, had been motivated only by his love for Conway.' This impression has been contradicted by James Watt, who noted Walpole as having much broader political interests than have been attributed to him. Walpole does not seem to have desired a higher function when Conway became Secretary of state, however. He also retreated from politics the moment Conway did. Nonetheless,

all the political activity described in this paragraph makes Walpole stand out from Beckford and Lewis who, as we shall see, both had much less interests in politics .

Class Describing the social position of Horace Walpole, Maggie Kilgour has written that he ‘hovered on the class border between bourgeoisie and aristocracy.’ This status could, in different ways, also apply to both Beckford and Lewis. The Walpole family was rich, and Robert Walpole married the daughter of wealthy merchant. When he left politics after a long career, Robert received the rank of Earl of Oxford, a title which Horace would inherit late in his life.

Walpole, Lewis and Beckford have in common that they were all born to influential, powerful fathers. Despite his democratic Whig political position, Horace Walpole appears to have placed a lot of value on social position. Where Lewis was helped to a place in high society partly by writing *The Monk*, Walpole already seems to have claimed a comfortably high social status by the time he was in school. This school was Eton College, described as a ‘nursery for the youth of the élite’. At the school, Walpole formed a lot of friendships. Because of the position of his father and his wealthy family, Walpole had a social status that far exceeded most of the other boys at Eton.

This made him desirable as a friend, but he even managed to increase his social capital by achieving to meet the king, an event described by Mewl as a ‘social coup’. Walpole seems, from early on, to have been very socially intelligent. This talent remained with him past his school days, for example when Ketton Cremer describes him as: ‘He knew everyone, went everywhere, and gradually became one of the best-known and most ubiquitous

personalities of the day.’ He was the most social of the authors considered in this thesis. Eton, however, has been described as a democratic environment.³⁸ Outside of the college, class got a different meaning. From 1739 on, Walpole traveled through Europe with this school friend, Thomas Gray. Gray has been described as a ‘natural bourgeoisie outsider’.³⁹ And in the ‘real world’, the difference in social position between Walpole and Gray seems to be at least partially to blame for the breakup of their friendship towards the end of the journey.

Many clues about the influence of class in Walpole’s life can be found in his residence, a small castle named Strawberry Hill. This castle was initially a small house, but with the help of others, mainly John Chute and Richard Bentley, he improved and extended Strawberry Hill towards his eclectic, Gothic taste. This included towers, a library and a chapel, all with a lot of stained glass and much decoration. The library had a ceiling, designed by Walpole, which displayed his family crest and all the crests with which the family was allied.

This is a clear marker of how proud Walpole was of his ancestry. It needs to be noted how important this architectural undertaking was in Walpole’s life. It was a major project, much larger than most of his literary projects, and came to define him for a large part. We will find very similar activity in the house of Beckford, while Lewis had little interest for his living quarters. Walpole’s house became a kind of tourist attraction, receiving many aristocratic and even royal sight seers. Actually, middle-class visitors were not allowed until a few years later, by ticket admission. This makes James Watt define the house ‘within a context of aristocratic display and conspicuous consumption’,

which he connects to the dramatic eighteenth-century fashion used by people to communicate their status. Strawberry Hill was not original, since other large Gothic houses had been built, but Mewl attributes its success to Walpole's clever advertising of the house.⁴⁶ Quite some years later, William Beckford would also build a house in Gothic style at Foothill, that was much larger in size, and he referred to Strawberry Hill as 'a Gothic mouse trap'.

In fact, when Walpole started building, the Gothic was so common already, that it was not even confined to the upper class anymore. It had been a fashion craze for quite some time, causing it to lose the prestige and be associated with a middle-class trying to show off their social position.⁴⁸ The Gothic was something interesting that the middle-classes could afford financially.

At the same time, this was not what Walpole was aiming for. Watt writes that Walpole was, in all areas of his life, trying to create an 'aristocratic identity', in which he claimed the Gothic as part of that class. Watt asserts that Walpole was well aware of the Gothic fashion craze, and that he positioned 'his' Gothic against it as a more ancient, historically grounded type of Gothic. That he included the crests of families he was associated with, is part of this historical attitude. At the same time, Walpole was aware that he used a made-up historicity, contributing to the idea that he used Strawberry Hill for show, and was a 'proclamation of its owner's elevated social position'. Even for the interior, he enjoyed objects with 'old world associations', even when these did not have actual historical value.

It is again a token of the ambiguity of Walpole as a person. Reputation and actions were probably just as important to a social status as birth. Mewl explains that when Walpole returned to Paris

after building Strawberry Hill, he arrived ‘at a high social level.’ Walpole is also aware of what was harmful to his reputation. In building his Gothic castle, for example, he did not want to be associated with the middle-class Betty Langley, who made design books, including Gothic designs. Reputation was exactly what influenced the life of William Beckford so greatly when the scandal surrounding him and William Courtenay broke, an event which will be discussed in a later chapter.

The same can be said of Lewis, who was known after his teenage production as ‘Monk’ Lewis for the rest of his life. Although their reputations formed when Walpole was of old age, he was probably no stranger to scandal. Perhaps this is one of the reasons why he was so distraught when, in a pamphlet, he was attacked on his sexuality by William Guthrie. This event will be more closely examined later on in this chapter.

In Otranto, class has an important role as well. All characters are of clear aristocratic birth. Manfred is a prince, his son is set on marrying a daughter of a Marquis and they live in a castle that portrays their status. On the other hand, they have only been living in the castle for a couple of generations, giving them perhaps a type of parvenu position. Eventually it is revealed that Manfred, Prince of Otranto, was not the rightful owner to the castle and title, by the appearance of the forefather of the rightful heir as an enormous ghost. Walpole’s fascination with genealogy and lineage of aristocrats seems to be a definite theme in this book, just like the castle-setting background .

Chapter Four

Literary Analysis, Results and Discussions

4.0 Introduction

This chapter is of a great importance as it's considered to be the core of this research. The researcher here presents his analysis of the topic under investigation by putting the elements of gothic literature into consideration by examining the novel of Horace Walpole's "The Castle of Otranto" according to these elements. The researcher intends to examine the elements of the gothic which occurred in the novel in a broad historical and cultural context that will allow readers of this research to shape an understanding of how these elements mark this novel as a gothic one.

4.1 The Interwoven of Gothicism into Victorian: The Use of Place; the House and the Castle

In gothic literature, the most important element is the place or in the other words the setting of the story through this unique place or setting the story will be told, in some works of gothic stories the setting is only one single place while in other works there might be several setting but with one place is the main setting and other place are commented or related to the main one as in the case of the castle of Otranto.

