

**T. C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI**

**THE CONCEPT OF *THE UNCANNY*
IN BRITISH GOTHIC LITERATURE:
HORACE WALPOLE'S *THE CASTLE OF OTRANTO*,
CHARLES ROBERT MATURIN'S *MELMOTH THE WANDERER***

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H. Tüzün Paçcı tarafından hazırlanan "The Concept of The Uncanny in British Gothic Literature: Horace Walpole's *The Castle of Otranto*, Charles Robert Maturin's *Melmoth the Wanderer*" başlıklı bu çalışma, 14.01.2011 tarihinde yapılan savunma sınavı sonucunda oy çokluğu ile başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim dalında Yüksek Lisans tezi olarak kabul edilmiştir.



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INTRODUCTION

Throughout history, man has always had an irresistible curiosity for the mysterious, enchanted, numinous, uncanny and supernatural things and worlds. This comes from the desire for fascination, wonderment, and alluring shivers of excitement. When he is thus engaged, his logic goes awry and a new phantasy world opens for him. In this sense among other literary genres, Gothic fiction may be considered as the most creative and imaginative genre which satisfies this appetite for the reader and while doing this it also works as a means of psychosocial therapy by creating enough distance for the reader to see and understand his personal and social problems. With this hypothesis in mind, this thesis will aim at showing how the Gothic novel has been developed and transformed in the 18th and 19th centuries and how the concept of the uncanny is used through the textual analyses of Horace Walpole's *The Castle of Otranto* (1764), as the origin of the genre and Charles Robert Maturin's *Melmoth the Wanderer* (1820), as an example of the psychological Gothic novel.

Gothic fiction which was inaugurated by Horace Walpole's *The Castle of Otranto*: "a Gothic story" in 1764 received a considerable attention as an example of a new style of writing and as an innovation, because of its medieval plot and setting framed with mystery, fantasy, and supernatural devices and it came to be considered as the first Gothic novel. As a newly emerging genre, the Gothic novel was recognized as a low literary product by the critical establishment since most of the Gothic novels were associated with the supernatural, the fantastic, and irrational elements. Nonetheless, they captivated and influenced both the lower classes and the educated classes, and appealed to their emotions. Because it was a novelty in the climate of the 18th-century rationalism and neoclassicism. "The emergence of Gothic in the eighteenth century", as Kilgour asserts, "has been read as the rebellion of

imagination against the tyranny of reason”(3). As a result, it had a continuing popularity among readers which in turn led to a degree of literary recognition.

In the works of writers, writing at different times the same term may be used to mean different things and the word “Gothic” is an example to this . In its historical context, the term “Gothic”conveys the idea of “ [the] barbarous, like the Gothic tribes of the Middle Ages- which is what the Renaissance meant by the word; [the] medieval, with all the associations of castles, knights in armour, and chivalry; and the supernatural, with the associations of the fearful and the unknown and the mysterious” (Hennessy 7). James P. Carson, too, defines the word Gothic as “a pejorative term, synonymous with “barbarous,” typically used as an epithet to modify “ignorance” or “superstition” (qtd. in Richetti 259).

In the 18th century, on the other hand, the term “Gothic”, for Botting, for example, which was once known as barbarous, and “used derogatively about art, architecture and writing that failed to conform to the standarts of neoclassical taste”, came to be received as a positive describer or indicator of medieval culture (qtd. in Punter “Companion” 3). This positive change, as Punter argues, took place in the field of literature and architecture. Although Gothic was “the old fashioned,” “the barbaric,” “the archaic,” “the pagan,” many writers,

began to make out a case for the importance of these Gothic qualities and to claim, specifically, that the fruits of primitivism and barbarism possessed a fire, a vigour, a sense of grandeur which was sorely needed in English culture. Furthermore, they began to argue that there were whole areas of English cultural history which were being ignored, and that the way to breathe life into the culture was by re-establishing relations with this forgotten ‘Gothic’ past. (Punter “Companion” 5-6).

Since the past received more importance than the present in the Gothic tradition, it influenced the reader’s historical knowledge because as Ellis argues, it may be considered “as the source and repository of some of the unique, valuable and essential elements in English

culture and politics”(24). By depicting the past, namely the Middle Ages, the Gothic works draw the attention of the readers to “ the dark ages’ of superstition and church domination” and also to “the days of chivalry and the Crusades” and invites them to reconsider and reevaluate those times (Varma 12).

The past was also used to identify the present day. It helped to mirror the characteristics and values of the 18th century, reconstructing “ the past as the inverted, mirror image of the present, its darkness [allowing] the reason and virtue of the present a brighter reflection” (Punter “Companion” 5). While helping readers to recognize their present in terms of history by creating a fantasy world, Gothic novels also help the readers escape from the problems of their everyday lives. Therefore, historically, the political and social conditions of the 18th century nourished the Gothic novel. By the time of the Industrial Revolution in 1780, Britain was transformed and many changes occurred in agriculture, technology, transport, and mining, and it had life - changing effects on cultural and social conditions and ordinary people began to gain a higher standard of living. By 1789, under the effect of the French Revolution, nationalism, and the notions of liberty, equality, and fraternity pervaded Europe as well as Britain.

In the spiritual context of the age, with the growth of rationalism there was a decline of the church. As Marilyn Gaull asserts there was “a sudden dislocation, challenge to, or loss of faith in theological interpretation of nature before there was a scientific one to replace it”(qtd.in Stevens, 19). Thus a strong inclination to question religious beliefs of all kinds could be observed. As a result of all these developments, in social, political and spiritual life in Britain, people began to question “the nature of power, law, society, family and sexuality” and faith, and thus found themselves in a state of uncertainty (Botting 5). This state of uncertainty seems to have found its voice in the Gothic novel, in literature since the main philosophy behind the Gothic fiction is to question and review the accepted orders and beliefs.

The Gothic writers, rather than using contemporary settings, intentionally set the events especially in medieval or feudal times associated with barbarity, fear, and superstition, and in exotic lands in order to distance the location from the world of the readers, thus enable them to forget their present day problems,

The settings were to effect the notion of “can’t happen here”, thus camouflaging the display of genuine 18th century ideas and ethics. The subversiveness of the Gothic Novel lies exactly in this cloaking of their issues, inviting the readers to indulge in their prejudices about foreign, especially Catholic, countries, and then stealthily introducing contemporary British issues. (Just 26)

Thus the Gothic writers helped their readers to review their knowledge of the history as well as helping them to distance themselves from the contemporary problems while entertaining them.

In the 18th century there was a growing interest in Gothic architecture and it became a trend among the wealthy aristocrats. By means of foreign examples taken from other countries, “mock abbeys, castles, and hunting lodges (all suitably ‘ruined) became increasingly widespread” in Britain (Stevens 13). William Kent who was an artist, architect, and a landscape designer even exaggerated his inspiration for proposing to plant “ dead trees” for “ghoulish effect” (Stevens 13). William Beckford’s Fonthill Abbey and Walpole’s residence Strawberry Hill which was designed in Gothic style, were some of the prominent examples of Gothic architecture.

The appearance and beauty of Gothic buildings have an immense power since they arouse the imagination of the reader. For example, “a Gothic cathedral”, as Hugh Blair asserts, “ raises ideas of grandeur in our minds, by its size, its height, its awful obscurity, its strength, its antiquity, and its durability” (qtd.in Botting 39). By the same token, Coleridge shares his experience in his *General Character of the Gothic Literature and Art* as follows,

When I enter a Greek church, my eye is charmed, and my mind elated; I feel exalted proud that I am a man. But the Gothic art is sublime. On entering a cathedral, I am filled with devotion and with awe; I am lost to the actualities that surround me, and my whole being expands into the infinite; earth and air, nature and art, all swell up into eternity, and the only sensible impression left is ‘that I am nothing !’ (71)

Gothic architecture arouses the senses and inspires awe, fear and terror. In this sense, the Gothic novelists tried to achieve the same thing in their works, and used Gothic architecture as their setting.

The setting is one of the important characteristics of the Gothic novel. The main purpose of the setting is to create suspense and evoke fear and terror. These sensations could be aroused by using Gothic architecture. Since Gothic architecture “ touched the imagination with impressiveness and solemnity” (Varma 17), it was widely used in Gothic novels for investing “ ‘Gothic gloom’ and sublimity” (Hennesy 8) .

The early Gothic novels usually take place in ancient settings, such as a castle, “the prototypical habitation” (Holland, Sherman 281), an abbey, a monastery, depicted as partly locked up, deserted, ruined, or haunted, a prison, a graveyard, a dungeon or a subterranean vault with labyrinthine passages to create a gloomy atmosphere. These types of settings are more conducive for transforming the sense of awe, terror, horror, and mystery, and they are also used as a source of the sublime in the reader.

The use of ‘Gothicised’ landscape which emotionally arouses the reader is another significant feature in the Gothic novel. Certain landscapes, such as the grandeur of high mountains, terrible thunderstorms, lightnings, abysses, deep chasms, thick forests, vast seas create a visual picture in the reader’s mind as “[s]ights and sounds of great magnitude fill the mind with wonder and amazement” (MacAndrew 40). Botting points out that, in the

visionary image of mountains, the descriptions of nature evoke extremely severe and intense feelings in the reader,

The pleasure arose from the range of intense and uplifting emotions that mountainous scenery evoked in the viewer. Wonder, awe, horror and joy were the emotions believed to expand or elevate the soul and the imagination with a sense of power and infinity. Mountains were the foremost objects of the natural sublime.

(38)

Therefore, both particular types of landscape and architecture play an indispensable role in the Gothic imagination since they produce a sort of sinister, rather threatening emotion, that is to say, a feeling of terror which would turn into the sublime.

The use of the supernatural is another important trait in Gothic novels since it is closely related to the arousing of fear, terror, horror, the sublime and the uncanny. The story is evoked through the partially explained or unexplained supernatural occurrences. Of course, the supernatural unexplained gets more attention from the readers since it arouses his / her imagination and thus makes the narrative more interesting and challenging. Themes of uncertainty, family curses, madness, or mysterious events such as breathing portraits, bleeding images, eerie sounds, magic mirrors, spectral figures are commonly used in the Gothic novels. The writers of Gothic fiction used this device intensively in their works. As Varma claims,

[t]he term[Gothic] ... became a synonym for grotesque, ghastly, and violently supernatural or superhuman in fiction. Gothic romance became the romance of the supernatural, and 'Gothic' identified itself with ghastly. And thus the third meaning 'supernatural' grew out of 'gothic' as a by-product of 'barbarous' and 'medieval'

(13).

In this sense, the term "Gothic" lost its medieval connotations and came to mean the ghastly and frightening. Thus, the use of the supernatural which was nearly absent in the earlier 18th

century realistic novel became one of the interesting features of the Gothic novel and it was used to thrill, and keep its readers in suspense.

In 1919, Sigmund Freud wrote an essay called “The Uncanny” (*Das Unheimliche* in German) in which he analyses the concept of the “uncanny” in E.T.A. Hoffman’s *The Sandman* (1817), a German Gothic tale, from a psychoanalytical perspective. Till the term “uncanny” was used by Sigmund Freud, the eerie, weird, and supernatural atmosphere of Gothic fiction was described by means of the terms fear, terror and horror. According to Freud the uncanny or *unheimlich* is:

undoubtedly related to what is frightening – to what arouses dread or horror; equally certainly, too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general. Yet, we may expect that a special core of feeling is present which justifies the use of a special conceptual term. (219)

By using the term “special core”, Freud tries to detect the essence of the uncanny,

We can collect all those properties of persons, things, sense-impressions, experiences and situations which arouse in us the feeling of uncanniness, and then infer the unknown nature of the uncanny from what all these examples have in common.(220)

Then, Freud concludes that “ the uncanny is that class of the frightening which leads back to what is known of old and long familiar”(220). He explains how the familiar can become frightening and uncanny by giving the unusual meanings of *Unheimlich*, and *Heimlich*. While the word *Unheimlich* is explained as unfamiliar, unsafe, uncomfortable, strange, foreign (Freud 221), *Heimlich* means homely, friendly, familiar, intimate, comfortable and cheerful (Freud 220-225). But *Heimlich* is also defined as “what is concealed and kept out of sight” (224-225) Thus *Heimlich* becomes unfamiliar, uncomfortable, eerie and alien and eventually the word *heimlich* coincides with its opposite *unheimlich*. “More specifically, it is a peculiar commingling of the familiar and unfamiliar.

In his essay Freud resolves that “[w]hat is *heimlich* thus becomes *unheimlich*” (224) and “*unheimlich* is in some way or other a sub-species of *heimlich*” (226), and he explains that the uncanny is something which is secretly familiar and “in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (241). Thus Freud believes that the uncanny is “the name of everything that ought to have remained... secret and hidden but has come to light” (224).

Fear, one of the basic human emotions, has been studied by many scientists who have been interested in the pathology of this emotion. On the other hand, Jiddu Krishnamurti, a writer, and philosopher, handles fear as psychological rather than pathological. He defines it as a poisonous product of the mind and it is “the movement from certainty to uncertainty” (7). For Darwin it is “the most depressing of all the emotions” (95). While Edmund Burke thinks fear is the only unpleasant passion that gives a real - like physical pain to minds such as the one experienced when somebody close dies (57) because many associations occur in the mind with the word ‘death’. The thought of it and its connotations produce fear. In order to get rid of fear, the situations which lead to it have to be faced even though the mind is inclined to repress and restrain it (Krishnamurti 6). According to Walter Kendrick, an author and a literary critic, fear is “a response to some threat in the environment” (XII). In this sense, it is entirely unconscious and an autonomic reaction or response to threats.

With this understanding of the psychology of fear, it may be claimed that in the 18th century which was an age of uncertainty and insecurity people found themselves in a state of fear both in spirit and in mind which was implied in the Gothic novels written at the time. These novels made the reader experience them passively. Since “...the primary impulse of Gothic tales is the arousal of fear” they frighten the reader out of his habitual life and by conveying “admonitory, prophetic, and instructional messages... [t]hey perform a...

psychosocial therapy” (Clemens 1). In other words Gothic fiction, as a kind of “psychosocial therapy” or as a kind of passive stimulus, directs the reader into self examination and helps remove some personal and social uncertainties.

Terror which is different from fear and as acute and intense as horror is the other Gothic element. In the preface to the first edition of *The Castle of Otranto*, Walpole declares that terror is an “author’s principal engine” and it “prevents the story from ever languishing; and is so often contrasted by pity, that the mind is kept in a constant vicissitude of interesting passions” (4). The most important factor is to trigger and then to heighten the reader’s raised imagination and mind by means of his excessive emotions and sensations so as to create terror. Thus the story becomes more fascinating and interesting.

The difference between terror and horror was first highlighted by Ann Radcliffe, in her essay *On the Supernatural in Poetry* (1826),

Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them... neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one.

(http://www.litgothic.com/Texts/radcliffe_sup.pdf)

Terror is a concept which produces a pleasurable fear and arouses the feelings and imagination by means of implications, and finally evokes the sublime, but on the contrary, in horror the imagination is deactivated, and the mind and the senses are dulled.

For Devandra Varma, in *Gothic Flame* (1966), the difference between “terror” and “horror” is “the difference between awful apprehension and sickening realization: between the smell of death and stumbling against a corpse”(130). Terror is the fear of the horrifying experience that one might see since the imagination is intensely at work, but horror is completely related with the abhorrence at what has been seen.

The sublime is another conspicuous element in Gothic fiction, a concept, for Chevalier de Jaucourt, “which lifts us above ourselves and which at the same time makes us aware of our exalted state”(qtd. in Morris 314-15). There are many sources for the sublime. Edmund Burke in *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757) suggests that the most essential element of the sublime is the feeling of terror (Burke 58). There is a vigorous connection between sublimity and terror, and the sublime has only one cause, terror, and it is the most intense and so the most sublime, or “the strongest” emotion (Burke 39).

The second element which is associated with the sublime is obscurity. As Burke argues “ to make any thing very terrible obscurity seems in general to be necessary” (54). In this sense, darkness, for example, is used for evoking dread or danger, and for conducing to the sense of the sublime. Light is also requisite for the sublime, but it has to be very strong in order to affect the senses, such as the sun light, or lightning (Burke 80). Darkness, is more effective than light since it creates obscurity in mind.

Vastness,“ greatness of dimension” such as depth, length, and height, is also essential for the feelings of the sublime (Burke 72). As Burke asserts, depth creates more powerful effects than height and length is the impotent one among them. Standing on a very steep cliff or chasm, for example, has a sharp and disturbing or rather an uncanny effect than watching an object of similar height (Burke 72). In a similar vein, “ a perpendicular has more force in forming the sublime, than an inclined plane; and the effects of a rugged and broken surface seem stronger than where it is smooth and polished” (Burke 72).

Infinity is another factor which is related with the sublime. It “ has a tendency to fill the mind with that sort of delightful horror, which is the most genuine effect, and truest test of the sublime” (Burke 73). When the senses are triggered by a series of stimuli, their effects on the mind remain intact till the intensity of all the stimuli disappears. What is important here is the

act of repetition and it is this that gives the idea of infinity which in turn creates “a delightful horror”. In order to activate the reader’s senses, psychological pain can also be used as a source of delight, in other words “not pleasure but a sort of delightful horror” (Burke 136), because pain has stronger effects on the senses and imagination rather than pleasure (Burke 39). In this case, “the pain is not carried to violence,” or the terror is not tended to bring devastation to the person (Burke 136). In a similar vein, Anna Latitia Aikin in *The Pleasure Derived from Objects of Terror* suggests,

Where the agency of invisible beings is introduced, of ‘forms unseen, and mightier far than we,’ our imagination, darting forth, explores with rapture the new world which is laid open to its view, and rejoices in the expansion of its powers. Passion and fancy cooperating elevate the soul to its highest pitch: and the pain of terror is lost in amazement. (26)

To this extent, the reader gets more pleasure if the story is pumped with supernatural issues and rich enough for weird and unexpected objects. With growing perplexity and bewilderment, the reader is dragged into an imaginative world, and finally his “pain of terror is lost in amazement”(Aikin 26). Thus Gothic genre may be considered as a paradoxical genre.