The setting of gothic is most of time a castle that has an old history or background that was at some time was sacred and was Occupied by some great or good people of high rank or social status while at the time setting of the story, this castle is now inhabited by other people who are known as evils, when the story is told, we can see how old is the castle now as a technique used by

the writer to show the decay of humans through the decay of the buildings surrounding their environment, parts of the castle might be ruins which will add more to the atmosphere of horror and fear, some parts of it are even abandoned for many years, strange rooms that are not used recently or even before, secret ways and doors that are only known by some characters while the rest remain ignorant to it as in the castle of Otranto. In Otranto Theodore and Isabella when they are trying to escape they found a secret door of which how to be opened, they didn't know they were able to open it once and by coincident while Manfred was aware of this door.

There is also, the use of the cave which suggests a substitute to the horrible castle and which is not far away from it, yet it suffer, when Isabella fled away from the church upon hearing of the death of prince Hippolyta, she met Theodore again at the entrance of a cave not far from the castle Theodore leads her inside the cave, and he remains on the entrance promising to guard her with his life, later he fights a knight who was discovered to be Fredrick, Isabella father.

The church is another place used in the novel to provide refuge of innocents runners, a protection of those whom life is endangered by the villains of story and finally it provides a chance of restoration and repentance of those who finally to get back to the righteous of way of god.

Comparing the two periods of Victorian and Gothic with regard to setting it's clear that in the Victorian period of which early written gothic works were written in the past as a way of reaction to the rising empire and new nationalism focusing on the role of women in that society and the decline of the villain and thus the restoration of place (castle) by its true owners.

The setting of place in gothic literature in general and in castle of Otranto in particular can be seen of two diverted representations, on one hand the house can be a place of fear and horror for some characters, on the other hand and at the sometime it represents a place of peace and domesticity for others.

In "the castle of Otranto" Isabella and Theodore are terrified and threatened by the owner of the house (Manfred) the house for them was a source of danger and fear, to escape it, they had to leave it and seek refuge in some other place that provides them with safety and protection, the alternative safe place here is the cave and the church on the other hand, for Matilda the house Was the place of safety and settlement. Matilda is the daughter of Manfred and prince Hippolyta, she was one of the inhabitants, she was not in danger of anyone although she felt she is the least loved by her father, the owner of the castle until later the true owner is revealed.

Matilda think of leaving the house only when she was suggested by her father to be given to Fredrick, Isabella's father in marriage again the only secure place for her was the church.

4.3 The Characters

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply 'objects'. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are.

However, all the characters in this novel are not very deeply evolved; we know just a few details about them and their feelings.

Manfred,

Manfred: he is the protagonist of the novel, the owner of the castle of Otranto until the opposite is proved at the end of the novel, he is married to prince Hippolyta and together they keep the secret that they are related by blood and at the end of the novel when this secret is revealed their marriage was about to be broke by the church as it was considered as an incest.

Manfred has two children, his son Conrad who was killed on the day of marriage by a giant helmet, and a daughter called Matilda who he killed her by his own hands when he thought her to be Isabella. After the death of his son and two worried about the prophecy that claims the house for another owner, Manfred decided to marry Isabella to have a heaver to the castle and divorce Hippolyta. Later after Fredrick fall in love with his daughter, he suggests they both exchange their daughters in marriage.

Manfred is a flat character who remains the same as the true villain of the story; he orders the death of Theodore of no apparent crime.

He even felt a disposition towards pardoning one who had been guilty of no crime. Manfred is the father of the family and the usurper of the castle of Otranto. He is married with Hippolyta whom he has two children with, Conrad and Matilda. He is obsessed with receiving an heir and after the death of his only son, and therefore his only opportunity for a new heir, he becomes fixated on the mission to make this happen on his own, leading him to discard his wife and forcefully try to marry his son's bride.

Conrad,

He is 15 years old the son of Manfred and Hippolyta, the youngest brother of Matilda. Although of his illness and young age, he was set by his father to marry Isabella, he is a secondary character in the story that is not seen or heard but only heard of, the story begins with his most unfortunate and disastrous death by a giant helmet that descended from sky and crushed him to death, which marked the first appearance of supernatural.

Other two information about Conrad is only known to us by other character one is that Matilda told how much Conrad was loved by their father even more than her. The other fact is told by Bianca (one of the maids) that Conrad was taught by a teacher who was a great astrologer.

His death was the trigger point to the rest of the actions of the novel.

Hippolyta,

The virtuous and kind wife of Manfred described as an “amiable” (Walpole 17) lady and mother of Matilda and Conrad. She is a very religious woman and her only aim in life is to serve and obey her husband. Here we have another flat character defined in one sentence. The true love and the submission of Hippolyta towards Manfred are maintained all along the novel as can be seen in the following instances:

She is opposed to the marriage of Conrad because of his youth and his history of illness and after his death she is devastated. She is sheltered from the events following Conrad’s death and she is immediately willing to surrender to her husband’s demand of

divorce. Hippolyta who questioned her identity is the most anxious terms on the health of Manfred, and how he bore his loss. (Walpole 22) Hippolyta, who knew his step, rose with anxious fondness to meet her Lord, whom she had not seen since the death of their son. She would have flown in a transport mixed of joy and grief to his bosom, but he pushed her rudely off and said ... (Walpole 34)

Matilda,

She is the daughter of Manfred and Hippolyta And whom is by Walpole described as “the most beautiful virgin, aged eighteen ...called Matilda” (17) She is the eldest daughter of Manfred and prince Hippolyta the sister of Conrad, she was at the age of 18 a beautiful tender lady as described by the narrator in the novel as "the most beautiful virgin aged 18" (Walpole:17) she is an example of the character who live in peace amid great chaos Matilda told us about her feelings of being neglected by her father as she was the least favored by him, yet she neither resent her brother for be more loved nor her father, for less loving her and she justifies her feelings towards her father as she loves him regardless of how he treats her because he is the father.

She had a strong relation with Isabella and both shared devotion towards each other their relation remains pure even when they fall in love with the same person, Theodore Matilda insists to let her friend be in love with Theodore and sacrifice her own love towards him.

Matilda is a flat character who shows no great development with the process of the story; she remains the same although of the great change of her role towards the end. At the beginning of the novel she only appears with a role of a tender peaceful girl of coming – of- age whose main focus is to support her mother to survive the great disaster of her son's death, but later she becomes

important in the novel as she stands by the side of one of the heroes in the novel, she aids him to escape his imprisonment and thus to escape being sentenced to be executed as he was accused of a crime he didn't commit.

Matilda's journey of life starts from being determined to be a nun to when she completely changes her mind as she falls in love with Theodore, but being not that much of luck, she sacrifices her own happiness to see Isabella happy, and to top it, she loses any hope of being happy at all as she was set to marry Frederick. At the end of the novel, poor Matilda is mistakenly killed by her own father.

In the beginning of the novel she appears to be as sensitive as Hippolyta and her chore is to take care of her heartbroken mother, but later on she becomes more important to the plot since she helps Theodore escape and aids him further in the saving of Isabella. Her intentions are to become a nun but then she falls in love with Theodore which is not appreciated by Manfred and when she encounters Frederic he falls in love with her, making her own happy ending impossible. She is accidentally killed by her father in the end.