In Gothic fiction the feeling of uncanny denotes itself by means of its language, imagery and its devices. They create ambiguity, rather uncertainty and activate fear which is already present in the reader’s mind. Thus, “with its theory of an underlying reality, psychoanalysis helps give the gothic a new ‘profundity’ by seeing it as the revelation of the private life of either the individual or his culture that had been buried as habit, the conscious will, and forces of individual and social repression” (Kilgour 220). Later, Gothic novels came to be analysed in favour of specific approaches, Lacanian, Jungian, Jonesian, and Kleinian, and regarded as interpretive analyses.

The power of Gothic novel relies on the devices of three groups of stock characters, the villain, the Gothic heroine or the damsell in distress, and the hero, conventional settings, atmosphere and the elements of the supernatural which are sometimes defined as “Gothic trappings” (Hume 282), “the staples of the Gothic” (Botting14), “ Gothic machinery” or “claptrap” (MacAndrew 4).

Since vice is conveyed for a suggested meaning in Gothic novels, the villain gets more importance than the others, and becomes the main character. He is depicted as “the most complex, interesting, and awe-inspiring” character (Punter, “Terror”, 9). Varma argues that,

[w]hile the passive agent of terror is the castle, the active agent of terror is the Gothic villain. He was born as adjunct to the ruinous castle, and his nature is dictated by his origin. His function is to frighten the heroines, to pursue them through the vaults and labyrinths of the castle, to harass them at every turn. (19)

The villain, who is portrayed as the oppressor of his innocent victims and has aberrant lusts and passions, represents the epitome of evil. In fact, this issue may be considered as the result of the 18th century revival of Elizabethan drama. In the last quarter of the 18th century, many Elizabethan plays, especially revenge tragedies, and tragedies of blood became popular again. The revenge motif and bloody scenes and, of course, the villain of these plays are said to be taken as a model by Gothic writers (McIntyre 646-51; Varma 29).

The villain exhibits several characteristic traits: first of all, he has an evil nature. Yet he is an ambiguous, and a distorted character, containing both good and evil in himself,

The villain exhibits several characteristic traits: first of all, he has an evil nature. Yet he is an ambiguous, and a distorted character, containing both good and evil in himself: Just because the Gothic villain is “sublimely”wicked, the terror he arouses fills the reader with “pleasurable astonishment” and causes him to feel with the villain. Consequently, the reader cannot condemn him entirely. ... [H]aving imaginatively inhabited the tortured mind of the evil character, they see the potential for such evil in all minds, and experiencing compassion for it through an

understanding of its psychological causes, they can no longer look on good and evil as absolute or as forces outside the human psyche. (MacAndrew 44)

Furthermore, the villain is rebellious, and rejects the values and moral codes of society, that is why he is often characterized as unrepentant. A gloomy spirit is another dark quality he has, because he is always haunted by some secret crime or sin.

The Gothic heroine, or damsell in distress, who is portrayed as a beautiful, innocent, helpless, shy, angelic young woman is another staple character. She is described as submissive, distressed, and as “the image of sublimated sexual fantasy” (Howells 11). She is separated from her family, confined in a castle, monastery, or mansion and threatened or imprisoned by the villain who wants to marry her in order to seize control of her fortune. Sometimes she is a daughter or ward of a cruel and powerful man. As Holland and Sherman state in “Gothic Possibilities”, “for heroines ... the basic role is resistance. In the fictional as in the real world of the eighteenth and nineteenth centuries, a young woman had to resist objectionable marriages, seduction, jealousy, and rape...”(286). Therefore the Gothic heroine tries to free herself from the patriarchal dominance of the male: fathers over daughters, husbands over wives, guardians over wards. Her fear which grips the story controls the novel, and shows the heroine as terrified, fainting, sobbing and screaming with fear.

On the other hand, the Gothic hero is portrayed as a sensitive, and weak character who saves the heroine from the villain’s oppression and struggles to overcome him. The hero also may have a secret concerning his identity which is revealed at the end of the novel. The hero’s or the heroine’s secrets about their families and pasts help save them from the villain’s detriment, and thus order in their world is restored .

The purpose of the Gothic is not only to portray characters but also to make the reader feel the same anxiety and ambiguity through identification with the feelings of the characters (I.Watt 165). In a similar vein, MacAndrew states that,

Characters must not be too perfect, however. To hold the reader's sympathy virtue must be mixed with something of helplessness or imperfection, with an excessive sensibility, or a simplicity bordering on weakness. (40)

Thus the reader may empathize with the feelings of the characters, and (s)he virtually internalizes the terror and delight along with the characters which finally evoke the sublime in the reader.

Apart from the main characters, there are also minor characters in the Gothic novel. Walpole highlights this point in the preface to the first edition of *The Castle of Otranto*,

Some persons may perhaps think the characters of the domestic too little serious for the general cast of the story; but besides their opposition to the principal personages, the art of the author is very observable in his conduct of the subalterns. They discover many passages essential to the story, which could not well be brought to light but by their *naïveté* and simplicity. (4)

Therefore, minor characters have an important role in the novel.

Plot is another device that needs attention. In Gothic novels the presentation of a complicated plot is mostly narrated by a first-person narrator. Sometimes the story is told by multiple narrators through multiple tales, or a series of mutilated, discoloured, or obliterated secret manuscripts. As Kilgour asserts,

At times the gothic seems hardly a unified narrative at all, but a series of framed conventions, static moments of extreme emotions – displayed by characters or in the landscape, and reproduced in the reader -which are tenuously strung together in order to be temporised both through and into narrative, but which do not form a coherent and continuous whole. (4-5)

By means of these plot devices, the story becomes more cryptic and gripping.

The use of metonymy, a subset of metaphor, is also an important feature in Gothic novels. One word or phrase is used as a substitute for something else, such as rain is used for expressing deep sorrow. Lightening and thunder, howling laughter, clanking chains, approaching footsteps, hearing weird sounds, moans, or sighs, howling wind, lights seen in

deserted rooms, trapped hero or heroines are some examples which transfer sinister meanings to the reader and evoke suspense, mystery, which finally turn into the sublime.

After the Gothic novel was successfully introduced and recognized by *The Castle of Otranto* (1764), Horace Walpole was imitated by several of his contemporaries. Clara Reeve was the first to imitate Walpole's *The Castle of Otranto*. She published *The Champion of Virtue*, later known as *The Old English Baron* (1777), a Gothic story. The use of the supernatural, rather than the medieval setting, is the most conspicuous feature that attracts "the average reader" in these early Gothic novels (Varma 13). That is why "imitators and followers of Walpole gradually accentuated the spectral side of the genre, and the original medieval tone and setting of the romances faded away in, for example Matthew Gregory Lewis's *The Monk* (1796) and William Godwin's *Caleb Williams* (1794). But the name 'Gothic' remained stamped indelibly upon the type even when the original occasion for its use had vanished" (Varma 13).

Although Reeve uses the supernatural devices of Walpole for making the narrative more interesting, contrasting to *The Castle of Otranto* and she does not draw the whole attention to ghosts in *The Old English Baron* (Punter "Terror" 47; Just 9). According to Punter, *The Old English Baron* "differ[s] in intention and tone" from *The Castle of Otranto* ("Terror" 48), since Gothic fiction is seen as an aristocratic genre and Reeve disobeys this rule by reflecting the life of the 18th century middle class in her novel (48). Punter further argues that although Walpole attempted to blend romance and modern novel form as a newly emergent genre, it was Reeve who almost realized it, but she lacked the necessary narrative technique, "to treat ghosts in a matter-of-fact way... even to make them 'appear' on the page (Punter "Terror" 49). Both *The Castle of Otranto* and *The Old English Baron* are 'framed' narratives"

(Punter “Terror” 49) because both Walpole and Reeve submit their texts in the guise of old manuscripts. This is the most common device Gothic novelists used to keep their real identity secret.

The Recess, or A Tale of Other Times (1783-5) by Sophia Lee is another Gothic novel. It is epistolary in form, and dwells on the themes of mystery, suspense, imprisonment and madness which are the essential features of the genre. However, as claimed by Punter, it is not a Gothic, but rather a historical novel, and is highly noticeable as “innovative” and subsequent novelists were inclined to use this genre in the Gothic fiction (“Terror” 51-52). Because the first Gothic novels, in 1770s and 1780s, did not only deal with history for sensational effects, but also, they seem “to have been a mode of history, a way of perceiving an obscure past and interpreting it... What they all had in common was a drive to come to terms with the barbaric, with those realms excluded from the Augustan synthesis” (Punter “Terror” 52).

William Beckford introduced the “Oriental Gothic” in *Vathek, an Arabian Tale* in 1786. It was first published without citing Beckford’s name, claiming to be translated from Arabic since it depicts an oriental setting and characters, and culture. Beckford’s estate Fonthill Abbey, like Walpole’s Strawberry Hill, gave him the inspiration for *Vathek* (Botting 59; Stevens 13), “[w]ith its grotesque company of dwarfs, giants, genii, eunuchs, mutes and afrits, *Vathek* marks the apogee of Gothic Orientalism” (Roberts 170).

By Ann Radcliffe the Gothic novel reached its peak. She combined the Gothic Romance with the novel of sensibility. Her *The Mysteries of Udolpho* (1794) is accepted as the climax of the Gothic Romance because of the fact that it reveals the Hero and Heroine’s marriage in the end (Just 10). “Radcliffe was”, for Professor Robert Miles, “the first to invest the new subgenre of terror fiction with the feel of the classic... and as such *Otranto* was transformed from originator to precursor” (qtd. in Spooner and McEvoy 10-11).

Indeed, Radcliffe plays a leading role in the female Gothic. As Rictor Norton asserts “if Horace Walpole is the father of the Gothic novel, Ann Radcliffe was certainly its mother”(40). She earned £500 from the *Udolpho*, and £600 from *The Italian* (1797), and this proves first, “how popular gothic writing was in its 1790s prime” (Stevens 30), and secondly, the importance of the female Gothic novelists in the 18th century.

Radcliffe is gifted with an ability for character creation. Her characters are stereotyped and lack individuality. Her female characters are considered as ‘travelling characters’ since they travel from one place to an other, even from one danger to another. In this respect female characters make Radcliffe’s novels come close to male picaresque novels (Canlı).

Radcliffe’s originality can also be found in the description of landscape. She does not describe them in a clear manner, but prefers displaying them in obscurity, thus she creates suspense, mystery, and terror in her novels. Indeed, she follows Edmund Burke’s treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), an influential account of the sublime which is associated with impressive feelings stimulated by obscurity. Radcliffe is also important for her using of a form of ‘explained supernatural’ in her novels. She accounts for mysteries and supernatural phenomena by simple rational explanations. This technique becomes another distinguishing characteristic of Radcliffe’s style.

Matthew Gregory Lewis, also known as ‘Monk’ Lewis, was severely criticised by the public for his novel *The Monk* (1796), owing to the fact that “it is a dark tale of rape and murder, devoid of poetic justice, allegedly sadistic and blasphemous, and the first Gothic novel to cause a major public scandal” (Just 10). Therefore, he became the forefather of the novel of “horror”, which is a very important subgenre of Gothic fiction.

In the 19th century, Mary Shelley combined Gothic devices with scientific ideas and created a new subgenre, “the Scientific Gothic” in her *Frankenstein, or The New Prometheus*

(1818). The story is about a scientist, Victor Frankenstein, who creates a hideous monster out of old body parts, and indicates the hazardous outcomes of misused knowledge. Indeed, the book was created under the influence of Erasmus Darwin's idea of the creation of artificial life (Hennessy 19). In the 20th Century, *Frankenstein* gave inspiration to *Science Fiction* which was established by H.G.Wells who is known as the father of Science Fiction. *Frankenstein* gained success both on stage, in Shelley's own time, and in the film industry with several versions of her work in the 20th century (Sage 21). *The Vampyre* (1819) by John Polidori, and *Dracula* (1897) by an Irish author Bram Stoker introduce a new subgenre, *Vampire Fiction* which continued to appear in books and films.

Melmoth the Wanderer (1820) by Charles Robert Maturin which contains many complicated tales within each other, is "the last and clearly the greatest of the Gothic novels of this period"(Hume 286). The necromantic Melmoth sells his soul to the devil in exchange for 150 years of youth, but wanders in the 17th and 18th centuries in order to find new victims to turn over the pact and free himself. It deals with some suggestive social accounts about the 19th century England, and compares Roman Catholicism with Protestantism, criticizing the first while giving merits of the latter. According to Hume, *Frankenstein* and *Melmoth the Wanderer* are the only examples with which "the Gothic novel comes fully into its own" due to the fact that the reader's mind is involved in psychological anxiety which triggers moral ambiguity (285). It also reflects "the place of evil in the mind"(MacAndrew 7). Thus, the reader internalizes the horror along with the villain.

During the late 18th and beginning of the 19th centuries, many short stories and novels were published in serial form by "the *Scots Magazine* (1789-1803), the *Town and Country Magazine* (1769-96), the *Lady's Magazine* (1770-1837), the *Monthly Mirror* (1795-1811), the *Lady's Monthly Museum* (1798-1832)" (Varma187). "Gothicmania"(Mudge 100) got too much interest in the reading market,

Reborn in cheap serials (known as “penny dreadfuls”) and in mininovels (or “bloods”) and aided by a loophole in the 1819 Stamp Act, Gothic fiction exploded almost overnight into a dramatically new kind of “literature” for the masses... Sensational, cheap, and complete with illustrations, the pulp Gothic dominated the working-class market during the 1820s and continued to grow throughout the 1830s and 1840s. (Mudge 100)

As a consequence, Gothic fiction was recognized by popular taste, and competed successfully in the literary market. However, these “shilling shockers” (Varma 188), or “blue books” (Varma 187) never displayed any innovative attributes. On the contrary, the same quivering plot in its condensed form (even 36 pages in length), the same use of natural terrors, the kindred “love interest”, and even the title-pages which are designed only for attracting the readers’ attention continued and prepared the decline of the genre (Varma 188-89). Therefore, it may be claimed that these kinds of publications, for Montague Summers, did not make any successful contribution to the genre, except giving “a certain leisure” and “long drawn suspense” (qtd. in Varma 187).

According to Just, from 1820 onwards, novels, tales and romances were not considered as totally Gothic, but they had the Gothic spirit in their superficial components (11),

It is agreed that the Gothic Spirit lived on in works as diverse as *Wuthering Heights*, *Great Expectations*, *Moby Dick*, *Dr. Jekyll and Mr. Hyde*, or in the oeuvre of the French and US-American Realists, but there the Gothic is but an element, not the main device or issue (Just 11).

To this extent, Emily Brontë’s *Wuthering Heights* (1847), Charlotte Brontë’s *Jane Eyre* (1847), Anne Brontë’s *The Tenant of Wildfell Hall* (1848), Charles Dickens’ *The Old Curiosity Shop* (1841), *Great Expectations* (1860-61), *The Mysteries of Edwin Drood* (1870), and Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), or an American author, Herman Melville’s *Moby Dick* (1851) contain some Gothic elements, but they are not considered as totally Gothic novels since they do not have all the Gothic devices.

In the 20th century a gradual decline has begun in Gothic novel, and according to the demands of the age, and popular culture, it has been transformed into such genres as detective fiction, science fiction, ghost stories, vampire tales, historical romances, fantasy fiction, and sensational novels. It has been psychoanalysed, feminised, and postmodernized. Dennis Wheatley's *The Devil Rides Out* (1934), Daphne Du Maurier's *Rebecca* (1938), Mervyn Peake's *The Gormenghast trilogy* (1946-59), Iris Murdoch's *A Severed Head* (1964), Ira Levin's *Rosemary's Baby* (1967), James Herbert's *The Rats* (1974), Stephen King's *The Shining* (1977), Susan Hill's *The Woman in Black* (1983), Clive Baker's *The Books of Blood* series 1-6 (1984-85), Peter Ackroyd's *Hawkmoor* (1985), Toni Morrison's *Beloved* (1987), Robin Jarvis' *The Whitby Witches* (1991) Joyce Carol Oates' *Zombie* (1995), A.S. Byatt's *Little Black Book of Stories* (2003), Dan Brown's *The Da Vinci Code* (2003), Thomas Harris's *Hannibal Rising* (2006) may be considered as examples of Gothic novels written by British and American authors in the 20th and 21st centuries.

Gothic fiction is also represented by adaptations of well-known Gothic novels in the 20th century films,

Gothic elements have appeared in a vast number of films made since the cinema gained such an important place in popular culture early in the 20th century. Among the early (and continuing) successes in the burgeoning film industry were adaptations and reworkings of gothic classics: *Dracula*, *Frankenstein* and *Dr. Jekyll and Mr Hyde*". (Stevens 37)

It is important to note that, Gothic fiction is not only represented by adaptations as in early films, but later its devices have given inspiration to directors, such as Alfred Hitchcock, Roman Polanski, George Romero. Thus, the Gothic tradition continues in the cinema.

The Gothic novel which makes its appearance in the second half of the eighteenth century becomes a popular genre in the subsequent centuries. By means of its supernatural, mysterious and fantastic elements, Gothic writers arouse the reader's imagination and divert

him / her towards the exotic, mysterious, and unknowable worlds thus give rise to the feelings of fear, horror, terror and the uncanny.

CHAPTER I

THE CASTLE OF OTRANTO: A GOTHIC STORY

BY HORACE WALPOLE

Horace Walpole, the fourth Earl of Oxford, politician, playwright, novelist, collector, art historian and the youngest son of the prime minister Sir Robert Walpole, was born on September 24, 1717 in London. He was educated first at Eton (1727- 34) where he had close friendship with Thomas Gray, Richard West, and Thomas Ashton, then he attended King's College, Cambridge (Bloom 168).

In 1739 Walpole set out on a long journey, the "Grand Tour", to France and Italy, with the poet Thomas Gray till 1741. During this journey, he wrote many letters to his friends about different subjects, such as history, politics, literature, music, drama, geography. After Walpole's death all his correspondence was published and used as historical sources. When Walpole returned to England in 1741, he became a M.P, first for Callington, Cornwall, then for Castle Rising and King's Lynn (Bloom168).

In 1747 Walpole leased Strawberry Hill in Twickenham, and two years later he bought it (Lewis 46-47). As already mentioned, in the 18th and 19th centuries there was a taste for the Gothic, especially in architecture, and in landscape. "After his Grand Tour, Walpole... in the company of the romantic scholar Richard Bentley, made a Gothic tour of the cathedrals, castles, and abbeys of south-east England which overruled any classical aspirations for his new house" (Batey 1). Thus Walpole as a collector and an art lover decided to improve Strawberry Hill as a Gothic edifice. His friend, Thomas Gray, made a suggestion to him,

Take such a man [who can draw the least in the world] with you to Durham Cathedral, and let him copy one division of any ornament you think will have any

effect, from the high altar, suppose, or the nine altars, or what you please. If nothing suits you, chuse in Dart's Canterbury, or Dugdale's Warwickshire. (Lewis 47-48)

As a result, in September 1749 Walpole began some alterations in Strawberry Hill. The exterior and interior parts of the building were copied from different kinds of famous buildings, such as the Canterbury Cathedral, Westminster Abbey, York Minister, Henry VII Chapel (Watt 15; Lewis 48). At last Walpole's "little Gothic castle" (Walpole qtd. in Guillery and Snodin 113) was built. As Guillery and Snodin argue, "Walpole's stylistic intentions were explicitly Gothic" (114) and he "was clearly charmed by his curious and irregular house, which he saw as resembling a fort in 1747, and a castle in 1749" (113). Walpole "remodelled the house in 1753-54, inserting a new staircase and adding a two-storey block to the North for the Great Parlour and Library" (Guillery, Snodin 102-03) and all the other alterations continued till 1777. Thus Strawberry Hill "inspired the Gothic revival in English domestic architecture" (Roberts 248).

As a collector, Walpole decorated the interior with antiquities and art curiosities, but not all carried any artistic value. In this respect Eastlake declares that,

... [Walpole] haunted the auction rooms, and picked up a vast quantity of objects that were destined by-and-by to crowd his villa at Twickenham. Nothing to which the faintest semblance of a legend [was] attached was too insignificant for his notice. Queen Mary's comb, King William's spur, the pipe which Van Tromp smoked in his last naval engagement, or the scarlet hat of Cardinal Wolsey, possessed for him an extraordinary interest. (43)

In effect, Walpole admitted that the interior decoration of Strawberry Hill was "an assemblage of curious Trifles" (qtd. in J.Watt 15) but it was built "to please [his] own taste, and in some degree to realise [his] own visions" (qtd. in J.Watt 18).

Strawberry Hill was very popular in Walpole's lifetime, so much so that Walpole published rules for seeing it, and wrote *A Description of the Villa of Horace Walpole* (1774) as a guidebook. According to these rules, from May 1 to October 1, every day only four

visitors were allowed to see his ‘little Gothic castle’ and each had to pay a guinea for the housekeeper (Lewis 48-49). Due to this sudden burst of visitors , “ Walpole had to build himself a cottage across the road to ensure his privacy at opening times”(Batey 1).

In 1757 Walpole established a printing press at Strawberry Hill, and published “small editions of his works for circulation among his friends. He used it also for reprinting scarce books and for the publication of a few modern works”(Honour 7), such as Thomas Gray’s *Pindaric odes*(1757) (Bloom 168).

Since Walpole did not play an active role in the political arena and remained “ a behind-the-scenes activist who wrote extensive notes and journals in the role of an observer and spectator of contemporary politics” (J. Watt 23), he retired from Parliament in 1768. In 1791 he became the fourth Earl of Oxford after the death of his nephew. On March 2, 1797 in his 80th year, he died at his home in London.

Throughout his life, Walpole wrote many books; *Catalogue of Royal and Noble Authors of England* (1758), *Fugitive Pieces in Verse and Prose* (1758), *Anecdotes of Painting in England* (1762-71), *The Life of Edward Lord Herbert of Cherbury* (1764), *The Mysterious Mother* (1768), a tragedy, *Historic Doubts on the Life and Reign of Richard III* (1768), *Hieroglyphic Tales* (1785).

Undoubtedly, among these books, *The Castle of Otranto: “a Gothic Story”*(1764) has given Walpole a memorable success. In Walpole’s time “it went through twenty-one editions very quickly and was translated into French and German and more recently into Russian and now has something like 150 editions”(Batey 3).

As Walpole himself declares in his first preface, there is a strong connection between Strawberry Hill and *The Castle of Otranto*,

The scene is 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. (5-6)

Indeed, Strawberry Hill gives inspiration to Walpole for writing *The Castle of Otranto*. After the second edition, in one of his letters to the Rev. William Cole, Walpole talks about what let him write this romance,

I waked one morning in the beginning of last June, from a dream, of which, all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story), and that on uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down, and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands, and I grew fond of it – add that I was very glad to think of anything, rather than politics.(qtd. in Ellis 29)

In this sense Elizabeth MacAndrew asserts that “all Gothic tales are to some extent dreams. Real dreams being themselves manifestations of mental material, their figures and settings are a natural choice for fictional explorations of the mind” (186), but she concludes that *The Castle of Otranto*, like the other Gothic works, “ is not a transcription of the dream itself ” and that “no piece of fiction is a simple transcription of unconscious thought processes” but rather is “a need for self expression”(187). Thus Walpole used his actual dream in order to transfer his themes, such as usurpation, bribery, the incest, women’s position in a patriarchal society.

The first edition of *The Castle of Otranto* was published on December 24, 1764, claimed to be a translation by “William Marshall, Gent. from Original Italian of Onuphrio Muralto, Canon of the church of St. Nicholas at Otranto,” written at the time of the Crusades, between 1095 and 1243, and printed in the year 1529 in Naples (Walpole 3). It was the second edition, in 1765, after the triumph of the first edition that Walpole admitted his pseudonymity. After the first publication of *The Castle of Otranto*, *The Monthly Review* commented that Marshall’s translation could be taken as an entertainment among “the absurdities of Gothic

fiction” (qtd. in Ellis 28). But shortly after the second edition, the same journal claimed that the novel was an example of “a false taste in a cultivated period of learning”, and Walpole was blamed, as an “advocate”, for “the barbarous superstitions of Gothic devilism!” (qtd. in Ellis 28). Walpole also received both positive and negative criticisms by *The Critical Review*. According to this journal, Marshall was “the ingenious translator of the *very curious* performance”, regarding the use of supernatural as a “modern fabrick” in the novel (qtd. in Ellis 28), but it made a final judgement, saying that “whether he speaks seriously or ironically, we neither know or care. The publication of any work, at this time, in England composed of such rotten materials, is a phenomenon we cannot account for” (qtd. in J. Watt 29).

As Walpole himself defined, and also announced in the preface to the second edition of *The Castle of Otranto* (1764), it is “the novelty of the attempt”(7) which “blend[s] the two kinds of romance, the ancient and the modern”(7), that is to say, “a new species of romance” (12). Further, he explained,

In the former all was imagination and improbability: in the latter, nature is always intended to be, and sometimes has been, copied with success. Invention has not been wanting; but the great resources of fancy have been dammed up, by a strict adherence to common life. But if in the latter species Nature has cramped imagination, she did but take her revenge, having been totally excluded from old romances. The actions, sentiments, conversations, of the heroes and heroines of ancient days were as natural as the machines employed to put them in motion. (7)

What Walpole tried to achieve in this hybrid and new form was to value imagination and feelings over reason.

By giving the subtitle “a Gothic story”, Walpole unwittingly uses a crucial term in prose fiction. His attempt is seen “as one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination” (Hume 282).

In fact, it values and emphasizes the individual feelings, emotions and imagination over rationality. Thus this new fusion that combines the ancient and modern romances create “more interesting situations” (Walpole 7) and set readers’ fancy and imagination free. Walpole further declares that he desires to have his characters “think, speak and act, as it might be supposed mere men and women would do in extraordinary positions” (8). He also states,

if the new route he has struck out shall have paved a road for men of brighter talents, he shall own with pleasure and modesty, that he was sensible the plan was capable of receiving greater embellishments than his imagination or conduct of the passions could bestow upon it. (8)

Since Walpole was the first one who inaugurated the genre, he felt free to establish the rules, and he highlighted his originality as follows, “I was at liberty to lay down what rules I thought fit for the conduct of it(12), but in his narrative Walpole admitted that Shakespeare “was the model [he] copied” (8) and “the rules of the drama, are almost observed throughout the conduct of the piece”(4). In this respect Just suggests that,

Walpole re-introduced the simplistic story-lines of the Romances, used the device of rapid scene changes he found in Elizabethan drama, together with Shakespeare’s technique of contrasting the main plot with sub-plots and the protagonist with minor figures, and finally added the supernatural as means to surprise the readers, as main tool against narrative heaviness.(32- 33)

In this perspective, it may be assumed that Walpole was influenced by Shakespeare in his writing. Walpole, in *The Castle of Otranto*, uses five chapters like five acts of an Elizabethan tragedy and also uses an intricate plot which is solved at the end of the story.

Walpole also comments that “there is no bombast, no similies, flowers, digressions, or unnecessary descriptions. Everything tends directly to the catastrophe. Never is the reader’s attention relaxed”(4). In accordance with this point of view, *The Castle of Otranto* begins with a pervading sense of suspense, anxiety and above all uncertainty. In his first preface

Walpole expresses that *The Castle of Otranto* could be taken “as a matter of entertainment”(5) and in his *Letters* he touches upon the same point by saying “ if I have amused you, by retracing with any fidelity to the manners of ancient days, I am content, and give you leave to think me as idle as you please” (qtd. in Ellis 29).

The Castle of Otranto is set in Italy, in a haunted castle, during the period of the crusades, between the years 1095 and 1243. By means of this “strategy of displacement”, “readers can distance themselves from their immediate social world, with its particular biases and constraints” (Clemens 31).

The Castle of Otranto opens with the mysterious death of Conrad, the son of Manfred, Prince of Otranto, on the eve of his marriage to Isabella, the daughter of the marquis of Vicenza. He is crushed by a gigantic helmet which is described as “ an hundred times more large than any casque ever made for a human being, and shaded with a proportionable quantity of black feathers”(17). When Theodore, a young peasant, claims that the helmet is “exactly like that on the figure in black marble of Alfanso the Good, one of their former princes, in the church of St. Nicholas”(Walpole 18), Manfred loses his control and blames Theodore as a sorcerer. Although it is observed that the helmet is too heavy to move, Theodore is imprisoned by Manfred under the helmet itself, but then he flees with the aid of Matilda, Manfred’s daughter.

Manfred has arranged this marriage in order to require a male heir since Conrad is the only son, but his tragic death makes Manfred change his plans. Thus he decides to divorce his wife, Hippolita, and marry Isabella. The reason is hidden in an ancient 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 15-16). Indeed, Manfred’s grandfather Ricardo had poisoned Alfonso the Good, the last legitimate prince of Otranto, in the Holy Land, making him and his descendants the new prince by a fictitious will. Thus after

Conrad's death, Manfred is terrified that the prophecy will come true and wants to marry Isabella as soon as possible for a male heir. When Conrad announces his will to Isabella, the helmet moves "backwards and forwards in a tempestuous manner" (Walpole 23), a portrait of Ricardo, Manfred's grandfather, sighs, "quit[s] its panel, and descend[s] on the floor with a grave and melancholy air"(Walpole 24) and goes into another room in the castle. Isabella rejects him and tries to escape to the church of St. Nicholas through the subterranean vaults of the castle with the assistance of Theodore. Isabella succeeds in getting away and arrives at the church but Theodore is recaptured by Manfred and sentenced to death. In the course of the events Father Jerome is called for Theodore to confess his sins, but he discovers that Theodore is his long-lost son and wants Manfred to forgive him. Manfred accepts this request provided that Jerome persuades Isabella to return to the castle, but Isabella suddenly disappears and nobody knows where she is. Theodore also flees from the castle with the help of Matilda, confessing his loyalty to her. In the mean time, Frederic, the marquis of Vicenza, with a group of knights arrive at the castle. Upon their arrival, "the plumage on the miraculous casque [is]shaken in concert with the sounding of the brazen trumpet"(Walpole 57), and "nodded thrice, as if bowed by some invisible wearer"(56). A hundred knights carry an enormous sword, but suddenly it falls from their hands on the ground opposite the helmet and remains immovable (Walpole 63). Back in the forest, Theodore and Isabella meet coincidentally and when he tries to protect her, Frederic is wounded by Theodore in a sword fight since he mistakes Frederic and his knights for Manfred's men. As a result of this combat, it is understood that Frederic is Isabella's father. They all return to the castle in order to heal Frederic's wounds. There in the castle, Manfred learns that Frederic has fallen in love with Matilda, and he wishes to benefit from this new situation and proposes a double marriage, Frederic with Matilda, Manfred with Isabella. Frederic accepts. Soon "three drops of blood [fall] from the nose of Alfonso's statue" (Walpole 93). In the course of the events,

the apparition of the holy hermit of the wood of Joppa appears before Frederic in a hermit's cowl with "the fleshless jaws and empty sockets of a skeleton"(Walpole 102) and commands him to forget Matilda. On the other hand, Manfred suspects that Isabella and Theodore are in love with each other and he mistakenly stabs his daughter Matilda, believing her to be Isabella in the church. At the end of the story, the castle is shaken by thunder and it is revealed by the giant Alfonso that Jerome and Theodore are the true heirs of Otranto, "Behold in Theodore, the true heir of Alfonso" (Walpole 108). Manfred gives up the throne to Theodore. The new prince, Theodore marries Isabella although he still loves Matilda. Manfred and Hippolita withdraw to neighbouring convents for the rest of their lives. Thus, legitimacy is brought back again.

In *The Castle of Otranto* Walpole uses supernaturalism as a pervading theme. He claims, in the first preface of *The Castle of Otranto*, that "miracles, visions, necromancy, dreams, and other preternatural events, are exploded now even from romances" (4). Thus from the very beginning of the novel, Walpole arouses the reader's curiosity by supernatural occurrences both for reflecting a medieval atmosphere and the superstitions of the feudal times, and most importantly, for evoking the feelings of terror, horror and also the uncanny which Freud used in the 19th century. In his essay "The 'Uncanny'", or *Das Unheimliche* in German, Freud interprets that the 'uncanny' is "related to what is frightening-what arouses dread and horror" (219). Indeed "the ideas of pain, sickness, and death" , for Burke, " fill the mind with strong emotions of horror" (38). In the first chapter, young Conrad was found under "an enormous helmet" (Walpole 17). In this scene in which Manfred " fixed his eyes on what he wished in vain to believe a vision" (Walpole 17) is a kind of mysterious and weird phenomenon and it is the first sign of the supernatural in the novel and disturbs the reader since a world of the unknown and of uncertainty is transferred to him. As Burke

asserts, “to make any thing terrible, obscurity seems in general to be necessary”(58). Thus Conrad’s mysterious death totally creates the feelings of terror and the uncanny in the reader.

According to Freud, past emotions are the cause of present problems. Such emotions can be disgraceful, painful or frightening, and thus are rejected and repressed (Schwarz 88-89).

In his essay “The Unconscious”, Freud discusses that,

the essence of the process of repression lies, not putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from becoming conscious. When this happens ...[it is in a state of being] ‘unconscious’, and [it is possible to] produce good evidence to show that even when it is unconscious it can produce effects, even including some which finally reach consciousness .” (166).

In this context in the novel, after Conrad’s death, Manfred remembers the ancient prophecy, and he is molested by the power of his own unconscious. The terror he feels is a reflection of the guilt in Manfred’s soul for the wrong his grandfather had done to Alfonso the Good.

Manfred is more contemplative than mourning for the death of Conrad. His repression is in some way related with what Freud defines as “the double”,

...we have characters who are to be considered identical because they look alike. This relation is accentuated by mental process leaping from one of these characters to another..., so that the one possesses knowledge, feelings and experience in common with the other.... In other words, there is a doubling, dividing and interchanging of the self. And finally there is the constant recurrence of the same thing-the repetition of the same features or character-traits or vicissitudes, of the same crimes,... through several consecutive generations.(“Uncanny” 234)

To this extent, the repetition also contains the uncanny. Freud asserts that the uncanny is actually nothing new or strange, but rather something that was long familiar to the psyche. It was estranged from it through being repressed. In a way, the double can be identified with the return of the repressed. Since Manfred’s sole aim is to preserve the illegitimate aristocratic line which was established by his grandfather, Ricardo, he shows no grief for the

young Conrad and immediately after Conrad's death he plans to marry Isabella in order to have a male heir and to preserve his line. After the proposal, Manfred tells Isabella that he hopes "in a few years to have reason to rejoice at the death of Conrad" (Walpole 22). In a way, since they are alike in desiring omnipotence so as to continue their usurpation of the throne Manfred shares the same sins with his ancestors. Briefly, this repetition of the same sin adds uncanniness to the story.

Other supernatural devices in *The Castle of Otranto*, such as the sighing portrait, the giant leg, waving plumes, or the bleeding statue, a skeletal monk of Joppa, like the helmet in the first scene, are also associated with Manfred. All these carry a feeling of the uncanny and uncertainty, and frighten the reader because the reader is confused whether they are animate or inanimate. Because "[o]ne of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an automaton" (Freud "Uncanny" 227).

The third chapter presents another supernatural event. After Frederic's and his knights' arrival bearing an enormous sword from the Holy Land, Frederic reads what is written on the sword,

Wheer'er a casque that suits this sword is found,
 With perils is thy daughter compass'd round:
 Alfonso's blood alone can save the maid,
 And quiet a long-restless prince's shade. (Walpole 79)

These lines unfold an ancient prophecy, and startle the reader. In the course of the events it is understood that the endangered daughter is Isabella, and Frederic is her father. Finally, in the fifth chapter, by means of the apparition of Alfonso the Good the excitement reaches its climax,

A clap of thunder at that instant shook the castle to its foundation; the earth
 rocked, and the clank of more than mortal armour was heard behind. Frederic and

Jerome thought the last day was at hand. The latter, forcing Theodore along with them, rushed into the court. The moment Theodore appeared, the walls of the castle behind Manfred were thrown down with a mighty force, and the form of Alfonso, dilated to an immense magnitude, appeared in the centre of the ruins. Behold in Theodore, the true heir of Alfonso! Said the vision: and having pronounced those words, accompanied by a clap of thunder, it ascended solemnly towards heaven, where the clouds parting asunder, the form of Saint Nicholas was seen; and receiving Alfonso's shade, they were soon wrapt from mortal eyes in a blaze of glory.(Walpole 108)

Thus the mystery behind the ancient prophecy is revealed by the supernatural appearance of Alfonso the Good. Manfred confesses the secret behind the prophecy and admits that his grandfather usurped the throne of Otranto by poisoning Alfonso. This also displays a feeling of the uncanny because “everything is ‘unheimlich’ that ought to have remained secret and hidden but has come to light”(Freud “Uncanny” 225). Except this last example, throughout the novel, Walpole uses supernatural events to create terror and a feeling of the uncanny. But here, by means of the apparition of Alfonso the Good Walpole not only achieves his aim, but also intentionally gives a moral lesson, or in other words, introduces poetic justice. That is to say, the rightful owner of the throne is ready to take back what has always been his from the usurper (Walpole5).