Isabella,

She is the daughter of a great knight named Frederick who upon his absence she was brought by Manfred to the castle of Otranto after he bribed her guardians to marry her to his son Conrad with whom she was not much of love, after the death of Conrad she becomes the main objective of Manfred who tried to force her into marrying him on his desperate attempt of producing a heir to the castle and thus she is forced to escape and flee the castle, she is helped by Theodore and she immediately falls in love

with him but he was in love with Matilda, when Isabella finds out about this love between Theodore and Matilda she decides to step away, not only that but also encouraged her friend to pursue on this relation.

Isabella had a devotion towards her friend and prince Hippolyta whom she considers her as her own mother this devotion appears when Manfred proposes to her she said she can't bring pain and sadness to people who she love and who had done her nothing but good, Isabella also is a flat character and her role at the end of the novel was to marry Theodore the true owner of castle.

Theodore,

Undoubtedly he is the hero of this Gothic novel. His description is the classic one of a gothic hero: an orphan, and a brave and handsome man. At the beginning, he is presented as a secondary character but, along the story, he gains prominence. Theodore is first presented as a peasant who by curiosity arrived to the castle after Conrad's death but is accused of sorcery and imprisoned. He manages to escape where after he helps Isabella in her escape from Manfred and is again caught and after almost being executed imprisoned once more. His identity is revealed as the son of Jerome and the heir of Alfonso. With the help from Matilda he flees outside the castle where he meets Isabella, who is hiding. He is in love with Matilda but in the end he marries Isabelle after Matilda's death and takes his place as the true heir of the castle.

He helped Isabella twice, once at the secret door and again at the entrance of the cave, but he was truly in love with another lady whom to be revealed later as Matilda.

At the beginning of the novel he is not important at all but later he is found to be of a noble blood, the son of Jerome the priest, he is married to Isabella after the death of Matilda and becomes the new owner of the castle of Otranto.

Comparing the character of Theodore to other character like Manfred Isabella and Hippolita who witnessed no change, the researcher considers Theodore as a round character although Manfred somehow showed a change in terms of being convinced that he can't have the castle for his family since it's true owner is revealed.

Jerome , He is a good man

Is the face of religion in the story, he is the priest of the church whose role seems to be to help people to restore to right, his first appearance at the castle was made when he arrives to inform Manfred that lady Isabella has fled the church. At his presence, Theodore was brought after he was caught after his first escape and he was immediately sentenced to be executed to be Manfred.

But at this moment Jerome recognized the poor Theodore as his long lost son and this keeping him from death, later Theodore was kept safe at the church under a condition that he never appear at the castle.

Jerome also advices princess Hippolita not to seek divorce in order to please Manfred to marry Isabella, he also advices Manfred to forget about the issue of marriage he intends to go through, when Manfred Jerome and Hippolita were all discussing this issue under the statue of Alonzo then was the nose bleeding and Jerome interpreted it as message from heaulen that blood of Manfred should not mix with blood of Fredrick.

At the end of the novel Jerome helps in explaining how Theodore come to be the true owner of the castle, by proving that he was married to the daughter of Alfonzo and together they had Theodore who was last at a young age.

He is a flat character and is considered by the researcher as a secondary character, for his role is to help reveal the real character of Theodore.

Frederic,

He is one of the knights who arrives at the castle of Otranto to demand Isabella to be returned to her guardians, later his real character as Isabella's father is revealed when he arrives at the castle, he learned that Isabella is on the run, immediately, accompanied by the other two knights and other fighters from the castle, they went out in search and rescue of Isabella.

At the entrance of a cave not far from the castle Fredrick was fought and wounded by Theodore who was protecting Isabella, and they both thought him to be one of Manfred's soldiers.

When Fredrick was carried to the castle to be taken care of, he falls in love with Matilda, and later accepts a deal from Manfred to exchange their daughter in marriage but when Matilda was mistakenly murdered by her father, and when Theodore is presented as the real owner of the castle who has grown large enough to inherit it, Isabella was given to him in marriage.

Before the death of Matilda, Fredrick was warned by a walking Skeleton to forget about her.

His character is flat as he shows no development and he is a secondary character as well.

Bianca,

Is a maid at the castle of Otranto she appears in the novel a couple of times attending Matilda, she explains the sound they hear as.

Diego and Jazquez They are the servants of the castle who play almost insignificant roles.

As we can see, all the characters in the novel both the main and the secondary ones are flat. We only have some little information about them all to understand their motivations and their aims. The depictions are subtle but poor and, as Forster defends in *Aspects of the Novel*, they do not surprise the reader along the story. They play their set roles and do not evolve in a way that we can consider surprising or unexpected. If we compare the characters at the beginning and at the end of the novel, they are the same people but after several events. It is these events that control the story rather than the characters.

Analysis of the Characters:

When first reading *The Castle of Otranto* you get the sense that all characters are very predetermined because of their stagnant and stereotypical representation and that it is clear who is supposed to be a “good guy” and who the “bad guy” is. When looking closer at the characters one realizes that while a part of the characters’ place is understandable there are others that are a bit harder to decide on when looking at them on a deeper level. Adding the fact that one character can play several roles makes these static characters very dynamic instead but on a synchronic level rather than a diachronic one.

The first character to be presented in the novel is Manfred and that he is the rogue of the story is designated early on. Already on the first page it gets known that people are displeased with Manfred's decision to rush his son's marriage. Conrad seems to be the trigger for Manfred's villainous actions since it is during Conrad's rather forced marriage he is killed, leading his father to misery. If Conrad was still alive, Manfred would not have committed his cruel actions since he then could rely on his son for an heir. His actions are only of selfish content and he appears to do anything to get his will through. He imprisons

Theodore when being accused of foul play and pursues Isabella very violently in order to make her his new wife only within hours of his son's death. Thus, he is clearly considered to be the main villain in this story because his actions fill the occupation of the villainous sphere.

For the villain to be a villain there must be someone exposed to his malevolence. The character that is most affected by the actions of Manfred must be Isabella because she is the one being hunted around the castle and flees for her life. None of the other female characters are in the disposition of instant hazard which would entail someone to save them. Therefore Isabella is the only one who could be filling the function of the Princess.

Propp presents that the *dramatis personae* of the princess and her father is counted as one persona and in this case the part of the father is characterized by Frederic,. Although Frederic has his role as Isabella's father and, after he has arrived at the castle and learned his daughter in anguish leading him to attempt to save her from Manfred, he seems to have a shift of faithfulness. After discovering Matilda and his affection for her he suddenly seems to

become very friendly with Manfred, the villain, and instead uses his own daughter as trade goods.

According to Propp, it is the function of the action performed that is of significance and Frederic's actions in the later case is to gain happiness for himself without caring about who is affected by it and on the scale of good and bad these actions and their function parallels more to the 'bad' side. Consequently it is possible that the character of Frederic fills the function of many *dramatis personae*.