The castle is an essential element in the Gothic novel. The feeling of the uncanny and terror, in *The Castle of Otranto*, is also intensified with the Gothic settings and the atmosphere. Varma declares that “the castle has been called the true hero of the book, the hub around which all action gravitates”(57), because “if we eliminate it, the whole fabric of the romance would be bereft of its foundation and its predominant atmosphere would fade away” (Varma57). In *The Castle of Otranto*, the castle with its dark, eerie vaults, secret panels, subterranean passages, and dark towers is vividly described for transferring the atmosphere of

terror and mystery to the reader. For example, the description of the scene in which Isabella makes her escape is an uncanny picture,

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 too 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 recoiled a few paces. In a moment she thought she heard the step of some person. Her blood curled... Every suggestion that horror could inspire rushed into her mind. (Walpole 25)

This paragraph makes the reader feel how it is to be trapped in the secret passage of Otranto like Isabella. When her lamp is extinguished by “a sudden gust of wind” (Walpole 26) and leaves her in complete darkness, the reader empathizes the same anxiety, the same terror with her and experiences the same suspense.

In addition to creating a Gothic atmosphere by means of setting, Walpole strengthens his narrative also by his diction. For example in the paragraph above, the words intricate, cloister, anxiety, darkness, terror, dreaded, horror, wrathful, shuddered, pursue are intentionally used both for Gothic effects and for arousing the reader’s imagination. Likewise, on another occasion, Walpole writes “ [Manfred] seized the cold hand of Isabella, who was half-dead with fright and horror”(23). As in this example, Walpole once more succeeds in transferring the feeling of excitement and suspense to the reader, and almost makes him feel as cold as Isabella in this claustrophobic atmosphere.

Walpole also makes use of sound effects to create a Gothic atmosphere and a feeling of the uncanny. Thunder, deep and hollow groans, whistling winds, creaking doors, and sighs may be counted among the sound effects he uses. For example, while Isabella is running away after Manfred proposes to her “the plumes of the fatal helmet” moves “backwards and forwards in a tempestuous manner, and [is] accompanied with a hollow and rustling sound”(23). In another example, when Matilda and Bianca are discussing about Isabella’s flight and the threats of Manfred to Hippolita, they suddenly hear some noise. Bianca utters in bewilderment, “Bless me! What noise is that! Saint Nicholas forgive me!” (Walpole 38) Matilda answers more calmly that “It is the wind... whistling through the battlements in the tower above” (38). Thus, *The Castle of Otranto* suggests uncanniness through sound effects.

Walpole also creates an enigmatic atmosphere in *The Castle of Otranto* by depicting natural events, such as the moon light. For example, Theodore secretly goes to the church, “Gliding softly between the aisles, and guided by an imperfect gleam of moonshine that shone faintly through the illuminated windows” (Walpole 104). In this sense “the moon is intended to awaken a nocturnal atmosphere fraught with mystery and tinged with fantasy, fear, and sadness” (Varma 59). At this point, Walpole’s narration foretells the eerie feeling in the atmosphere. Also Walpole supports the shocking climax of *The Castle of Otranto* by a thunder. As a result, all these Gothic machineries are important for heightening the curiosity, and the uncanny and they support Walpole’s narrative.

Incomplete sentences which are used for creating ambiguity and suspense are another conspicuous device used in Walpole’s narration, as in the following dialogue in the fifth act of *The Castle of Otranto*,

Tell us, fair maiden, what it is has moved thee thus. Yes, my lord, thank your greatness, said Bianca---I believe I look very pale; I shall be better when I have recovered myself.---I was going to my lady Isabella’s chamber by his highness’s order--- We do not want the circumstances, interrupted Manfred: since his

highness will have it so, proceed; but be brief.--- Lord, your highness thwarts one so! Replied Bianca---I fear my hair---I am sure I never in my life--- Well! As I was telling your greatness, I was going by his highness's order to my lady Isabella's chamber: she lies in the watchet-coloured chamber, on the right hand, one pair of stairs: so when I came to the great stairs --- I was looking on his highness's present here. (Walpole 99)

By means of incomplete sentences Walpole keeps the excitement high and alive in the novel, and also arouses the reader's imagination. This technique was extensively imitated by subsequent writers, such as Beckford, Radcliffe, Lewis, and Maturin.

As for the characters of *The Castle of Otranto*, they are all flat characters. Throughout the novel they never change or confuse the reader. According to Just, there is an interaction between the characters and they “influence each other” (37). At this point Manfred has a leading role. Stephen Sandy claims that Walpole regulates well the psychic conditions of his characters in the novel,

The novel's organizing and controlling axis is the “necessary connection” all its events have when clustered around and seen in relation to a given complex of emotions. That complex is Manfred's state of mind and becomes the consciousness of the narrative; its core, Manfred's guilt. (37-38)

Since the villain is “ the active agent of terror”(Varma 71), Manfred is depicted as a heartless, cruel feudal tyrant in *The Castle of Otranto*. Punter claims that,

The figure of Manfred, laden with primal guilt, is considerably larger than *Otranto* itself: his violence, his bullying, his impatience with convention and sensibility mark him out not only as the caricature of a feudal baron, but also as the irrepressible villain who merely mocks at society, who remains unassimilable. (“Terror” 46-47)

Manfred is undeterred of his aims. Although he knows what the prophecy means, he still believes that he can overcome it. Upon Conrad's death Manfred tells Isabella, "think of no more him... he was a sickly puny child, and heaven has perhaps taken him away that I might not trust the honours of my house on so frail a foundation"(Walpole 22). He never gives up chasing Isabella, his intended daughter-in-law. Because "the death of his son is not a personal problem, but a political issue, and the rapidity with which he finds a solution betokens that the development of his neurotic attempts to be the perfect sovereign has already gone so far that he is hardly able to stop it himself" (Just 39).

On the one hand Manfred is terrified by the supernatural events told by his servants, and on the other he struggles with his conscience. For example; when Isabella comes to console Manfred after Conrad's death, one of his servants accompanies her with a torch before her. Manfred warns him saying "Take away that light, and begone"(Walpole 22). Manfred's words may be considered as an expression of his shame. That is why he tries to hide his face during his conversation with Isabella. The good in him, so to speak, struggles against his own evil. Freud describes this state as a "special agency", as 'conscience',

A special agency... which is able to stand over against the rest of the ego, which has the function of observing and criticizing the self and of exercising a censorship within the mind, and which we become aware of as our 'conscience'. ("Uncanny" 235).

Although Manfred is a mighty tyrant, at the end of the novel he admits that absolute authority belongs only to God, and says "I question not the will of God"(Walpole 100). This humble acceptance is also seen when Father Jerome and Hippolita are talking about the tragic deaths of Conrad and Matilda. Manfred says that "The Lord giveth, and the Lord taketh away: bless his holy name, and submit to his decrees"(Walpole 91). This newly assumed attitude shows that Manfred has become a different person. He has changed from the high and mighty tyrannical man who considered himself omnipotent has now become more

religious and accepted the power of God and become humbled accepting the omnipotence of almighty God. This issue is also given by Walpole beforehand, in the first preface,

I could wish [the fictitious writer of *The Castle of Otranto*] had grounded his plan on a more useful moral than this; that the sins of fathers are visited on their children to the third and fourth generation. I doubt whether in his time, any more than at present, ambition curbed its appetite of dominion from the dread of so remote a punishment.

(5)

Just summarizes Manfred's final reaction as "a complex amalgamation of religious awe, guilty conscious remorse, indignation, rage, and self-consciousness, and he is so protean because these different passions struggle for domination"(42).

Theodore who is first portrayed as a peasant, but then revealed to be the son of Father Jerome, is the Gothic hero in *The Castle of Otranto*. From the beginning till the end, his identity constantly changes. By doing this, Walpole surprises the reader and adds mystery and suspense to the novel. He is described as "noble, handsome and commanding"(Walpole 52). Walpole emphasizes his resemblance to Alfonso in the portrait, "Heavens! Bianca, said the princess softly, do I dream? or is not that youth the exact resemblance of Alfonso's Picture in the gallery?"(Walpole 52) Then, in the fourth chapter, when Isabella and Matilda confess their love for Theodore, Matilda explains to Isabella that "with the helmet on [Theodore] is the very image of that picture"(Walpole 85). Manfred is also startled by the resemblance between Alfonso's portrait and Theodore, " What, is not that Alfonso? Cried Manfred: dost thou not see him? Can it be my brain's delirium?" (Walpole 80).

Theodore, being a typical passive Gothic hero, stays inactive throughout the novel with the exception of the two scenes where he saves Isabella. First, he helps her when she runs away in the dark subterranean vaults of the castle; " I value not my life, said [Theodore]; and it will be some comfort to lose it in trying to deliver you from his tyranny" (Walpole 27). Secondly, he fights for saving her in the forest. Thus, Theodore is portrayed as the follower

of “the chivalric code” (Just 62). When he falls in love with Matilda, Theodore defends her against his father, Father Jerome, saying “can guilt dwell with innocent beauty and virtuous modesty?...Will heaven visit the innocent for the crimes of the guilty?...The fair Matilda has virtues enough” (Walpole 90-91). On the other hand, at the end of the novel, since Matilda is murdered by Manfred, “Frederic offers [Isabella] to the new prince [Theodore]”(Walpole 110). Although he still loves Matilda, he marries Isabella. This also shows his passivity.

Isabella is a typical Gothic heroine in the novel since she is an orphan and persecuted by Manfred. Her secret about her father, like Theodore's, is revealed at the end of the novel. She is described as sensitive and virtuous as Matilda. When each of them expresses her affections for Theodore, Isabella understands that Matilda loves him more deeply. Thus, “at length, the dignity of Isabella's virtue reminding her of the preference which Theodore had almost declared for her rival, made her determine to conquer her passion, and cede the beloved object to her friend” (Walpole 85-86). Since Matilda is killed by Manfred, Frederic wants Isabella to marry Theodore. That is why she is another submissive woman character in the novel. But since she loves Theodore, in a way she is rewarded by being united with her beloved.

Hippolita who is portrayed as an obedient wife who is also a pious woman. Whenever she is distressed, she goes to the convent. In a way, her worshipping works as a healing power for her. Hippolita neither has friends to share her problems with nor an understanding husband. Thus the only consolation she can ask for is from God. She shows how helpless women are in the 18th century society. She says “It is not ours to make election for ourselves; heaven, our fathers, and our husbands, must decide for us”(Walpole 88). This quotation briefly highlights women's role in the 18th century. Hippolita not only accepts to divorce but also tries to persuade Matilda to give Frederic her hand (Walpole 88). Both Hippolita and

Matilda represent the submissive, passive women characters of the novel. They are the mirror images of the male - dominated patriarchal society.

Matilda is described as beautiful, mature and sensitive. After Conrad's death she devotes all her energies to the caring of her parents, and appears to be an adoring daughter. When they lose Conrad, Matilda goes to Manfred's chamber in order to console him, but Manfred expells her saying "Begone! I do not want a daughter"(Walpole 21). Although he is not an affectionate father, but is cruel to Matilda, and he does not love her as he loved Conrad, Matilda still respects him. At one point she tells Bianca "[h]is heart was ever a stranger to me—but he is my father, and I must not complain... I can support his harshness to me with patience"(Walpole 38). Matilda is very merciful eventhough she is stabbed by her father. She forgives him. Matilda is also an obedient person, like her mother Hippolita. She accepts her father's planned marriage between Frederic and herself, although she strongly loves Theodore. Yielding to her father's authority she assures Hippolita "[o]h! Doubt not my obedience, my dreadful obedience to him [Manfred] and to you!" (Walpole 88).

Frederic, the marquis of Vicenza, is introduced in the novel as a man of lust, dignity and bravery. He comes to the castle to save his daughter, Isabella, but he forgets his animosity to Manfred since he falls in love with Matilda and he has "little hope of dispossessing [Manfred] by force; and flattering himself that no issue might succeed from the union of his daughter with the tyrant, he looked upon his own succession to the principality as facilitated by wedding Matilda" (Walpole 92). But when he sees the apparition of Joppa in the woods telling him "To forget Matilda!" (Walpole 102) Frederic again changes his behaviour, and gives up the double marriage which was offered by Manfred. Thus, he is portrayed as a wavering character in the novel.

Father Jerome, or the Count of Falconara, plays a signifant role as a protector and a mentor. He protects both his long-lost son Theodore, and Isabella from the rage of Manfred.

Father Jerome's contribution to the novel is immense. A noteworthy fact is that he symbolizes the good, and the good is in some way always rewarded. On the other hand, Manfred displays an evil character through his ambition, manipulation, and cruelty in the novel. Thus, Walpole contrasts them and highlights that evil is always punished sooner or later.

As for the minor characters, like Bianca, Diego and Jaquez, they all play important roles. They are extremely superstitious. This is the most distinctive feature that draws the line between their masters and them. They are the only ones who claimed to see the giant hand and foot in the novel. As already stated in the introduction of this thesis, in the first preface of the novel, Walpole states that by means of their "naïvité and simplicity" (Walpole 4), they make the plot more mysterious, and add a feeling of the uncanny to the novel, like "the womanish terror and foibles of Bianca, in the last chapter, conduce essentially towards advancing the catastrophe" (Walpole 4).

Walpole's narrative puts emphasis on aristocracy, religion, family, and mostly on gender. He uses the past as "the repository of the truth" (Ellis 33). The themes of *The Castle of Otranto* such as "usurpation and bastardy contest, but ultimately reinforce, the system of legitimate patriarchal inheritance-known as primogeniture-which ought to ensure the proper transmission of value between generations" (Ellis 34).

Briefly, to accomplish his aim, "to blend the two kinds of romance, the ancient and the modern" (Walpole 7), Walpole's little Gothic edifice, Strawberry Hill opened a new gate in his life and his enthusiasm for old and curious collected materials also nourished him. It is conspicuous that Walpole, as a creator of the Gothic novel, appeals to the minds of his readers by means of terror, horror, and supernatural elements which in turn arouse the reader's imagination and create the feeling of the uncanny, and the sublime. Thus he both entertains his reader and at the same time enables him to view his society. In other words, Walpole lets his novel work as a means of psychosocial therapy.

CHAPTER II

MELMOTH THE WANDERER

BY

CHARLES ROBERT MATURIN

Charles Robert Maturin was born on September 25, 1782 in Dublin. He was descended from the Huguenots who were the French Protestants of the religious wars in France in the 16th century. Maturin graduated from Trinity College, Dublin in 1800 and became a curate, first in Loughrea in the west of Ireland in 1803, and then in the Anglican Church of St. Peter's from 1806 till his death. "He never advanced beyond this poorly paid position, possibly because his personal eccentricities, including his career as a dramatist and writer of Gothic tales, did not impress his superiors favorably" (Bloom 73).

Maturin published his first Gothic romance, *Fatal Revenge* or *The Family of Montario* in 1807 under the pseudonym of Dennis Jasper Murphy, but neither this novel nor his two subsequent novels, *The Wild Irish Boy* (1808) and *The Miselean Chief* (1812), gave Maturin commercial success and popularity. Nevertheless, his first work, *Fatal Revenge* attracted the attention of Walter Scott. They began a correspondence during his lifetime.

Since his father, Gabriel Jacques Maturin, Dean of St. Patrick's Cathedral in Dublin, lost his position, Maturin had to assist his family "by tutoring pupils to prepare them for university"(Bloom 73). He found a readership especially in Paris, although he was disapproved by his ecclesiastical superiors in Dublin and also continued his authorship. Encouraged by Scott and Byron, Maturin's Gothic drama *Bertram* or *The Castle of St. Aldobrand* staged at the Drury Lane Theatre, London, in 1816, gained great success. His

next plays *Manuel* (1817) and *Fredolfo* (1819) were failures. *Women or Pour et Contre* (1818), *Melmoth the Wanderer* (1820), *The Albigenses* (1824) were Maturin's other novels. Maturin died in poverty on October 30, 1824 in Dublin. His play *Osmyn, the Renegade*, written between 1818 and 1820, was published posthumously in 1830.

Among his books, *Melmoth the Wanderer* (1820) which Maturin began to write for financial reasons and planned to publish it serials in eight volumes is admitted as a landmark of Gothic fiction. William Axton describes it as the "finest flowering... the last and greatest expression of"(XII) the Gothic novel. It was admired by different writers, such as Charles Baudelaire, Edgar Allan Poe, Honoré de Balzac, William Makepeace Thackeray, and Dante Gabriel Rossetti. However, after its first publication the *Quartely Review* commented that it was "clumsy confusion which disgraces the artist, and puzzles the observer" (qtd. in Soldati 109-110). In the same context, Fowler claims that "the novel's multiplicity of stories and unusual narrative structure do mightily vex and bewilder the reader" (525).

Indeed, it is evident that *Melmoth the Wanderer* has a very complicated Chinese- box narrative structure which consists of a collection of tales within tales: Stanton's Tales, Tale of the Spaniard, Tale of Indians, Tale of Guzman's Family, and The Lovers' Tale. These are loosely connected with each other and told by different narrators, but John Melmoth, the Wanderer, who has made a deal with the devil in exchange for 150 years of immortality is the frame narrative of the book. The other tales in the book are linked by the Wanderer's pursuit of someone who will take over the deal with the devil and free himself. Thus the most common feature of the novel is the reappearance of the title character in each tale.

The tale of the Wandering Jew is an ancient and popular legend which has spread throughout Europe. This doomed sinner sells his soul to the devil for forbidden knowledge as in the case of *Melmoth the Wanderer*. The Wandering Jew figure has inspired many writers and they used it under different names in their books, poems, and plays.

In his preface Maturin declares that *Melmoth the Wanderer* was inspired by the following passage in one of his Sermons,

At this moment is there one of us present, however we may have departed from the Lord, disobeyed his will, and disregarded his word- is there one of us who would, at this moment, accept all that man could bestow, or earth afford, to resign the hope of his salvation? – No, there is not one – not such a fool on earth, were the enemy of mankind to traverse it with the offer! (5)

As Maturin highlights above, even the most hopeless sinner would never accept any offer to give up his hope for salvation even though it would mean his eternal damnation at the end.

At the beginning of the novel, set in the autumn of 1816, an omniscient third-person narrator gives information about young John Melmoth who is a student at Trinity College, Dublin. He comes to County Wicklow to attend his miserly uncle on his deathbed. John is informed by his uncle about an old manuscript and a painting of an ancestor, John Melmoth which was painted in 1646. He adds that the figure on the painting is still alive and he is “dying of a fright” (Maturin 18), and warns John that the Wanderer will come to see him too and asks young Melmoth to destroy both the painting and the manuscript. After his uncle’s death, a woman named Biddy Brannigan tells John the tale of the Wanderer, thus he decides to read the manuscript which was written by a Restoration Englishman, John Stanton.

The first story in the manuscript is the “Tale of Stanton” , set in 1677. Stanton conveys that he encounters Melmoth the Wanderer first in Spain then in London. For the first time, Melmoth is seen at a wedding ceremony. During this ceremony, Father Olavida tries to detect the enigmatic stranger and asks “Who is among us ? –Who? ...Where he treads, the earth is parched! –Where he breathes, the air is fire!...Who knows him? ...who brought him here?” (Maturin 34). When he tries to explain who the stranger is “with an expression which the mixture of rage, hatred, and fear, rendered terrible”(Maturin 35), Olavida suddenly drops dead. This first tale ends by the death of both the priest and the bride. For the second time, in

1677, Stanton meets the Wanderer at a theatre in London. He foretells that the next time they will meet in a madhouse saying that “*I never desert my friends in misfortune. When they are plunged in the lowest abyss of human calamity, they are sure to be visited by me*” (Maturin 45). Some years later, Stanton and Melmoth meet again in a madhouse where Melmoth offers him a bargain to give up his hope for salvation which he refuses. The mutilated, discoloured manuscript reveals that later Stanton comes out of the madhouse. Young John Melmoth finishes the manuscript written by Stanton and burns the portrait. In that stormy night, John sees a light at sea, haunted by an irresistible desire, he goes to the shore. While he scrambles up a cliff, he suddenly falls. Afterwards, it is told that a Spanish ship has wrecked, and John is saved by a Spaniard. This stranger tells his own tale to John which centers upon Melmoth the Wanderer. Thus the second story of the novel, the “Tale of the Spaniard” begins.

It tells about a Spanish nobleman named Alonzo de Monçada who is forced to become a monk, and his incarceration by the Inquisition. When Monçada learns that he is the grandson of The Duke de Monçada, and he has to be “educated in a convent, and brought up to a monastic life, while the younger [brother is], living in a superb palace” (Maturin 76). Monçada objects this condition, and wants to leave the convent, but his wish is severely rejected by the Superior. He attempts to escape from the monastery twice, but unfortunately, the first time, it fails and his brother, Juan, who plans his flight is murdered. Monçada informs the authorities about being tormented by the Wanderer but they blame him for having a relationship with the Devil. Monçada, too, resists Melmoth’s offer.

During the flight, under the subterranean passages of the convent, Monçada learns another story about a parricide who mistakenly snitches on his own sister and her lover’s flight to the authorities. The second time Monçada manages to escape on the night of the fire and hides in a house which belongs to the Jew Adonijah. There, Adonijah tells his own story to Monçada. His mission is to write the stories of Melmoth’s victims. If the stories of all

Melmoth's victims are written by him, Adonijah is permitted to die. Thus Monçada is charged as a scribe by him in order to write the next three stories about the Wanderer's victims.

The "Tale of the Indians", set in 1680, is the first one told by Adonijah. It tells a tragic love story about Melmoth the Wanderer and Immalee. She is the only inhabitant of a paradise like island in the Indian Ocean. Melmoth violates her innocence, her spiritual and moral integrities by showing the vices of the civilized world and by talking about religions. As a result, "Immalee's newly-awakened intellect and heart" (Maturin 298) begins to think that "a world of thought must be a world of pain!" (288) because "she had, indeed, tasted of the tree of knowledge, and her eyes were opened, but its fruit was bitter to her taste" (Maturin 308).

Three years later, Melmoth and Immalee meet again. At present, they are in Spain and the innocent Immalee is introduced as Isidora. The truth is revealed in the following chapters. When she was an infant, and going to the East Indies with her nurse to live with her father, Don Aliaga, she was lost "in a storm which wrecked the vessel on an isle near the mouth of a river, and in which the crew and passengers perished" (Maturin 502-03).

In the course of the events, Melmoth persuades Isidora (Immalee) to marry him in an old Gothic chapel. They have a daughter but soon first the child, then Isidora die in the dungeons of the Inquisition because she refuses to take over Melmoth's deal with the Devil.

The "Tale of Guzman Family" is set in 1676 in Spain. It tells the story of a richman named Guzman and the family of his sister. Since Guzman is sick, he invites them to Spain in order to leave his fortune. Firstly, her sister Ines, her husband Walberg, and their children Everheard, Julia, Ines, and Maurice and then the parents of Walberg come to Sevilla. After Guzman's death, "not a ducat... all left to the church" (Maturin 411). It is believed that the church may have extorted the will. All the efforts of the family to set their inheritance fail. They suffer from poverty, and sell the furniture of the house, above all, Everheard sells his

blood to a surgeon in order to buy some food for his family. In this story, Melmoth appears again in order to deal with Walberg, but predictably, he too refuses his offer for salvation.

“The Lover’s Tale” is set in 1660 which depicts the Mortimers. Sir Roger Mortimer, the descendant of this powerful family, has 3 grandchildren named John Sandal, Margaret and Elinor Mortimer. The story is about a love affair between Elinor and John. Their marriage plan is prevented by John’s mother because she knows that Margaret is the only one who inherits her grandfather’s estate. Thus Elinor leaves the castle, and some years later Margaret and John marry, but when she gives birth to her twins, both Margaret and the twins die. Elinor consoles John and at the same time takes care of him because he is ill. By the time John’s mother is on her death bed, she confesses the secret of her guilt about the plan she used for Elinor and John. During the wedding day, he told John that John was the son of Elinor’s mother and John’s father.

In this story, Elinor manages to resist Melmoth’s offer and visits a clergyman in order to tell the events about him. When they go together where she meets with Melmoth, both the clergyman and Melmoth know each other, and Melmoth leaves them without saying anything. The clergyman confesses her that he has been “acquainted with an Irishman of the name of Melmoth, whose various erudition, profound intellect, and immense appetency for information, [has] interested him so deeply as to lead to a perfect intimacy between them” (Maturin 498). According to this story they meet again in Holland where the Wanderer offers him to travel to Poland together. There, in Poland, they form a friendship with Dr. Dee and Albert Alasco, the adventurer. “Melmoth [is] irrevocably attached to the study of that art which is held in just abomination by all ‘who name the name of Christ’ ... Melmoth [attaches] himself to those imposters, or worse, who [promise] him the knowledge and the power of the future world- on conditions that are unutterable” (Maturin 498-99). The clergyman says that for this reason they are broken but some years later when he is about to leave Germany, he got

a message from a person who claimed to be a friend of his own. When he goes there, Melmoth is on the bed waiting for him, and saying that he is dying and describes his sin as “the great angelic sin,” and “the first mortal sin- a boundless aspiration after forbidden knowledge”(499). Melmoth also asks him not to declare the actual reason of his death, above all not to tell anybody he died, “or when or where” (499). Although the clergyman does not believe all these things, he waits for Melmoth’s death. When he gives his last breath, the clergyman puts a glass on his lips, and controls his pulse by putting his hand on his heart and waits for an hour in order to be sure. When Melmoth’s body gets cold he leaves the apartment. After Melmoth’s death, the clergyman hears rumours about Melmoth which tells that he is still alive. In fact, the stranger whom Elinor met is Melmoth. The clergyman does not believe how he can be the same person. “The Tale of The Lover’s” ends with first John’s then Elinor’s death. John expresses his gratitude for Elinor for the things she has done, and this also makes Elinor very happy.

Towards the end of the novel, Monçada tells that the skeletons of Melmoth’s other victims are preserved in the vault of the Jew Adonijah in Madrid. Monçada also tells his escape from the house of Adonijah and the reasons why he returns to Ireland. His narrative takes many days, thus Young Melmoth and Monçada arrange another meeting. It is a “dreary and stormy night... as if collecting strength for the tempest of the night”(Maturin 535). When Monçada is about to begin his narration, they suddenly hear a noise “as of a person walking in the passage”(535). Melmoth the Wanderer himself stands at the door “the same as he was in the past century- the same as he may be in centuries to come” (535) saying that his quest is completed. He summarizes his mission with the following words “ No one has ever exchanged destinies with Melmoth the Wanderer. *I have traversed the world in the search, and no one, to gain that world, would lose his own soul!*-Not Stanton in his cell- nor you, Monçada, in the prison of the Inquisition- nor Walberg, who saw his children perishing with

want- nor- another-” (Maturin 538). Then he wants to sleep. When he wakes up, he ages quickly, his hair becomes snow white, his face gets wrinkled. Melmoth tells Monçada and young Melmoth that his hour has come and orders them out of his room and tells not to enter the room whatever noise they may hear. The next morning they find his room empty, and they follow the footsteps which go to the cliffs. They see the last sign of the Wanderer “ the handkerchief which the Wanderer had worn about his neck the preceding night (542).

From the very beginning of *Melmoth the Wanderer*, the atmosphere of mystery, terror and horror surrounds the reader although Maturin does not use supernatural events in the novel except Melmoth the Wanderer and his deal with the Devil. He captures, first, the reader’s attention by the portrait of Melmoth which is hidden in the blue chamber,

John’s eyes were in a moment, and as if by magic, rivetted on a portrait that hung on the wall, and appeared, even to his untaught eye, far superior to the tribe of family pictures that are left to moulder on the walls of a family mansion. It represented a man of middle ages. There was nothing remarkable in the costume, or in the countenance, but *the eyes*, John felt, were such as one feels they wish they had never seen, and feels they can never forget. (17-18)

After the mystery of the portrait is unfolded by John’s uncle, the reader is haunted by a figure which appears in the patient’s room. John is terrified with the similarities between the portrait and the figure. Because as Freud asserts fear of the the return of the dead also creates the uncanny, “most likely our fear still implies the old belief that the dead man becomes the enemy of his survivor and seeks to carry him off to share his new life with him” (“Uncanny” 242). Thus in Maturin’s narrative, the reader is overwhelmed by means of the figure seen in the room, and faces his own innate feelings and thoughts about death and dead bodies. Then, in the course of the events, John burns the portrait hoping to hear “some fearful sounds, some unimaginable breathings of prophetic horror”(Maturin 60), but he hears nothing. On the other hand, it is strange to see that it burns “but never blazing... not illuminating”(Maturin

60). All these scenes create the feelings of terror and the uncanny in the reader since they “arouse dread and horror” (Freud ”Uncanny” 219).

In his essay “Fact and Fancy in the Gothic Novel”, George Haggerty asserts that,

...Gothic writers seemed caught between proving the reality of their fantasy and making that fantasy powerful and real. That is, they use language either referentially as an attempt to encompass the reader’s experience within the boundaries of the fictional work, or poetically as an attempt to find a vocabulary for inexpressible private reality.(381)

In this respect, in order to make his fantasy more convincing and dynamic, and to arouse the reader’s imagination, Maturin uses vivid descriptions and elaborate diction in *Melmoth the Wanderer*. That is why his narrative style in *Melmoth the Wanderer* is in some way identical with the Romantic poets of the 19th century. Thus, he values the imagination over reason and emotion over intellect and achieves to transfer emotional intensity to the reader and makes him emphasize with the character. For instance, in the “Tale of the Spaniard”, Alonzo de Monçada is forced to be a monk by Christian authorities although he severely objects to this. At last, he tries to escape from the convent with the help of the parricide who works for the Inquisition, but they are trapped in the subterranean passage beneath the convent and can not find the door which opens to the garden,

‘Our wanderings in the passage seemed to be endless. My companion turned to right, to left,—advanced, retreated, paused,—(the pause was dreadful)!—...the passage was so low that I was obliged to crawl on my hands and knees to follow him...When we had proceeded for a considerable time, (at least so it appeared to me, for minutes are hours in the *noctuary* of terror,—terror has no *diary*)... in the darkness of the passage, or rather hole, it was impossible to see ten inches before me. I had the lamp... with a careful trembling hand, but which began to burn dim in the condensed and narrow atmosphere. A gush of terror rose in my throat. Surrounded as I was by damps and dews, my whole body felt in a fever. I called again, but no voice answered.... I was all physical feeling, —all intense corporeal agony (Maturin 192-93)

As can be seen in this example, Maturin delineates a gloomy, even suffocating atmosphere of the passage. The adjectives and nouns such as endless, terror, darkness, trembling, fever, agony are used for creating a nightmarish effect and for drawing a visual picture in the reader's mind. Thus the reader internalizes the same anxiety, terror, horror and obscurity with Monçada and all these feelings finally turn into the sublime.

The 'Gothicised' landscapes are also used in the novel for the Gothic imagination and emotional intensity. For instance, in "The tale of The Indians", Immalee lives happily on a deserted island till Melmoth comes there. They fall in love with each other, but whenever Melmoth leaves her, her grief and pain is reflected by means of the landscape,

Concealment, however, was not in her thoughts. When he found her, she was leaning against a rock; the ocean was pouring its eternal murmur of waters at her feet; she had chosen the most desolate spot she could find;—there was neither flower or shrub near her;—the calcined rocks, the offspring of volcano—the restless roar of the sea, whose waves almost touched her small foot, that seemed by its heedless protrusion at once to court and neglect danger—these objects were all that surrounded her. The first time he had beheld her, she was embowered amid flowers and odours, amid all the glorious luxuries of vegetable and animal nature; ...Now she stood as if deserted even by nature...She had begun to love the rocks and the ocean, the thunder of the wave, and the sterility of the sand,—awful objects, the incessant recurrence of whose very sound seems intended to remind us of grief and of eternity. Their restless monotony of repetition, corresponds with the beatings of a heart which asks its destiny from the phenomena of nature, and feels the answer is—'Misery.' (Maturin 312)

Throughout the story, Immalee's emotional tides are very strong, but here, in the passage above her "Misery" is intensified with the description of the outer world.

Many natural occurrences such as terrible storms before any mysterious events are revealed, "dark and heavy thunder- clouds"(29), "loud and sudden squalls of wind" (61),

flashes of lightnings, dark nights, stormy ocean, misty twilight, heavy rains, thunder, and details of the landscape such as vast chasms, stony hills are also used in the novel to convey a feeling of the uncanny and for the Gothic sublime.

Although Maturin uses both darkness and light in the novel, he gives priority to the latter because “darkness is more productive of sublime ideas than light”(Burke 80). For example, after their flight Melmoth and Isidora come to a ruined castle for their wedding ceremony in the darkness,

‘At that moment the moon, that had so faintly lit the chapel, sunk behind a cloud, and every thing was enveloped in darkness so profound, that Isidora did not recognize the figure of Melmoth till her hand was clasped in his, and his voice whispered, ‘He is here—ready to unite us.’ The long-protracted terrors of this bridal left her not a breath to utter a word withal, and she leaned on the arm that she felt, not in confidence, but for support. The place, the hour, the objects, all were hid in darkness. (Maturin 394)

Indeed Isidora hesitates about her decision and complete darkness intensifies her ambivalence. This results in a feeling of the sublime both in the reader and in Isidora.

In *Melmoth the Wanderer*, the events are set in a madhouse, as in “the Tale of Stanton”, in a convent, and dungeons, and subterranean passages, as in “the Tale of the Spaniard”, in a deserted island, as in “the Tale of Indians” in order to give a Gothic effect. By means of these different types of settings, both the feelings of the uncanny, terror, horror, mystery and suspense pervade the atmosphere and the feeling of the sublime is created in the reader.

Maturin strengthens his narrative with famous poems, quotations, and couplets. He uses them at the beginning of almost every chapter. In this sense, Henry Fielding, in *Joseph Andrews*, declares that “an author generally divides a book, as it does a butcher to joint his meat, for such assistance is of great help to both the reader and the carver” (62). Thus, in a

way, in *Melmoth the Wanderer* Maturin prepares his chapters for the consumption of his reader beforehand. For example, in the first chapter, he quotes from Shakespeare's *Henry VI*,

Alive again? Then show me where he is;

I'll give a thousand pounds to look upon him.

SHAKESPEARE (qtd. in Maturin 5)

As in this example, from the very beginning of the novel Maturin excites the reader's curiosity. He also concludes the last chapter (Chapter XXXIX) as follows,

And in he came with eyes of flame

The fiend to fetch the dead.

SOUTHEY'S *Old Woman of Berkeley*(qtd.in Maturin 540)

Here, by doing this, in a way, he foretells the end of the Wanderer.