The other role of Frederic could be proposed the role of the false hero. The sphere of the false hero is not something that is visible from the start of the story and as Murphy explained, this creates uncertainty. It would be a probable assumption to say that when the father who is supposed to be the one who wants to save his daughter and reward the hero turns out to be on the side of the villain creates a greater insecurity within the story when the reader no longer knows who to rely on. Consequently Frederic can fill both the function of the father and the false hero, thereby incorporating a more horrific motif in the plot.

Frederic might not try to take credit for the hero's actions as one of Propp's criteria are but what he does is trying to portray himself in a heroic way while what he is doing is actually not valiant at all. His loyalty shifts and he get in collusion with the villain causing him to act against the given task of the hero, saving the princess from the villain.

Because of this it would be agreeable to say that Frederic fills both these functions.

The hero would be argued to be someone whose sole mission is to save the princess but this is hard to find in this story. The one whose only ambition is to save Isabella with no ulterior motive is Theodore although it was not his intention to be a part of this event from the beginning, he just happened to end up in the middle of it. He is a peasant who arrives at the castle and is exposed to Manfred's wrath. Theodore is a side-character in the sphere of

Manfred and Manfred is a side-character in the sphere of Theodore, meaning that their existence in each other's spheres increase their function as the villain/hero. If there were no villainous character in the hero's sphere, then the hero would not fill the function of the hero.

Theodore fits into the story as the victim presented by Prop as well as the hero.

Although one often refers to the hero specifically when it comes to this *dramatis persona*, there is a distinction made by Prop that this character fills the function of the hero or the victim. In this case it is possible, as mentioned above, that Theodore is both filling the function of the hero and the victim of the story - a victimized hero so to speak since he is also in distress for the most part of the story and almost constantly needs to be saved. He is trapped under the grand helmet, imprisoned in the castle and almost executed. As a result of this the hero of the story is not portrayed as the strong dominant male as opposed to Manfred who rules with an iron fist over the women of the castle. His heroism is more of a comical kind although it fills the correct functions. This leads him to be at least one of the heroes of the story.

The helper is supposed to be someone who helps the hero when in need and the most concrete example of this is Matilda. She frees Theodore from his imprisonment and therefore fills the function of helping the hero to pursue his mission. She also advises him of where to hide when freed and thereby fills the function of transportation from one place to another and in this particular case it is the transportation that leads him to the distressed princess since he finds Isabella after this. The character Matilda is a bit ambiguous when it comes to roles because she fits in several but not enough for it to be comfortable to solely place her within that function. In the latter part of the plot she becomes a female in distress when encountering Frederic and also when becoming the object of affection of Theodore she also becomes the prize of the mission although this criteria is credited the function of the princess. This is an argument for why it is Isabella who is the true folkloristic princess since she ultimately becomes the one who marries the chivalrous man and he marries her although he is not even in love with her but it is just how it is supposed to be according to the folkloristic structure presented by Prop.

It is not necessary to limit the *dramatis personae* to only one character each in my opinion. The role of the helper is one that can be credited another character in the story and that is Jerome. If Jerome would not

have revealed the true identity of Theodore he would most likely have been executed and thereby ended the story leaving Isabella to her own device in the claws of Manfred. Jerome also works to mitigate Manfred's behavior against the women. He tries to save the marriage of Hippolyta and gives Isabella a sanctuary so although he might not appear to play a big part in the plot the

character is vital for the outcome of the story. Therefore I would argue that this function is filled by more than one character.

The donor would be someone who the hero encounters and receives something from but in this story the hero does not travel far and does not really encounter new persons.

You can look at this problem from two directions. Either you can purpose that Matilda is the helper as well, since she “gives” him his freedom or you can go in to complete opposite direction and look at the helper as someone who is not directly connected to the hero but instead someone who helps the story as a whole. My suggestion would be to use the second theory because then one could see the hermit encountered by Frederic as the donor. The hermit instructs him to dig at a certain spot where he finds the giant sword which has the inscription that leads him and his knights to the castle where Isabella is. Therefore it is reasonable to claim that the hermit is the donor in this story since he is the one who offers an object to pursue the operation and render the significance of Frederic’s arrival at the castle since the gift, in this case a sabre, carries an inscription which almost directly mentions

Isabella’s misfortune and foretells her father that she is in need of salvation. The gift given was specifically aimed at Frederic as well with the inscription particularly mentions “thy daughter” (Walpole 82). In this case the donor would be contributing to the sake of the mission instead of the hero specifically and would be filling the function of bringing the father towards the princess.

There is one role left to cast and that is the one of the dispatcher. This part is a bit tricky to pin down since there is not an abduction of some kind as suggested by Prop; instead it jumps

directly to the chase. The catalyst for the chase is the giant helmet of the previous ruler of the castle, Alfonso, crushing Conrad. Throughout the story there is the presence of Alfonso manifesting in different objects but also in the appearance of Theodore and this spirit of Alfonso makes it clear that he is not pleased with Manfred and his usurpation of his castle. Prop has presented the prospect of animals taking on the role of the donor

(Morphology 80) and thereby expanding the possibilities of other roles appearing in different forms. Therefore it would be reasonable to claim Alfonso the role of the dispatcher.

This kind of novel also has a difference in structure concerning the disposition of roles. Instead of the classic folktale beginning, this novel begins more suddenly and instead of abduction and a dispatching there is more a catalyst that sets off a sequence of events. To adapt the Proppian theory and make it run more smoothly with the novel one can choose to exchange the role of the dispatcher with that of the catalyst.

As presented here all essential seven personae dramatis constructed by Prop are present in the novel even though there are some differences. There is a difference to speculate on when it comes to structure in folktales and in the gothic novel which would enable this interpretation above. The classical folktale appears to have a very linear temporal structure when looking at the functions and their order as presented by Prop and because of this there is no room for parallel stories such as the ones in *The Castle of Otranto*. The novel on the other hand has at least one parallel sequence of events even if you get them as flashbacks retold by Frederic of what events led him to the castle. This difference in structure is very likely to have effect on the importance of certain characters

and enables the possibility of doubling the *dramatis personae* since there can be several spheres of action which contain the same acts which is of magnitude for different parts of the story taking place at the same time.

This narrative technique of using flashbacks and side-by-side storylines is not something generally observed in folktales but very common in ordinary novels which would explain this occurrence of double functional characters. This means that there are more than seven essential characters in this novel although their individual importance might be slightly less significant but together create a greater coherence.

The role of the dispatcher in the novel can be a bit doubtful and one can question the necessity of it for this particular story. It does not really seem to fill a concrete function since the story does not have the same structural build-up as the traditional fairytale.

The hero of this story is more victim than a hero and instead of being dispatched it is his own flight that leads him to cross the path of the distressed princess making him sort of an involuntary hero guided more by his conscience than by his loyalty to the mission no one gave him. Consequently, the dispatcher has no function to fill in this story.