As noted earlier in the Introduction, paradox is an integral part of Gothic novels. It contains both entertaining and terrifying aspects. Although "its primary characteristic is a pleasing, theatrical display of cleverness" (Dawson 623), it is "designed to evoke horror in a reader" (Dawson 625). In this sense, in *Melmoth the Wanderer*, Maturin startles the reader by using paradoxical issues. In "the Tale of Indians", for example, Immalee describes her love for Melmoth saying that " Formerly I wept for pleasure—but there is a pain sweeter than pleasure, that I never felt till I beheld *him*. Oh! who would not think, to have the joy of tears?"(Maturin 288) and "you have taught me the joy of grief; before I saw you I only smiled, but since I saw you, I weep, and my tears are delicious"(Maturin 309). In a similar vein, Melmoth thinks that "passion must always be united with suffering" (Maturin 367) and,

To love... is to live in a world of the heart's own creation- all whose forms and colours are as brilliant as they are deceptive and unreal. To those who love there is neither day or night, summer or winter, society or solitude. They have but two eras in their delicious but visionary existence,—and those are thus marked in the heart's calendar—*presence—absence*. These are the substitutes for all the distinctions of

nature and society....To love is to live in an existence of perpetual contradictions.” (Maturin 363-64)

In another case, Isidora tells the very moment she loses her baby as follows “ It moaned all night—towards morning its moans grew fainter, and I was glad—at last they ceased, and I was very—happy!’ (Maturin 531).

As in the examples above, although Isidora and Melmoth have an unacceptable, intense love affair which gives them grief, despair and unhappiness, they are strongly tied to each other. In a way the love they feel is a delicious pain for them. As for Isidora’s mourning for the baby is, again, a mixture of grief and happiness. At first sight, all these emotions or notions, like love, misery, despair, happiness, grief seem to be opposites, indeed they are all inextricably intertwined with each other, because “terror is very fond of associations” (Maturin 61). Thus, by means of paradoxical situations, Maturin succeeds in evoking the sublime in the reader.

In order to make his narrative interesting and mysterious Maturin uses the ancient, mutilated, obliterated and fragmentary manuscript in *Melmoth the Wanderer*. It can be considered as a sign or prophesy from the earlier times which triggers the reader’s curiosity and works as the frame of the story. For instance young Melmoth realizes that until he reads the last pages of the manuscript, he is not able to learn where Stanton and Melmoth meet for the last time. Because the chapter ends in asterisks, “ * * * * ”, for revealing that part of the manuscript can not be deciphered which heightens the reader’s curiosity.

Music is used as a Gothic device in two ways in *Melmoth the Wanderer*. Firstly, it is used as “the language of recollection” for Isidora (Maturin 352). On the island, Melmoth shows and tells her that the outer world is “a world of suffering, guilt, and care” (Maturin 285) and she can not bring happiness to this world. Thus she learns to suffer and express her grief through the language of music and when she returns to Madrid through music she is reminded of her days on the island and says “ ‘the only language I have learned in this

new world worth speaking, is the language of music. I caught some imperfect sounds from birds in my first world, but in my second world they taught me music; and the misery they have taught me, hardly makes a balance against that new and delicious language' ” (Maturin 350-51). In a way she has nostalgia and music becomes “ the language of recollection” for her. Secondly, music is used whenever Melmoth approaches his intended victims, and paradoxically they hear “a delicious music” which in some way lures or hypnotizes them,

‘I have heard,’ said one of the company, ‘that a delicious music precedes the approach of this person when his destined victim,—the being whom he is permitted to tempt or to torture,—is about to appear or to approach him. I have heard a strange tale of such music being heard; and—Holy Mary be our guide! did you ever hear such sounds?’ (Maturin 327).

Maturin also makes use of letters and dreams as Gothic devices in order to tell the tales of those who meet Melmoth. For example the letter between Monçada and his brother Juan keep the reader in suspense and make them wonder about the end of his flight from the convent. On the other hand, the letters between Donna Clara and Franco Di Aliaga are used to increase the tempo and to add mystery and further suspense to the novel. The reader learns from their letters the truth about their daughter Isidora who was lost when she was a child on her voyage to India. In some way they can be considered as memoirs in order to enlighten or clarify the events in the way Ann Radcliff uses “explained supernatural”.

Dreams, like that of Young Melmoth’s, make the reader confused if these dreams are real or not. After Young Melmoth burns the portrait, he goes to sleep,

The wind was high that night, and as the creaking door swung on its hinges, every noise seemed like the sound of a hand struggling with the lock, or of a foot pausing on the threshold. But (for Melmoth never could decide) was it in a dream or not, that he saw the figure of his ancestor appear at the door?—hesitatingly as he saw him at first on the night of his uncle's death,—saw him enter the room, approach his bed, and heard him whisper, ‘You have burned me, then; but those are flames I can

survive.–I am alive,–I am beside you.’ Melmoth started, sprung from his bed,–it was broad day-light. He looked round,–there was no human being in the room but himself. He felt a slight pain in the wrist of his right arm. He looked at it, it was black and blue, as from the recent gripe of a strong hand. (Maturin 60)

His state makes the novel more exciting and more enigmatic. Because it presents the uncertainty, and ambiguity about the figure whether it is animate or inanimate and creates the feeling of the uncanny in the the reader (Freud “Uncanny” 227). “The Wanderer’s Dream”, on the other hand, is about Melmoth, and it is “the visions of his last earthly slumber”(Maturin 538). In his dream he falls from the cliffs where he sees all his victims, Stanton, Walberg, Elinor Mortimer, Isidora and Monçada. Through this dream Maturin informs his reader of the inevitable fate of the Wanderer just as the fate of all other mythical figures.

As for the characters of the novel, Melmoth is the villain. As a supernatural Wanderer, he is described as “the strange and solemn accents of the only human voice that had respired mortal air beyond the period of mortal life” (Maturin 536). Since he is the tempter, Melmoth is identified with the Devil. He has “blazing eyes in a mortal face” (Maturin 227) and they are like “the fires of the volcano” (Maturin 352). He uses his burning eyes when he tempts Immalee (later to be Isidora), and says “ I rivetted your eye–I transfixed your slender frame as with a flash of lightning–you fell fainting and withered under my burning glance”(Maturin 343). Melmoth knows his guilt,

That if my crimes have exceeded those of mortality, so will my punishment. I have been on earth a terror, but not an evil to its inhabitants. None can participate in my destiny but with his own consent–*none have consented*–none can be involved in its tremendous penalties, but by participation. I alone must sustain the penalty. If I have put forth my hand, and eaten of the fruit of the interdicted tree, am I not driven from the presence of God and the region of

paradise, and sent to wander amid worlds of barrenness and curse for ever and ever? (Maturin 537).

Knowing that there is no salvation for him, he condemns himself “Hate me – curse me! ... ‘hate me, for I hate you- I hate all the things that live - all things that are dead – I am myself hated and hateful!’ ” (Maturin 318). Although Melmoth admits that he is a sinful tempter, his inexpressible secret is never explicitly unfolded in the novel. Adonijah, for example, explains Melmoth’s aim as “that which my lips dare not utter” (Maturin 269). In another occasion when Monçada tells John Melmoth about the secret of the Wanderer, the reader is informed that it is “incommunicable ”(Maturin 264). This way the reader’s curiosity is kept alive.

Melmoth travels from one location to another for escaping from the curse, but there is an uncertainty about his nationality . Once he tells Stanton that “I am independent of time and place” (Maturin 44). In Stanton’s tale he is “the Englishman”, in “The Tale of Indians” he is introduced as “a native of Ireland” (Maturin 326). Thus this ambiguity creates mystery about the Wanderer.

Melmoth’s recognition of his evil doing and his self realization may be related with the love affair with Immalee, “ ‘Perhaps this extraordinary being, with regard to whom the laws of mortality and the feelings of nature seemed to be alike suspended, felt a kind of sad and wild repose from the destiny that immitigably pursued him, in the society of Immalee ’ ” (Maturin 298). Although he loves Immalee, for the sake of his salvation he still tries to make a deal with her when she is in the Inquisition.

As a supernatural Wanderer, Melmoth never gives up his seduction throughout the novel. In this sense he is doubled since “there is the constant recurrence of the same thing- the repetition of the same features or character-traits or vicissitudes, of the same crimes ...through several consecutive” [tales] (Freud “Uncanny” 234). Although he knows that his efforts will fail, he renews himself in every tale, like wearing a new body and untiringly he speaks his offer of the bargain to everyone he meets.

Immalee or Isidora, who represents the good human nature is described as the heroine of the novel since she is persecuted by Melmoth. She is a pure, “innocent and lovely being” (Maturin 285) and lives alone on an island in the Indian Ocean till Melmoth comes and corrupts her innocence, and teaches her “the joy of grief” (Maturin 309). This change is seen also in the description of the island. After the Wanderer’s arrival, “the isle of enchantment” is transformed into “the accursed island” (Maturin 275) and then it becomes “the haunted island” (Maturin 311).

Also the love between Isidora and Melmoth mutually changes their personalities. On the one hand, Isidora strongly attaches herself to Melmoth and loses her freedom. But she still respects him saying that “You have taught me to think, to feel, and to weep” (Maturin 319) and adds “you were the first human being I ever saw who could teach me language, and who taught me feeling” (374). On the other hand, Melmoth unexpectedly falls in love with her and this makes him ambivalent about his aim for his salvation. In a sense, this is his real awakening. Although Melmoth is depicted as a supernatural being, his love for Isidora affirms that there is still some human aspect left in him.

There are also minor characters such as Elionor, Monçada, Stanton, Donna Clara, Aliaga, the Jew Adonijah, the parricide, the Walberg family who assist the furthering of the plot. Young Melmoth, for example, is in some way resembles the Wanderer. After his uncle’s death, he has an irresistible desire to read the manuscript. In a way, the Wanderer’s curiosity for the forbidden knowledge is incarnated in Young Melmoth. Elinor is described as sensitive and mature, and is a submissive woman. She is “educated in all the strictness of her Independent family” (Maturin 449). She never resists the conditions which make her unhappy and desperate. Although she was left by John, Elinor forgives and takes care of him when John was ill. Alonzo de Monçada is another minor character who is a member of a noble

family and whose secret about the family is revealed for forcing him to become a monk. He is tortured by the Inquisition.

Maturin, as a Protestant clergyman, is against Catholicism. He criticizes especially the Catholic Church, the Inquisition, and its monasteries for exploiting Christianity by using their power. He reflects his views on religion in the “Tale of the Spaniard” and in the “ Tale of Indians”. In Alonzo de Monçada’s tale, for instance, he suffers at the hands of the Spanish Catholic Church, and he says : “ In Catholic countries, Sir, religion is the national drama; the priests are the principal performers, the populace the audience; and whether the piece concludes with a ‘Don Giovanni’ plunging in flames, or the beatification of a saint, the applause and the enjoyment is the same” (Maturin 165). He criticises The Church and its excessive authorities and powers over oppressed people. For example The Walberg family is left destitute after Guzman’s death because the Catholic Ines is married to the Protestant Walberg, “ The chance of a heretic stranger, against the interests of churchmen in Spain, may be calculated by the most shallow capacity”(Maturin 413-14). This is the main reason why the church hides the new will and leaves the Walberg family in poverty.

In the same context Maturin expresses his negative regards about the Inquisition when he describes the night of the fire,

Far, far, above us, the flames burst out in volumes, in solid masses of fire, spiring up to the burning heavens. The towers of the Inquisition shrunk into cinders—that tremendous monument of the power, and crime, and gloom of the human mind, was wasting like a scroll in the fire. (Maturin 241)

This can be accounted as a severe criticism about the three attributes of the Inquisition:

“power, crime, and gloom”.

In “the Tale of the Indians” Melmoth tells Immalee that “ there is but one point in which they all agree—that of making their religion a torment;—the religion of some prompting them to torture themselves, and the religion of some prompting them to torture others”

(Maturin 290). Melmoth emphasizes here that religion can be deceptive and destructive for human beings if it exploits others with its excesses.

Maturin also criticizes European imperialism in the “ Tale of Indians”. While Melmoth and Isidora look at the European vessels on the ocean, he thinks that,

[e]very one bore its freight of woe and crime. There came on the European vessels full of the passions and crimes of another world,—of its sateless cupidity, remorseless cruelty, its intelligence, all awake and ministrant in the cause of its evil passions...He saw them approach to traffic for 'gold, and silver, and the souls of men;'—to grasp, with breathless rapacity, the gems and precious produce of those luxuriant climates, and deny the inhabitants the rice that supported their inoffensive existence;—to discharge the load of their crimes, their lust and their avarice, and after ravaging the land, and plundering the natives, depart, leaving behind them famine, despair, and execration; and bearing with them back to Europe, blasted constitutions, inflamed passions, ulcerated hearts, and consciences that could not endure the extinction of a light in their sleeping apartment. (Maturin 300)

What the Europeans, “ulcerated hearts”, bring to the natives is almost destruction since they exploit the souls and the lands of the natives. They are greedy and filled with excessive passions and crimes. In a sense, Melmoth himself is a missionary who tempts Immalee and destroys her purity since he teaches her “to think, to feel, and to weep” (Maturin 319).

In *Melmoth the Wanderer* Maturin uses all the Gothic devices except the supernatural to give rise to the emotions of fear, terror and horror, and the Gothic sublime, in other words, of the uncanny to make his reader satisfy his desire for curiosity for delightful shivers and at the same time to develop an awareness of problems concerning such institutions as religion in his society. Hence, this novel, too, may be considered as a means of psychosocial therapy for its readers.

CONCLUSION

Throughout history the term “Gothic” changed its meaning. “Goth” as a term is associated with the uncivilized, barbarous northern tribes, the Goths, who invaded the Roman Empire, and founded their kingdoms in France and Italy. However, in the 18th century the term “Gothic” lost all its negative connotations, such as “barbarous” and “superstition” and gained a positive meaning, especially in literature and architecture .

In the 18th century, in “The Age of Reason” , people began to reappraise the existing beliefs, customs, traditions, and doctrines in relation to religion, law and society. It was a kind of challenge for tyrannical traditions and ignorance, and also a new era for learning particularly in the sciences. On the other hand, the uneasiness between the aristocracy and the newly wealthy middle class led people to desperation to such an extent that they could barely envisage their future life. Thus, all these changes dragged man to a world of the unknown, the insecure, and the uncertain, and created fear both in his life and in his mind. In this environment the Gothic fiction came into existence and the novelists of the age chose the genre for expressing their personal views in relation to problems of the public and made the reader experience all these uncertainties passively, from their safe stands. From these perspectives, Gothic fiction may be seen as a means of reaction and escapism for the readers.

The Gothic novel which was defined as a combination of the ancient and the modern was inaugurated by Horace Walpole’s *The Castle of Otranto* in 1764. It was the most popular kind of fiction in England between 1764 and 1820. If the characteristics of the Gothic novel are taken into consideration, it becomes apparent that its power relies on its devices and its atmosphere. Having a prevailing atmosphere of fear, terror, horror and the sublime, i.e. the

uncanny the Gothic novel arouses the reader's imagination, and also satisfies his dream for mystery. Thus in the 18th- century, the aim of the Gothic novel was to entertain its readers rather than make them deal with the wearisome problems of the ordinary world. Gothic novelists were obliged to organize the plot in accordance with the readers's anticipation, that is, the good triumphing over the evil.

Walpole, as the father of the Gothic novel, created a phantasy world which helped the reader escape from the problems of his everyday life. By means of "Gothic trappings" in *The Castle of Otranto*, Walpole created the chivalry of the Middle Ages. In so doing he created an exotic, unreal, and remote setting, and a ghastly and frightening atmosphere and revived and exalted some medieval attributes, such as chivalry, and loyalty as an ideal with the help of supernatural characters and events, fictitious adventures. Hence, the word "Gothic" which was previously had a pejorative meaning came to be recognized as a positive term.

After the genre was inaugurated by Walpole, he gave inspiration to many subsequent novelists. Thus every novelist who followed him made his / her contribution to the genre: the historical Gothic novel by Sophia Lee's *The Recess* (1783-85), the "Oriental Gothic" by William Beckford's *Vathek, an Arabian Tale* (1786), the "Gothic Romance" by Ann Radcliffe's *The Mysterious of Udolpho*, and the "Horror Gothic" by Matthew Gregory Lewis's *The Monk*(1796) were some of the most prominent novelists and works of this century. Since the world of emotions was the prime object of Gothic novelists, they received much criticism for being sensational and emotional.

The Gothic novel began to decline at the beginning of the 19th- century. By means of some short stories, the genre turned into clichés, but, on the other hand, there were three privileged novelists who made significant contributions to the Gothic genre and gave inspiration to the 20th century novelists. Mary Shelley's *Frankenstein* (1818), *the Scientific Gothic*, gave inspiration to *Science Fiction* which was established by H.G.Wells in the 20th

century. *The Vampyre* (1819) by John Polidori and *Dracula* (1897) by Bram Stoker introduced *Vampire Fiction* which then appeared in books and films.

In the same century *Melmoth the Wanderer* (1820), by Charles Robert Maturin, was considered to be the last great example of Gothic fiction. Maturin's narrative structure, one story within the next, his sweeping details, such as psychological suffering, vivid descriptions, and his criticism of the principles and institutions of society, such as religion gave a new impetus to the genre. Thus he inspired and influenced many subsequent writers such as Edgar Allan Poe, R.L. Stevenson, Henry Fielding and Oscar Wilde.

In the 19th-century, Gothic novels were psychological rather than supernatural, terror becomes secondary to horror and novelists valued imagination over mind. Gothic novelists aroused fear and horror in the reader by exploring the mysterious side of the human personality, thus, both mentally and physically, they make the readers internalize the same feelings with the characters. They used also the landscape for evoking the feelings of terror and horror, the uncanny and the sublime.

Since Gothic genre is associated with feelings and tended to exaggerate emotional responses, the concepts of fear, terror, horror, the sublime and the uncanny work as important devices. Fear is a very strong and annoying emotion and is described as the poisonous product of the mind. Terror is a feeling of dread which activates the imagination, and evokes the sublime in the reader, but in horror the imagination is inactive because it is the mixture of terror and aversion. As for the sublime, it is the most powerful emotion that the mind feels. According to Burke, obscurity, vastness, infinity, light, darkness are sources of the sublime, but terror is the most essential element. Since there are similarities between the main interests of the Gothic and those of psychoanalysis, from the perspective of the human psyche, the Gothic may be interpreted through psychoanalysis and critics are able to explore deeper meanings which are hidden in the texts by using psychoanalytical approaches.