There are of course other characters in this story than those mentioned above but although they might fill a function to the depth of the plot and make it more diverse they fill no narrative purpose to the story. Despite this, there is one thing worth taking a closer look at and that is the role played by the actual castle in this story. Before you even open the novel the title will reveal that the setting is of importance. The castle works as a living organism

controlling its inhabitants and pushing them in different directions. Firstly, it is the castle which kills Conrad setting the whole sequence of events in motion. Secondly, the castle haunts its tenants with living paintings and ghostly beings occupying the hallways. This increases the fright and invites the characters to irrational thinking leading way for the actions pursued. This reasoning would lead the term “castle” to include everything slightly superstitious in the setting inside the castle and not merely the physical walls. It is known that there is a prophecy about the castle and its future (Walpole 17).

This prophecy basically reveals what the book’s plot is about and the function of the castle would then be to make sure that this comes true by pushing the plot towards its resolution.

Imagining that the plot would be put in another setting would show the significance of the factors pointed out earlier, and without the castle there would be no prophecy psychologically pushing the characters and no Alfonso to haunt them since he is a part of the setting more than a physical character. However, for these reasons I would not count the castle as persona of Prop's because it performs no action except the crushing of Conrad and is therefore not included in a sphere.

It is necessary to return to the role of Frederic after concluding the other characters’ roles. One argument to put Frederic in the place of the original hero can be apparent when taking a closer look at the 31 functions presented by Prop. Frederic is already out of the picture at the beginning of the novel and unexpectedly returns to the plot at the middle of the book, kind of in the same manner as Homer’s Ulysses’ return to Ithaca at the end of the Odyssey. The Marquis is presented as an anonymous knight

and his identity is therefore unknown to the castle's inhabitants and it was he who received the aid of the helper.

One could even say that he enacts the function of being put to a difficult task when rushing away to find Isabella and is wounded by Theodore leading to his true identity being exposed.

When looking at Prop's definition of the characters, he does not mention anything about the false hero being an honest person from the start and then go rough but only as someone who tries to take credit for the true hero's actions. This might be a difference in genres when it comes to novel versus folktale. As argued earlier Theodore cannot really be considered a hero in the heroic sense but more as a victim with a chivalrous conscience. Although Prop has chosen to see it as a fact that there is only one of the victim/seeker/hero that can be found within one folktale, there is a possibility that there might be both a victim and a hero in the same novel.

It is worth considering the change from good too bad that Frederic experiences. If one chooses to see him as the hero in this story it is obvious at the end that he is not a hero any longer and it is valuable to notice the difference in the definitions of Prop's versus what is really going on because what makes Frederic the false hero in this story may be contradictive to the theory. If one looks at the spheres of action with the character is the center of it is noticeable that the actions performed up to the encounter with Matilda does not fill a function of evil or to hinder the hero, as the Propping false hero is described. Instead he becomes a 'false hero' in the sense of beginning as a true hero and then falling to less heroic level in the end

4.4 Prophecy

Prophecy is a universal concept, it is something that guides human beings, it could be a powerful love, religion or something that simply leads us towards our future. Religion is the idea that best illustrates prophecy since prophecy is a tone of voice very often related to a faith, which in the case of *The Castle of Otranto* is Christianity. The whole novel is impregnated of this religious idea. Every character is devout and lives life according to God. We can find many instances of this along the novel. For instance:

My Lord, said the holy man, I am no intruder into the secrets of families. My office is to promote peace, to heal divisions, to preach repentance, and teach mankind to curb their headstrong passions. I forgive your Highness's uncharitable apostrophe; I know my duty, and am the minister of a mightier prince than Manfred. Hearken to him who speaks through my organs.

Hippolita plays the role of a perfect Christian wife, she is even ready to allow the divorce if it is the wish of her husband. But she changes her mind when Friar Jerome convinces her not to do it. At the beginning of the novel, Isabella took refuge in the church to escape from Manfred.

These are just a few moments in the novel where Christianity is explicitly present, but it is very important all along the story. *The Castle of Otranto* is centrally concerned with Catholic oppression. One more time, Davison explains the real meaning of a Gothic novel, in this case *Otranto*: "This tragedy relating to Christian spiritual inheritance, 'the sins of the fathers,' constitutes the story's purported message" (69). Christianity is juxtaposed to supernatural facts and pagan magic. According to the preface of the first edition,

the events are set between the era of the first crusade (1095) and the last one (1423), these were very dark ages of Christianity, in Walpole's words.

In addition to all the religious elements, there is a literal prophecy in *The Castle of Otranto*. This prophecy tells the story of the lordship of Otranto, its future and who the heir of all that Manfred owns will eventually be, this prophecy appears literally in the novel, we can see here the first sentence of it:

They attributed this hasty wedding to the Prince's dread of seeing accomplished an ancient prophecy, which was said to have pronounced, That the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it. (17)

At first, the inhabitants of Otranto do not grasp the meaning of the prophecy, but as the story progresses, the prophecy makes sense. Manfred and Hippolyta are intended to abdicate and leave the kingdom to the new family.

4.5 Atmosphere of Mystery, Suspense and Horror

The story of *The Castle of Otranto* begins on the wedding day of Isabella and Conrad but the wedding comes to an abrupt end when Conrad is found crushed under a giant helmet. After this, Conrad's father Manfred realizes that his one chance to procure an heir is to obtain another wife for himself to conceive a male child because his daughter Matilda is planning to become a nun and his current wife Hippolyta is deemed useless in the act of child making at this time. Meanwhile, a peasant from the city arrives and recognizes the grand helmet to be the one worn by the statue of

Alfonso, the previous owner of the castle. The peasant connects this to an ancient prophecy about the ownership of the castle coming to an end when the real owner of the castle “should be grown too large to inhabit it” (Walpole 17).

The peasant, called Theodore, is imprisoned inside the helmet. After this, Manfred conducts a chase leading Isabella to flee through the hallways of the castle finding her way towards a secret passage leading to the monastery and aided by the successfully escaped Theodore. Theodore himself is caught once again and set to be executed. Only seconds before the deadly strike Jerome, the friar, recognizes Theodore to be his long lost son and as a result narrowly saves him from death.

Theodore is instead locked up inside the castle. When the commotion of the day has settled, a group of knights arrive at the castle claiming to have been sent there by the marquis of Vicenza, who also happens to be Isabella’s father Frederic.

When the knights learn that Isabella is on the run, one of them sets off to find her. At the same time, Theodore is freed from his imprisonment by Matilda and after having escaped the castle he finds Isabella in a cavern. When the knight arrives there is a struggle between the two men and the knight is wounded and discovered to be no one less than Frederic himself. They all go to the castle and when Frederic sees Matilda, he instantly falls in love with her.