Namely, they are intertwined with each other. Within this context, Sigmund Freud's essay *The Uncanny* (1919) is of particular importance to Gothic novels. Till the term "uncanny" was used by Freud, the weird, eerie and supernatural atmosphere of Gothic fiction was delineated by means of the terms fear, terror and horror. In his essay, Freud defines the uncanny as something dreadful and frightening and explains how the familiar which is not usually considered as frightening can trigger a feeling of uncanniness in human mind. Since the uncanny experiences find their origins in repressed infantile feelings, repression becomes an important agent for the uncanny. Repetition, the primitive drive of the unconscious, is the other structure for the uncanny. Finally, Freud concludes that the uncanny is the revelation of what is concealed or hidden.

To this extent, in the 18th -century Gothic novels, the sublime was intensified by means of Gothic architecture , Gothicised landscapes and supernatural occurrences, but in the 19th century, since the novels were psychological, the sublime was visionary. Because psychological pain was used to activate the reader's senses. This pain was rather a delightful dread since it had highly intense and powerful effects on the reader's imagination, senses, and subconscious. Thus concerning its own devices, such as its psychological, and complex aspects that surround the readers, the Gothic novel is regarded as a paradoxical genre which is primarily established in the desire to entertain as well as to terrify its readers. It conjoins two extreme sensations, 'fear' and 'desire of being quivered with utmost delight'. In so doing the Gothic writer enables the reader to recognize his own emotions in this exaggerated, imaginative and emotional world.

Briefly, throughout the 18th and 19th centuries the Gothic novel remained a popular genre in its different forms. It had long-lasting appeal to its readers as a means of psychosocial therapy. Although the Gothic novel was classified as high, low or paradoxical,

the readers always found mystery, suspense and excitement in its idiosyncratic nature. Because “fear is the other side of the coin called pleasure” (Krishnamurti 55).

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ÖZET

[Paçacı,H.Tüzün]. [İngiliz Gotik edebiyatında *Tekinsizlik* kavramı: Horace Walpole'un *The Castle of Otranto*, Charles Robert Maturin'in *Melmoth the Wanderer* adlı romanları], [Yüksek Lisans Tezi], Ankara, [2011].

Bu tez çalışmasının esas amacı ,18 ve 19. Yüzyıllarda Gotik romanın nasıl geliştiğini, değiştiğini göstermek ve tekinsizlik kavramının nasıl kullanıldığını türün başlangıcı olarak Horace Walpole'un *The Castle of Otranto*(1764), psikolojik Gotik olarak da Charles Robert Maturin'in *Melmoth the Wanderer* (1820) adlı eserlerini metin analizi yöntemi ile Sigmund Freud'un *Tekinsizlik* makalesi ışığında incelemek ve Gotik romanın aynı zamanda psikoterapi aracı olmak gibi bir işlevinin olduğunu göstermektir.

Okuyucuyu saran psikolojik ve karmaşık öğeler göz önüne alındığında, Gotik roman öncelikli olarak okuyucusunu eğlendirme arzusunun yanı sıra, korkutmak üzerine de kurulu çelişkili bir türdür. Bu anlamda oxymoroniktir; doğaüstü şartlarda 'korku' ve 'büyük bir zevkle ürpermek' gibi iki aşırı duyguyu birleştirmek bu türün belirgin özelliklerinden biridir. Bu noktada Gotik romancılar için can alıcı şey okuyucunun hayal gücünü özgür bırakmak, ve onu egzotik, gizemli ve bilinmeyen dünyalara doğru yönlendirmektir.

The Castle of Otranto'da Walpole bir fantezi dünyası yaratarak okuyucusunu hem eğlendirmek, hem de aynı zamanda toplumun sorunlarını gözlemlemesini sağlamıştır. *Melmoth the Wanderer*'da Maturin insan doğasını inceleyerek insan psikolojisini yansıtmış, hem de toplumun ilkelerini ve kurumlarını eleştirmiştir. Böylece bu iki eser boyunca, Walpole ve Maturin okuyucunun keyifli bir dehşet arzusuna olan merakını tatmin etmişler ve aynı zamanda da psikososyal bir terapi olarak da toplumu gözlemlemesini sağlamıştır. Diğer yandan, bu iki eser korku, terör, dehşet, tekinsizlik ve yücelik duyguları açısından okuyucunun zihinlerine hitap ettikleri için de dikkate değerdir.

Anahtar Kelimeler:

1. Gotik
2. Tekinsizlik
3. Korku
4. Dehşet
5. Yücelik

ABSTRACT

[Paçcı, H.Tüzün]. [The concept of “The Uncanny” in British Gothic literature: Horace Walpole’s *The Castle of Otranto*, Charles Robert Maturin’s *Melmoth the Wanderer*], [Master Thesis], Ankara, [2011].

The main goal of this thesis is to examine how the Gothic novel has been developed and transformed in the 18th and 19th centuries and how the concept of the uncanny is used through a textual analysis of Horace Walpole’s *The Castle of Otranto* (1764), as the origin of the genre, and Charles Robert Maturin’s *Melmoth the Wanderer* (1820), as a psychological Gothic; in the light of Sigmund Freud’s essay *The Uncanny* (1919) as well as showing the function of the Gothic novel as a means of psychosocial therapy.

Concerning its own devices, such as its psychological, and complex aspects that surrounds the readers, Gothic novel is regarded as a paradoxical genre which is primarily established in the desire to entertain as well as to terrify its readers. In this respect, it can be perceived as oxymoronic; conjoining two extreme sensations ‘fear’ and ‘desire of being quivered with utmost delight’. At that point, the crucial thing for Gothic novelists is to set the reader’s imagination free, and to divert it towards the exotic, mysterious, and unknowable worlds.

In *The Castle of Otranto*, by creating a phantasy world, Walpole both entertains his reader and at the same time makes him observe the problems of the society. In *Melmoth the Wanderer*, Maturin reflects human psychology by examining man’s nature and also criticizes the principles and institutions of society. Thus, throughout these works, Walpole and Maturin make the reader satisfy his desire for curiosity for delightful dread and at the same time enable him view his society as a means of psychosocial therapy. On the other hand, it is also conspicuous that both works appeal to the mind of the reader in terms of feelings of fear, terror, horror, the uncanny and the sublime.

Key Words:

1. Gothic
2. The uncanny
3. Fear
4. Horror
5. The sublime

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE

H. Tüzün Paçcı tarafından hazırlanan "The Concept of The Uncanny in British Gothic Literature: Horace Walpole's *The Castle of Otranto*, Charles Robert Maturin's *Melmoth the Wanderer*" başlıklı bu çalışma, 14.01.2011 tarihinde yapılan savunma sınavı sonucunda oy çokluğu ile başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim dalında Yüksek Lisans tezi olarak kabul edilmiştir.



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INTRODUCTION

Throughout history, man has always had an irresistible curiosity for the mysterious, enchanted, numinous, uncanny and supernatural things and worlds. This comes from the desire for fascination, wonderment, and alluring shivers of excitement. When he is thus engaged, his logic goes awry and a new phantasy world opens for him. In this sense among other literary genres, Gothic fiction may be considered as the most creative and imaginative genre which satisfies this appetite for the reader and while doing this it also works as a means of psychosocial therapy by creating enough distance for the reader to see and understand his personal and social problems. With this hypothesis in mind, this thesis will aim at showing how the Gothic novel has been developed and transformed in the 18th and 19th centuries and how the concept of the uncanny is used through the textual analyses of Horace Walpole's *The Castle of Otranto* (1764), as the origin of the genre and Charles Robert Maturin's *Melmoth the Wanderer* (1820), as an example of the psychological Gothic novel.

Gothic fiction which was inaugurated by Horace Walpole's *The Castle of Otranto*: "a Gothic story" in 1764 received a considerable attention as an example of a new style of writing and as an innovation, because of its medieval plot and setting framed with mystery, fantasy, and supernatural devices and it came to be considered as the first Gothic novel. As a newly emerging genre, the Gothic novel was recognized as a low literary product by the critical establishment since most of the Gothic novels were associated with the supernatural, the fantastic, and irrational elements. Nonetheless, they captivated and influenced both the lower classes and the educated classes, and appealed to their emotions. Because it was a novelty in the climate of the 18th-century rationalism and neoclassicism. "The emergence of Gothic in the eighteenth century", as Kilgour asserts, "has been read as the rebellion of

imagination against the tyranny of reason”(3). As a result, it had a continuing popularity among readers which in turn led to a degree of literary recognition.

In the works of writers, writing at different times the same term may be used to mean different things and the word “Gothic” is an example to this . In its historical context, the term “Gothic”conveys the idea of “ [the] barbarous, like the Gothic tribes of the Middle Ages- which is what the Renaissance meant by the word; [the] medieval, with all the associations of castles, knights in armour, and chivalry; and the supernatural, with the associations of the fearful and the unknown and the mysterious” (Hennessy 7). James P. Carson, too, defines the word Gothic as “a pejorative term, synonymous with “barbarous,” typically used as an epithet to modify “ignorance” or “superstition” (qtd. in Richetti 259).

In the 18th century, on the other hand, the term “Gothic”, for Botting, for example, which was once known as barbarous, and “used derogatively about art, architecture and writing that failed to conform to the standarts of neoclassical taste”, came to be received as a positive describer or indicator of medieval culture (qtd. in Punter “Companion” 3). This positive change, as Punter argues, took place in the field of literature and architecture. Although Gothic was “the old fashioned,” “the barbaric,” “the archaic,” “the pagan,” many writers,

began to make out a case for the importance of these Gothic qualities and to claim, specifically, that the fruits of primitivism and barbarism possessed a fire, a vigour, a sense of grandeur which was sorely needed in English culture. Furthermore, they began to argue that there were whole areas of English cultural history which were being ignored, and that the way to breathe life into the culture was by re-establishing relations with this forgotten ‘Gothic’ past. (Punter “Companion” 5-6).

Since the past received more importance than the present in the Gothic tradition, it influenced the reader’s historical knowledge because as Ellis argues, it may be considered “as the source and repository of some of the unique, valuable and essential elements in English

culture and politics”(24). By depicting the past, namely the Middle Ages, the Gothic works draw the attention of the readers to “ the dark ages’ of superstition and church domination” and also to “the days of chivalry and the Crusades” and invites them to reconsider and reevaluate those times (Varma 12).

The past was also used to identify the present day. It helped to mirror the characteristics and values of the 18th century, reconstructing “ the past as the inverted, mirror image of the present, its darkness [allowing] the reason and virtue of the present a brighter reflection” (Punter “Companion” 5). While helping readers to recognize their present in terms of history by creating a fantasy world, Gothic novels also help the readers escape from the problems of their everyday lives. Therefore, historically, the political and social conditions of the 18th century nourished the Gothic novel. By the time of the Industrial Revolution in 1780, Britain was transformed and many changes occurred in agriculture, technology, transport, and mining, and it had life - changing effects on cultural and social conditions and ordinary people began to gain a higher standard of living. By 1789, under the effect of the French Revolution, nationalism, and the notions of liberty, equality, and fraternity pervaded Europe as well as Britain.

In the spiritual context of the age, with the growth of rationalism there was a decline of the church. As Marilyn Gaull asserts there was “a sudden dislocation, challenge to, or loss of faith in theological interpretation of nature before there was a scientific one to replace it”(qtd.in Stevens, 19). Thus a strong inclination to question religious beliefs of all kinds could be observed. As a result of all these developments, in social, political and spiritual life in Britain, people began to question “the nature of power, law, society, family and sexuality” and faith, and thus found themselves in a state of uncertainty (Botting 5). This state of uncertainty seems to have found its voice in the Gothic novel, in literature since the main philosophy behind the Gothic fiction is to question and review the accepted orders and beliefs.

The Gothic writers, rather than using contemporary settings, intentionally set the events especially in medieval or feudal times associated with barbarity, fear, and superstition, and in exotic lands in order to distance the location from the world of the readers, thus enable them to forget their present day problems,

The settings were to effect the notion of “can’t happen here”, thus camouflaging the display of genuine 18th century ideas and ethics. The subversiveness of the Gothic Novel lies exactly in this cloaking of their issues, inviting the readers to indulge in their prejudices about foreign, especially Catholic, countries, and then stealthily introducing contemporary British issues. (Just 26)

Thus the Gothic writers helped their readers to review their knowledge of the history as well as helping them to distance themselves from the contemporary problems while entertaining them.

In the 18th century there was a growing interest in Gothic architecture and it became a trend among the wealthy aristocrats. By means of foreign examples taken from other countries, “mock abbeys, castles, and hunting lodges (all suitably ‘ruined) became increasingly widespread” in Britain (Stevens 13). William Kent who was an artist, architect, and a landscape designer even exaggerated his inspiration for proposing to plant “ dead trees” for “ghoulish effect” (Stevens 13). William Beckford’s Fonthill Abbey and Walpole’s residence Strawberry Hill which was designed in Gothic style, were some of the prominent examples of Gothic architecture.

The appearance and beauty of Gothic buildings have an immense power since they arouse the imagination of the reader. For example, “a Gothic cathedral”, as Hugh Blair asserts, “ raises ideas of grandeur in our minds, by its size, its height, its awful obscurity, its strength, its antiquity, and its durability” (qtd.in Botting 39). By the same token, Coleridge shares his experience in his *General Character of the Gothic Literature and Art* as follows,

When I enter a Greek church, my eye is charmed, and my mind elated; I feel exalted proud that I am a man. But the Gothic art is sublime. On entering a cathedral, I am filled with devotion and with awe; I am lost to the actualities that surround me, and my whole being expands into the infinite; earth and air, nature and art, all swell up into eternity, and the only sensible impression left is ‘that I am nothing !’ (71)

Gothic architecture arouses the senses and inspires awe, fear and terror. In this sense, the Gothic novelists tried to achieve the same thing in their works, and used Gothic architecture as their setting.

The setting is one of the important characteristics of the Gothic novel. The main purpose of the setting is to create suspense and evoke fear and terror. These sensations could be aroused by using Gothic architecture. Since Gothic architecture “ touched the imagination with impressiveness and solemnity” (Varma 17), it was widely used in Gothic novels for investing “ ‘Gothic gloom’ and sublimity” (Hennesy 8) .

The early Gothic novels usually take place in ancient settings, such as a castle, “the prototypical habitation” (Holland, Sherman 281), an abbey, a monastery, depicted as partly locked up, deserted, ruined, or haunted, a prison, a graveyard, a dungeon or a subterranean vault with labyrinthine passages to create a gloomy atmosphere. These types of settings are more conducive for transforming the sense of awe, terror, horror, and mystery, and they are also used as a source of the sublime in the reader.

The use of ‘Gothicised’ landscape which emotionally arouses the reader is another significant feature in the Gothic novel. Certain landscapes, such as the grandeur of high mountains, terrible thunderstorms, lightnings, abysses, deep chasms, thick forests, vast seas create a visual picture in the reader’s mind as “[s]ights and sounds of great magnitude fill the mind with wonder and amazement” (MacAndrew 40). Botting points out that, in the

visionary image of mountains, the descriptions of nature evoke extremely severe and intense feelings in the reader,

The pleasure arose from the range of intense and uplifting emotions that mountainous scenery evoked in the viewer. Wonder, awe, horror and joy were the emotions believed to expand or elevate the soul and the imagination with a sense of power and infinity. Mountains were the foremost objects of the natural sublime.

(38)

Therefore, both particular types of landscape and architecture play an indispensable role in the Gothic imagination since they produce a sort of sinister, rather threatening emotion, that is to say, a feeling of terror which would turn into the sublime.

The use of the supernatural is another important trait in Gothic novels since it is closely related to the arousing of fear, terror, horror, the sublime and the uncanny. The story is evoked through the partially explained or unexplained supernatural occurrences. Of course, the supernatural unexplained gets more attention from the readers since it arouses his / her imagination and thus makes the narrative more interesting and challenging. Themes of uncertainty, family curses, madness, or mysterious events such as breathing portraits, bleeding images, eerie sounds, magic mirrors, spectral figures are commonly used in the Gothic novels. The writers of Gothic fiction used this device intensively in their works. As Varma claims,

[t]he term[Gothic] ... became a synonym for grotesque, ghastly, and violently supernatural or superhuman in fiction. Gothic romance became the romance of the supernatural, and 'Gothic' identified itself with ghastly. And thus the third meaning 'supernatural' grew out of 'gothic' as a by-product of 'barbarous' and 'medieval'

(13).

In this sense, the term "Gothic" lost its medieval connotations and came to mean the ghastly and frightening. Thus, the use of the supernatural which was nearly absent in the earlier 18th

century realistic novel became one of the interesting features of the Gothic novel and it was used to thrill, and keep its readers in suspense.

In 1919, Sigmund Freud wrote an essay called “The Uncanny” (*Das Unheimliche* in German) in which he analyses the concept of the “uncanny” in E.T.A. Hoffman’s *The Sandman* (1817), a German Gothic tale, from a psychoanalytical perspective. Till the term “uncanny” was used by Sigmund Freud, the eerie, weird, and supernatural atmosphere of Gothic fiction was described by means of the terms fear, terror and horror. According to Freud the uncanny or *unheimlich* is:

undoubtedly related to what is frightening – to what arouses dread or horror; equally certainly, too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general. Yet, we may expect that a special core of feeling is present which justifies the use of a special conceptual term. (219)

By using the term “special core”, Freud tries to detect the essence of the uncanny,

We can collect all those properties of persons, things, sense-impressions, experiences and situations which arouse in us the feeling of uncanniness, and then infer the unknown nature of the uncanny from what all these examples have in common.(220)

Then, Freud concludes that “ the uncanny is that class of the frightening which leads back to what is known of old and long familiar”(220). He explains how the familiar can become frightening and uncanny by giving the unusual meanings of *Unheimlich*, and *Heimlich*. While the word *Unheimlich* is explained as unfamiliar, unsafe, uncomfortable, strange, foreign (Freud 221), *Heimlich* means homely, friendly, familiar, intimate, comfortable and cheerful (Freud 220-225). But *Heimlich* is also defined as “what is concealed and kept out of sight” (224-225) Thus *Heimlich* becomes unfamiliar, uncomfortable, eerie and alien and eventually the word *heimlich* coincides with its opposite *unheimlich*. “More specifically, it is a peculiar commingling of the familiar and unfamiliar.