This leads him to make a deal with Manfred: Manfred will marry Isabella and Frederic will marry Matilda. Matilda and Theodore, who share a mutual love, sneaks off to meet each other in the church but Manfred, who believes it to be Isabella that

Theodore is meeting, follows them and stabs Matilda resulting in her death. Theodore is then revealed to be the true heir of the castle and ends up marrying Isabella, thus becoming king of the castle.

4.6 Presentation and Description of Architecture in Otranto

Unlike the later Gothic novels of Radcliffe et al., and Jane Austen's parody of the genre in *Northanger Abbey* (December 1817, though dated 1818 and originally composed c.1798–99), Otranto's architectural spaces are not described in significant physical or aesthetic detail (see Austen, 81–2, 152). The novel does not contain, for example, the equivalent of Radcliffe's vivid rendition of the ruined abbey in *The Romance of the Forest* (1791). Indeed, Radcliffe revels in architectural detail, telling us that the abbey's "lofty battlements, thickly enwreathed with ivy, were half demolished [... and] a Gothic gate, richly ornamented with fret-work, which opened into the main body of the edifice, but which was now obstructed with brush-wood, remained entire" (Radcliffe, 15). What we glean about Otranto's architecture, on the other hand, is vague at best (Reeve, 191, n. 36). Walpole only communicates architectural detail sufficient to set moods and create generalized contexts. Instead of describing the building's form and ornament, or, indeed, style – nowhere in the narrative is the building established as a Gothic edifice or with Gothic interiors (though this can be assumed as a possibility from the purported date of the narrative) – we are simply told that "the lower parts of the Castle", for example, "are hollowed into several intricate cloisters" (Walpole 2014, 26). This only implies monastic-style architecture, but this is, nevertheless, an important deviation from formal castellated forms and structures.

Walpole likewise does not help us establish or explain the castle's internal geography: he tells us that the subterranean passage Isabella uses to escape Manfred is accessed from the foot of the principal staircase, but exactly how Isabella got from the staircase to the passage is not revealed (Walpole 2014, 26). His obfuscation of architectural form, style and context is amplified by inconsistent references to the religious foundation of St Nicholas adjacent to the castle: it is typically referred to as a church, but on one occasion it is presented as a cathedral and another as the great church connected to a monastery (Walpole 2014, 26, 99). John Carter's depiction of the death of Matilda, which takes place in the church of St Nicholas, fully embraces the architectural possibilities offered by its cathedral status, which in the relevant passage is described by Walpole as "the great church" (Walpole 2014, 99; Lindfield, 15–17). Such inconsistencies do not help the reader imagine the scenes with any consistency or precision. As such, there is no irrefutable way to read, visualize and imagine the castle, its context, or even form. Indeed, as suggested earlier, we can interpret it as both as a castellated monastery, or a military fortification proper. Carter's celebration of the castle at Otranto as an enormous structure (Fig.12) matches his strongly held belief in the superiority of Gothic architecture over "foreign" styles.

It illustrates the unrestrained possibilities offered by Walpole's vague description of architecture in Otranto that actually facilitates imaginative and individual responses to the text (Reeve, 191). Carter, for example, emphasizes and articulates the narrative's sublime components in his watercolors primarily through the architectural settings. The novel's protagonists and their actions, instead of the architecture, create and sustain feelings of shock and incredulity (especially in relation to "barbaric" and

lineage-driven actions, as well as to Catholicism). The castle – the “set” – is, nevertheless, highly relevant to the narrative, even if not to the same extent as in Carter’s watercolors.

Although the novel lacks a detailed architectural setting, Walpole somewhat surprisingly emphasizes architecture’s relevance to Otranto from the outset. In the guise of the novel’s translator, William Marshal, Gent., he claims in the Preface to the first edition (1764) that the scenes are undoubtedly laid in some real castle. The author seems frequently, without design, to describe particular parts. The chamber, says he, on the right hand; the door on the left hand; the distance from the chapel to Conrad’s apartment: these and other passages are strong presumptions that the author had some certain building in his eye. (Walpole 7)

Walpole also challenges readers to locate Otranto’s sources: “curious persons, who have leisure to employ in such researches, may possibly discover in the Italian writers the foundation on which our author has built” (Walpole 2014, 7). The novel’s foundation upon physical sources – the “real world” of buildings and texts – is emphasized from the start

4.7 Women Distress by a Powerful, Impulsive Male

A constant reaffirmation of gender-based attitudes occurs throughout the novel: women are expected to remain quiet, to dote upon the men, and to attend to the sickly, while men robustly venture forth to discover the cause of danger and bravely confront it. Women flee while men stay and fight. These gendered fictional representations reflect, influence, and perpetuate patriarchal attitudes toward women. Walpole’s novel depicts women without the right to self-determination and submissively accepting their

lower status. This essay will consider how the novel portrays its principal female characters—Hippolita, Matilda, and Isabella—in relation to the principal male characters—Manfred, Frederick, and Theodore—in order to reveal the patriarchal bias of Walpole and his culture.

Eighteenth-century patriarchal bias in England is commonly understood as originating from a strong Christian influence and, therefore, is established on a hierarchal foundation. In Temma F. Berg's essay "Engendering the Gothic" she emphasizes the nature of historicity in published works by stating, "every text comes with a past, or... with a reception history. The Castle of Otranto [has] much to tell us about the importance of gender in literary evaluation". The novel's Christian framework implements a hierarchal portrayal of gender roles. When Frederic states "he is one of the bravest youths on Christian ground," we understand the interconnected nature of Christianity and the male dominated superstructure espoused by the novel. Therefore, Walpole's society, influenced by Christian principle, was organized in a hierarchal model where women stood at the bottom of the hierarchal pyramid. In Walpole's culture, women needed to obey their husbands, fathers, and other males at most levels of the public and private space. The nature of Walpole's social environs is important in order to conceptualize the degree of patriarchal bias in the novel's cultural representation.

In a counter argument to the misogynistic representation of women found in *The Castle of Otranto* Kate Ellis in "Female Empowerment: The Secret in the Gothic Novel" argues "women bring to an end the usurped control of the castle. And by doing so, they gain a degree of power and control that the prevailing social

order could not otherwise permit” Ellis argues that Walpole tries to break society’s underlying patriarchal biases in the novel by representing the benefits that women receive by Manfred’s downfall. Although the novel’s women do obtain benefits by the end of the novel, this by no means undermines the patriarchal structure controlled by the novel’s men or established by Walpole. In fact, by the end of the novel, one of the principal female characters is dead and another one is deposed of her social rank. The degree of power that they gain is limited and specifically under the influence of male-dominated agreements.

Hippolyta and Manfred’s characters underscore the lack of self-determination faced by women and the male bias of Walpole and his culture. Kathy Justice Gentile, from the University of Missouri, maintains that “an individual assumes and performs a gender identification in response to desires shaped by laws or prohibitions that enforce a binary system of masculinity and femininity”. As the older adults in the novel, Hippolyta and Manfred assume the established roles ascribed to them by the “laws” and “prohibitions” of their culture. The novel represents Hippolyta with a certain degree of sense. When she attempts “to represent [to Manfred] the danger of marrying their only son so early... she never received any other answer than a reflection on her sterility” (Walpole 13). Even though she is represented as a sagacious woman on the previously mentioned occasion in most of the novel she is represented as “gentle,” “calm,” and “faultless”.

These descriptions are not negative, but they do place her in a subjective position. Manfred is described as impatient and a “tyrant”. He is assertive and demanding. Women were expected to be docile and accept their husband’s wishes. Hippolyta serves as a

hyperbole of female subjugation because she consents to Manfred's designs of annulling her marriage in order to marry Isabella. Manfred tramples her rights, and she accepts it with little irresoluteness. Although annulling her marriage would disavow her from a less-than-desirable husband it would also subject her to abject poverty and the loss of social rank. Manfred, on the other hand, is active in his self-determination, even if his plans are foiled, he is allowed to create his own path in life and suffers relatively little for his serious crimes.

The novel's representation of patriarchal bias is also exemplified in Matilda, especially when she is contrasted to Frederic. Matilda is described in the book and by women of the eighteenth century as possessing "love" and "delicacy" (Lady 91). She is attentive to her mother and others around her and, yet, in her character we perceive some of the fears that Walpole and his culture have in regards to giving women more determination in the private and public space. When she releases Theodore she says, "I run no risk" (Walpole 59). However, we know by her father's expressed dislike of her that Matilda runs the risk of being censured by Manfred.

Nevertheless, she still releases the man that her father imprisoned. Matilda's strong disposition—apart from the fact that she is a woman—is among the reasons her father treats her uncommonly severely. At one point he exclaims, "'Begone! I do not want a daughter;' and flinging back abruptly, clapped the door against the terrified Matilda". Frederic stands in contrast to Manfred's feelings and treatment of Matilda. Unlike Matilda, Frederic comes and goes as he pleases.

After recovering his health and the discovery of his identity, Frederic is valued by Manfred for the possibility of uniting the claim of the Otranto estate with Frederic's marriage to Matilda. No one considers Matilda in the matter of her marriage because society has given her father authority over who she marries. Frederic determines who he wants to marry and is adept at making the correct choice because, as Berg explains of the attitudes prevailing in Walpole's culture, "a woman cannot know life; her work suffers because it is derived from books rather than from experience".

Frederic is given leeway by law and social pressures to accept or decline, however, Matilda is not consulted. The male characters do not accept Matilda's right to self-determination. After Frederic and Manfred settle on the marriages, Frederic does not consult Matilda about her wishes. Unfortunately, Matilda's display of self-determination ultimately proves fatal. It is, almost, an expressed warning by Walpole against bucking the established hierarchy. By inserting the knife into Matilda's back Manfred implicitly rejects women's right to self-determination. Walpole denies Matilda any victory and while she suffers the ultimate punishment for her innocent use of free-will, Manfred is let off considerably easy by Walpole and the culture he represents in his novel.

4.8 Ghosts, Supernatural and Inexplicable Events.

The "Supernatural" is something that defies the laws of physics, and is said to exist above and beyond nature. In early British texts many writers used the supernatural and magical power to enhance their characters being. They made them above others and noble, in a way that no other character was. Reflecting on the

different approaches people conduct when they read and analyze literature, there is a multitude of ways that the supernatural can be interpreted. A reader should consider what is supernatural...

Gothic literature was almost single handedly invented by Horace Walpole with his novel *The Castle of Otranto* in 1765. A mix of romance and horror, many authors today and many authors in the past have used gothic fiction to fill the readers with suspense and terror. Edgar Allan Poe used elements such as suspense, setting, and language to create a plethora of gothic fiction stories. Stories such as Poe's *Cask of Amontillado* capture the gothic element...

In his novel, Walpole attempts to combine Old Romance with New Romance. Old Romance greatly focuses on the supernatural and the fantastic. New Romance is more down to earth. In combining the two, Walpole is able to present ordinary characters working amidst extraordinary circumstances. 16th Century England saw the reign of Henry VIII, who started the Anglican Church in order to circumvent Catholic Church rules about marriage. The king wanted to marry Anne Boleyn but the Church was not keen on dissolving his first marriage to the Catholic queen, Catherine of Aragon. All Gothic architecture at the time was almost always religious in structure: they were churches, cathedrals or monasteries. Henry VIII had many of these Gothic (Catholic) churches dismantled or turned over to the state. In due time, the destruction of a religious heritage, the fascination with the unknown, and the religious struggle between Catholic and Protestant England came to embody Gothic literature. The persecuted woman of Gothic fiction paralleled the persecution of the Catholic Church by Henry VIII.

Walpole's Gothic novel is filled with fantastic occurrences: whether it is a giant helmet falling out of nowhere and crushing a lord's son to death, or the ghost of Manfred's grandfather stepping out of a portrait, or a gigantic foot suddenly appearing out of thin air and another gigantic hand resting on the bannister. Walpole seems to want to tap into his readers' fascination with the world of the unknown and the terrifying. The question of inheritances, of successors and of marriage is heightened through Walpole's sometimes surrealistically supernatural elements.

Remember that the 18th Century ushered in the Age of Reason. Science, the art of deductive logic and observation were all openly lauded by Enlightenment thinkers. However, the everyday person did not cease to be fascinated and enthralled with the exotic world of magic and superstition. Walpole's familiar and sometimes farcical supernatural elements allowed his readers to relate to his story. They allowed his readers room to contemplate their own changing world: Manfred's fight to marry Isabella and secure his heir mirrors Henry VIII's bold move to create a new Church, exempt from the power of the Catholic Church.

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The Castle of Otranto was written in 1764 by Horace Walpole and is considered the first Gothic novel due to its supernatural occurrences, plot twists, framing, medieval (i.e., "Gothic") setting, and dramatic use of atmosphere.

The first supernatural element is the curse on the family of Manfred, the villain of the story. Next, we have the giant helmet appearing in the castle courtyard and crushing Conrad. A giant appears in the castle, in the great hall, and then vanishes. The giant saber carried by Isabel's father turns out to be a magical sword which can only be used by someone of a specific family background. Next, a statue develops a nosebleed. Two other supernatural omens are a second appearance of the giant and an animated skeleton. Finally the dead Prince Alfonso rises from the grave in human form and speaks. None of these events are explained rationally or as illusions but instead treated as actual occurrences, albeit in a superstitious medieval manuscript which our narrator claims to have edited rather than composed.

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Chapter Five

Summary, Findings and Suggestions for Further Studies

5.0 Summary of the Study

In this study, the researcher attempted to study the influence of gothic literature on the fiction writings during the Victorian era and what are the characteristics and elements that mark the gothic literature through the first remarkable novel that considered as a work of gothic literature “The Castle of Otranto” written by the gothic father Horace Walpole.

The movement started at the end of the seventeenth century and in the early eighteenth century as a new genre that is clearly seen different than the works of Victorian fiction.

The Gothic is termed in the dictionary with crudity. This definition coincides with gothic literature. Gothic literature explores the aggression between what we fear and what we lust. The setting of these Gothic stories were usually in some kind of castle or old building that showed human decay and created an atmosphere of mystery and suspense. Supernatural and unexplainable events are crucial to the plot of a Gothic story. Often they act as the backbone of plot and many of the circumstances and coincidences rest upon them.

The word Gothic existed long before it became a literary genre or style of writing, then later it flourished as a type of literature in the eighteenth century when it was mixed up with the Victorian fiction. It existed as a dark counterpart to the

culture of mainstream and new-old architecture and rationality of the eighteenth century which was thought to be “the age of reason”. “The Castle of Otranto” which was written by Horace Walpole in 1765 was the first work that to be considered as a real Gothic work.

Walpole’s *The Castle of Otranto* exhibits an extremely vibrant and visually charged narrative. Architecture and architectural spaces are found throughout the novel and provide the sometimes jarring contexts for the plot. Conrad, Manfred’s only son and heir, is crushed to death in the castle’s courtyard by the dilated helmet of Alfonso the Good transported from the funerary monument in the adjacent Church of St Nicholas gloomy subterranean passages are used by Isabella to escape her tyrannical father-in-law-to-be who, upon the death of Conrad, seeks her as his wife ,the sacred and implicitly “safe” Oratory is the setting for Frederic’s unexpected meeting with the flesh-less dressed in a hermit’s cowl ,and, towards the end of the novel, the castle’s wall is destroyed by the enlarged figure of Alfonso the Good . Walpole’s novel, consequently, offers plenty of scenes throughout the visually charged narrative for artists and engravers to depict.

In this novel elements of Gothic story are highly relied upon in telling the story. However, Gothic literature was said to be born in 1764. It originated in the 18th century, flourished in the 19th century and continues to thrive even today. In literature especially in Gothicism the setting is greatly influential. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time the abbey, castle, or landscape

was something treasured and appreciated. Now all that lasts is the decaying shell of a once thriving dwelling. The Gothic hero becomes a sort of archetype as we find that there is a pattern to their characterization. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain who is the epitome of evil, either by his own fall from grace or by some implicit malevolence. Setting in a castle the action takes place in and around an old castle, sometimes seemingly abandoned, sometimes occupied. The castle often contains secret passages, trapdoors, secret rooms, dark or hidden staircases, and possibly ruined sections. The castle may be near or connected to caves, which lend their own haunting flavor with their branching, claustrophobia and mystery.

An atmosphere of mystery and suspense is one of the Gothic elements. The work is pervaded by a threatening feeling, a fear enhanced by the unknown. Often the plot itself is built around a mystery, such as unknown parentage, a disappearance or some other inexplicable element. An ancient prophecy is connected with the castle or its inhabitants. The prophecy is usually obscure, partial or confusing. "What could it mean?" in modern examples, this may amount to merely a legend. Omens, portents, visions are Gothic elements. A character may have a disturbing dream vision or some phenomenon maybe seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may portend his death. In modern fiction a character might see something and think that it was a dream. This might be thought of as an imitation vision.

Supernatural or otherwise inexplicable events are the Gothic elements of literature. Dramatic, amazing events occur,

such as ghosts or giants walking or inanimate objects coming to life. In some works the events are ultimately given a natural explanation, while in others, the events are truly supernatural. High, even overwrought emotion that is the narration may be highly sentimental and the characters are often overcome by anger, sorrow, surprise and especially terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Bloodletting and blood drinking differ from the act of cutting oneself.

After a close investigation of the novel, the researcher stands at the different elements of Gothic elements are used in the novel, the use of supernatural, prophecy, visions, the appearance of ghosts, the characters of the villain, the doppelganger and female stressed by a male, the setting of the story in an old castle that surrounded by other supplementary places characters can escape to like forests, caves and churches. For all these reasons, the researcher concludes that the story “The Castle of Otranto” is a gothic one.

In the following lines, the researcher explains the process of the study by chapters.

The researcher in the first chapter at first explain what is the word Gothic in general then gives a short account on the history of the gothic literature, when did it start, where as well as the development of the movement from the seventeenth century to the end of the eighteenth century. The elements of gothic literature are mentioned by the researcher in this chapter intending to investigate them later in details in the next chapter, this chapter also presents the statement of the study, the rational, the objectives, the questions, the hypothesis, the structure, the

limitation and finally the methodology the researcher intends to follow in order to investigate the topic under study.

In the second chapter, the researcher collects the literature review of the same or highly related to the topic under investigation from different resources; books, articles, essays, periodicals and mostly from other researches of both master and doctoral philosophy degrees, in order to furnish the discussion that is to come later in chapter four.

Chapter three comes under the title methodology of the study, where the researcher accounts for many trends of literary analysis that are to be depended on for the purpose of discussion such as; historical approach, new historicism, reader response, biographical criticism, formalist, philosophical and psychological approach. This is followed by a brief narration of the autobiography (as its considered on the most important trends of literary analysis) of Horace Walpole as the writer of (*The Castle of Otranto*” which is the core of this study.

The analysis of the topic in relation to the elements of gothic literature that are clear in the novel (*The Castle of Otranto*” is narrowly presented in chapter four.

Chapter five represents the conclusion of the study where a brief summary is written followed by the results that are the outcomes of this investigation, then at the end some suggestions and recommendations are suggested by the researcher to other coming researches about the same topic.

5.1 Findings of the Study

After a panoramic investigation to the topic of this study, the researcher has come into the following findings;

- 1- The movement of gothic literature appeared towards the end of the Victorian era at the end of the eighteenth century and hence after began to interwoven with Victorian fiction.
- 2- With the complete development of gothic movement, its literary elements were shaped and thus marked a difference from the Victorian genres.
- 3- Some of the elements that marked literary works as gothic are; Setting in a castle, An atmosphere of mystery and suspense ,Supernatural or otherwise inexplicable events, An ancient prophecy, Omens, portents and visions, High, even overwrought emotions and Women in distress threatened by a powerful male.
- 4- “The Castle of Otranto” written by Horace Walpole is a gothic work of literature as it includes many of the elements of gothic mentioned above.

5.2 Suggestions for Further Studies

The researcher suggests the following:

- 1- Other researches should examine other works of the gothic literature which emerged in the Victorian period in a broad historical and cultural context that allows critics to shape an understanding of how these various works of gothic genre participated in the development of the movement.

2- The researcher suggests that other researchers should offer a critical account to the ways in which important developments in literary theory such as historical, ideological, theological and material culture debates have influenced a modern understanding of the Gothic and will be encouraged to mobilize and challenge a number of key critical terms and ideas within their textual analysis.

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