In his essay Freud resolves that “[w]hat is *heimlich* thus becomes *unheimlich*” (224) and “*unheimlich* is in some way or other a sub-species of *heimlich*” (226), and he explains that the uncanny is something which is secretly familiar and “in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (241). Thus Freud believes that the uncanny is “the name of everything that ought to have remained... secret and hidden but has come to light” (224).

Fear, one of the basic human emotions, has been studied by many scientists who have been interested in the pathology of this emotion. On the other hand, Jiddu Krishnamurti, a writer, and philosopher, handles fear as psychological rather than pathological. He defines it as a poisonous product of the mind and it is “the movement from certainty to uncertainty” (7). For Darwin it is “the most depressing of all the emotions” (95). While Edmund Burke thinks fear is the only unpleasant passion that gives a real - like physical pain to minds such as the one experienced when somebody close dies (57) because many associations occur in the mind with the word ‘death’. The thought of it and its connotations produce fear. In order to get rid of fear, the situations which lead to it have to be faced even though the mind is inclined to repress and restrain it (Krishnamurti 6). According to Walter Kendrick, an author and a literary critic, fear is “a response to some threat in the environment” (XII). In this sense, it is entirely unconscious and an autonomic reaction or response to threats.

With this understanding of the psychology of fear, it may be claimed that in the 18th century which was an age of uncertainty and insecurity people found themselves in a state of fear both in spirit and in mind which was implied in the Gothic novels written at the time. These novels made the reader experience them passively. Since “...the primary impulse of Gothic tales is the arousal of fear” they frighten the reader out of his habitual life and by conveying “admonitory, prophetic, and instructional messages... [t]hey perform a...

psychosocial therapy” (Clemens 1). In other words Gothic fiction, as a kind of “psychosocial therapy” or as a kind of passive stimulus, directs the reader into self examination and helps remove some personal and social uncertainties.

Terror which is different from fear and as acute and intense as horror is the other Gothic element. In the preface to the first edition of *The Castle of Otranto*, Walpole declares that terror is an “author’s principal engine” and it “prevents the story from ever languishing; and is so often contrasted by pity, that the mind is kept in a constant vicissitude of interesting passions” (4). The most important factor is to trigger and then to heighten the reader’s raised imagination and mind by means of his excessive emotions and sensations so as to create terror. Thus the story becomes more fascinating and interesting.

The difference between terror and horror was first highlighted by Ann Radcliffe, in her essay *On the Supernatural in Poetry* (1826),

Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them... neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one.

(http://www.litgothic.com/Texts/radcliffe_sup.pdf)

Terror is a concept which produces a pleasurable fear and arouses the feelings and imagination by means of implications, and finally evokes the sublime, but on the contrary, in horror the imagination is deactivated, and the mind and the senses are dulled.

For Devandra Varma, in *Gothic Flame* (1966), the difference between “terror” and “horror” is “the difference between awful apprehension and sickening realization: between the smell of death and stumbling against a corpse”(130). Terror is the fear of the horrifying experience that one might see since the imagination is intensely at work, but horror is completely related with the abhorrence at what has been seen.

The sublime is another conspicuous element in Gothic fiction, a concept, for Chevalier de Jaucourt, “which lifts us above ourselves and which at the same time makes us aware of our exalted state”(qtd. in Morris 314-15). There are many sources for the sublime. Edmund Burke in *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757) suggests that the most essential element of the sublime is the feeling of terror (Burke 58). There is a vigorous connection between sublimity and terror, and the sublime has only one cause, terror, and it is the most intense and so the most sublime, or “the strongest” emotion (Burke 39).

The second element which is associated with the sublime is obscurity. As Burke argues “ to make any thing very terrible obscurity seems in general to be necessary” (54). In this sense, darkness, for example, is used for evoking dread or danger, and for conducing to the sense of the sublime. Light is also requisite for the sublime, but it has to be very strong in order to affect the senses, such as the sun light, or lightning (Burke 80). Darkness, is more effective than light since it creates obscurity in mind.

Vastness,“ greatness of dimension” such as depth, length, and height, is also essential for the feelings of the sublime (Burke 72). As Burke asserts, depth creates more powerful effects than height and length is the impotent one among them. Standing on a very steep cliff or chasm, for example, has a sharp and disturbing or rather an uncanny effect than watching an object of similar height (Burke 72). In a similar vein, “ a perpendicular has more force in forming the sublime, than an inclined plane; and the effects of a rugged and broken surface seem stronger than where it is smooth and polished” (Burke 72).

Infinity is another factor which is related with the sublime. It “ has a tendency to fill the mind with that sort of delightful horror, which is the most genuine effect, and truest test of the sublime” (Burke 73). When the senses are triggered by a series of stimuli, their effects on the mind remain intact till the intensity of all the stimuli disappears. What is important here is the

act of repetition and it is this that gives the idea of infinity which in turn creates “a delightful horror”. In order to activate the reader’s senses, psychological pain can also be used as a source of delight, in other words “not pleasure but a sort of delightful horror” (Burke 136), because pain has stronger effects on the senses and imagination rather than pleasure (Burke 39). In this case, “the pain is not carried to violence,” or the terror is not tended to bring devastation to the person (Burke 136). In a similar vein, Anna Latitia Aikin in *The Pleasure Derived from Objects of Terror* suggests,

Where the agency of invisible beings is introduced, of ‘forms unseen, and mightier far than we,’ our imagination, darting forth, explores with rapture the new world which is laid open to its view, and rejoices in the expansion of its powers. Passion and fancy cooperating elevate the soul to its highest pitch: and the pain of terror is lost in amazement. (26)

To this extent, the reader gets more pleasure if the story is pumped with supernatural issues and rich enough for weird and unexpected objects. With growing perplexity and bewilderment, the reader is dragged into an imaginative world, and finally his “pain of terror is lost in amazement”(Aikin 26). Thus Gothic genre may be considered as a paradoxical genre.

In Gothic fiction the feeling of uncanny denotes itself by means of its language, imagery and its devices. They create ambiguity, rather uncertainty and activate fear which is already present in the reader’s mind. Thus, “with its theory of an underlying reality, psychoanalysis helps give the gothic a new ‘profundity’ by seeing it as the revelation of the private life of either the individual or his culture that had been buried as habit, the conscious will, and forces of individual and social repression” (Kilgour 220). Later, Gothic novels came to be analysed in favour of specific approaches, Lacanian, Jungian, Jonesian, and Kleinian, and regarded as interpretive analyses.

The power of Gothic novel relies on the devices of three groups of stock characters, the villain, the Gothic heroine or the damsell in distress, and the hero, conventional settings, atmosphere and the elements of the supernatural which are sometimes defined as “Gothic trappings” (Hume 282), “the staples of the Gothic” (Botting14), “ Gothic machinery” or “claptrap” (MacAndrew 4).

Since vice is conveyed for a suggested meaning in Gothic novels, the villain gets more importance than the others, and becomes the main character. He is depicted as “the most complex, interesting, and awe-inspiring” character (Punter, “Terror”, 9). Varma argues that,

[w]hile the passive agent of terror is the castle, the active agent of terror is the Gothic villain. He was born as adjunct to the ruinous castle, and his nature is dictated by his origin. His function is to frighten the heroines, to pursue them through the vaults and labyrinths of the castle, to harass them at every turn. (19)

The villain, who is portrayed as the oppressor of his innocent victims and has aberrant lusts and passions, represents the epitome of evil. In fact, this issue may be considered as the result of the 18th century revival of Elizabethan drama. In the last quarter of the 18th century, many Elizabethan plays, especially revenge tragedies, and tragedies of blood became popular again. The revenge motif and bloody scenes and, of course, the villain of these plays are said to be taken as a model by Gothic writers (McIntyre 646-51; Varma 29).

The villain exhibits several characteristic traits: first of all, he has an evil nature. Yet he is an ambiguous, and a distorted character, containing both good and evil in himself,

The villain exhibits several characteristic traits: first of all, he has an evil nature. Yet he is an ambiguous, and a distorted character, containing both good and evil in himself: Just because the Gothic villain is “sublimely”wicked, the terror he arouses fills the reader with “pleasurable astonishment” and causes him to feel with the villain. Consequently, the reader cannot condemn him entirely. ... [H]aving imaginatively inhabited the tortured mind of the evil character, they see the potential for such evil in all minds, and experiencing compassion for it through an

understanding of its psychological causes, they can no longer look on good and evil as absolute or as forces outside the human psyche. (MacAndrew 44)

Furthermore, the villain is rebellious, and rejects the values and moral codes of society, that is why he is often characterized as unrepentant. A gloomy spirit is another dark quality he has, because he is always haunted by some secret crime or sin.

The Gothic heroine, or damsell in distress, who is portrayed as a beautiful, innocent, helpless, shy, angelic young woman is another staple character. She is described as submissive, distressed, and as “the image of sublimated sexual fantasy” (Howells 11). She is separated from her family, confined in a castle, monastery, or mansion and threatened or imprisoned by the villain who wants to marry her in order to seize control of her fortune. Sometimes she is a daughter or ward of a cruel and powerful man. As Holland and Sherman state in “Gothic Possibilities”, “for heroines ... the basic role is resistance. In the fictional as in the real world of the eighteenth and nineteenth centuries, a young woman had to resist objectionable marriages, seduction, jealousy, and rape...”(286). Therefore the Gothic heroine tries to free herself from the patriarchal dominance of the male: fathers over daughters, husbands over wives, guardians over wards. Her fear which grips the story controls the novel, and shows the heroine as terrified, fainting, sobbing and screaming with fear.

On the other hand, the Gothic hero is portrayed as a sensitive, and weak character who saves the heroine from the villain’s oppression and struggles to overcome him. The hero also may have a secret concerning his identity which is revealed at the end of the novel. The hero’s or the heroine’s secrets about their families and pasts help save them from the villain’s detriment, and thus order in their world is restored .

The purpose of the Gothic is not only to portray characters but also to make the reader feel the same anxiety and ambiguity through identification with the feelings of the characters (I.Watt 165). In a similar vein, MacAndrew states that,

Characters must not be too perfect, however. To hold the reader's sympathy virtue must be mixed with something of helplessness or imperfection, with an excessive sensibility, or a simplicity bordering on weakness. (40)

Thus the reader may empathize with the feelings of the characters, and (s)he virtually internalizes the terror and delight along with the characters which finally evoke the sublime in the reader.

Apart from the main characters, there are also minor characters in the Gothic novel. Walpole highlights this point in the preface to the first edition of *The Castle of Otranto*,

Some persons may perhaps think the characters of the domestic too little serious for the general cast of the story; but besides their opposition to the principal personages, the art of the author is very observable in his conduct of the subalterns. They discover many passages essential to the story, which could not well be brought to light but by their *naïveté* and simplicity. (4)

Therefore, minor characters have an important role in the novel.

Plot is another device that needs attention. In Gothic novels the presentation of a complicated plot is mostly narrated by a first-person narrator. Sometimes the story is told by multiple narrators through multiple tales, or a series of mutilated, discoloured, or obliterated secret manuscripts. As Kilgour asserts,

At times the gothic seems hardly a unified narrative at all, but a series of framed conventions, static moments of extreme emotions – displayed by characters or in the landscape, and reproduced in the reader -which are tenuously strung together in order to be temporised both through and into narrative, but which do not form a coherent and continuous whole. (4-5)

By means of these plot devices, the story becomes more cryptic and gripping.

The use of metonymy, a subset of metaphor, is also an important feature in Gothic novels. One word or phrase is used as a substitute for something else, such as rain is used for expressing deep sorrow. Lightening and thunder, howling laughter, clanking chains, approaching footsteps, hearing weird sounds, moans, or sighs, howling wind, lights seen in

deserted rooms, trapped hero or heroines are some examples which transfer sinister meanings to the reader and evoke suspense, mystery, which finally turn into the sublime.

After the Gothic novel was successfully introduced and recognized by *The Castle of Otranto* (1764), Horace Walpole was imitated by several of his contemporaries. Clara Reeve was the first to imitate Walpole's *The Castle of Otranto*. She published *The Champion of Virtue*, later known as *The Old English Baron* (1777), a Gothic story. The use of the supernatural, rather than the medieval setting, is the most conspicuous feature that attracts "the average reader" in these early Gothic novels (Varma 13). That is why "imitators and followers of Walpole gradually accentuated the spectral side of the genre, and the original medieval tone and setting of the romances faded away in, for example Matthew Gregory Lewis's *The Monk* (1796) and William Godwin's *Caleb Williams* (1794). But the name 'Gothic' remained stamped indelibly upon the type even when the original occasion for its use had vanished" (Varma 13).

Although Reeve uses the supernatural devices of Walpole for making the narrative more interesting, contrasting to *The Castle of Otranto* and she does not draw the whole attention to ghosts in *The Old English Baron* (Punter "Terror" 47; Just 9). According to Punter, *The Old English Baron* "differ[s] in intention and tone" from *The Castle of Otranto* ("Terror" 48), since Gothic fiction is seen as an aristocratic genre and Reeve disobeys this rule by reflecting the life of the 18th century middle class in her novel (48). Punter further argues that although Walpole attempted to blend romance and modern novel form as a newly emergent genre, it was Reeve who almost realized it, but she lacked the necessary narrative technique, "to treat ghosts in a matter-of fact way... even to make them 'appear' on the page (Punter "Terror" 49). Both *The Castle of Otranto* and *The Old English Baron* are 'framed' narratives"

(Punter “Terror” 49) because both Walpole and Reeve submit their texts in the guise of old manuscripts. This is the most common device Gothic novelists used to keep their real identity secret.

The Recess, or A Tale of Other Times (1783-5) by Sophia Lee is another Gothic novel. It is epistolary in form, and dwells on the themes of mystery, suspense, imprisonment and madness which are the essential features of the genre. However, as claimed by Punter, it is not a Gothic, but rather a historical novel, and is highly noticeable as “innovative” and subsequent novelists were inclined to use this genre in the Gothic fiction (“Terror” 51-52). Because the first Gothic novels, in 1770s and 1780s, did not only deal with history for sensational effects, but also, they seem “to have been a mode of history, a way of perceiving an obscure past and interpreting it... What they all had in common was a drive to come to terms with the barbaric, with those realms excluded from the Augustan synthesis” (Punter “Terror” 52).

William Beckford introduced the “Oriental Gothic” in *Vathek, an Arabian Tale* in 1786. It was first published without citing Beckford’s name, claiming to be translated from Arabic since it depicts an oriental setting and characters, and culture. Beckford’s estate Fonthill Abbey, like Walpole’s Strawberry Hill, gave him the inspiration for *Vathek* (Botting 59; Stevens 13), “[w]ith its grotesque company of dwarfs, giants, genii, eunuchs, mutes and afrits, *Vathek* marks the apogee of Gothic Orientalism” (Roberts 170).

By Ann Radcliffe the Gothic novel reached its peak. She combined the Gothic Romance with the novel of sensibility. Her *The Mysteries of Udolpho* (1794) is accepted as the climax of the Gothic Romance because of the fact that it reveals the Hero and Heroine’s marriage in the end (Just 10). “Radcliffe was”, for Professor Robert Miles, “the first to invest the new subgenre of terror fiction with the feel of the classic... and as such *Otranto* was transformed from originator to precursor” (qtd. in Spooner and McEvoy 10-11).

Indeed, Radcliffe plays a leading role in the female Gothic. As Rictor Norton asserts “if Horace Walpole is the father of the Gothic novel, Ann Radcliffe was certainly its mother”(40). She earned £500 from the *Udolpho*, and £600 from *The Italian* (1797), and this proves first, “how popular gothic writing was in its 1790s prime” (Stevens 30), and secondly, the importance of the female Gothic novelists in the 18th century.

Radcliffe is gifted with an ability for character creation. Her characters are stereotyped and lack individuality. Her female characters are considered as ‘travelling characters’ since they travel from one place to an other, even from one danger to another. In this respect female characters make Radcliffe’s novels come close to male picaresque novels (Canlı).

Radcliffe’s originality can also be found in the description of landscape. She does not describe them in a clear manner, but prefers displaying them in obscurity, thus she creates suspense, mystery, and terror in her novels. Indeed, she follows Edmund Burke’s treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), an influential account of the sublime which is associated with impressive feelings stimulated by obscurity. Radcliffe is also important for her using of a form of ‘explained supernatural’ in her novels. She accounts for mysteries and supernatural phenomena by simple rational explanations. This technique becomes another distinguishing characteristic of Radcliffe’s style.

Matthew Gregory Lewis, also known as ‘Monk’ Lewis, was severely criticised by the public for his novel *The Monk* (1796), owing to the fact that “it is a dark tale of rape and murder, devoid of poetic justice, allegedly sadistic and blasphemous, and the first Gothic novel to cause a major public scandal” (Just 10). Therefore, he became the forefather of the novel of “horror”, which is a very important subgenre of Gothic fiction.

In the 19th century, Mary Shelley combined Gothic devices with scientific ideas and created a new subgenre, “the Scientific Gothic” in her *Frankenstein, or The New Prometheus*

(1818). The story is about a scientist, Victor Frankenstein, who creates a hideous monster out of old body parts, and indicates the hazardous outcomes of misused knowledge. Indeed, the book was created under the influence of Erasmus Darwin's idea of the creation of artificial life (Hennessy 19). In the 20th Century, *Frankenstein* gave inspiration to *Science Fiction* which was established by H.G.Wells who is known as the father of Science Fiction. *Frankenstein* gained success both on stage, in Shelley's own time, and in the film industry with several versions of her work in the 20th century (Sage 21). *The Vampyre* (1819) by John Polidori, and *Dracula* (1897) by an Irish author Bram Stoker introduce a new subgenre, *Vampire Fiction* which continued to appear in books and films.

Melmoth the Wanderer (1820) by Charles Robert Maturin which contains many complicated tales within each other, is "the last and clearly the greatest of the Gothic novels of this period"(Hume 286). The necromantic Melmoth sells his soul to the devil in exchange for 150 years of youth, but wanders in the 17th and 18th centuries in order to find new victims to turn over the pact and free himself. It deals with some suggestive social accounts about the 19th century England, and compares Roman Catholicism with Protestantism, criticizing the first while giving merits of the latter. According to Hume, *Frankenstein* and *Melmoth the Wanderer* are the only examples with which "the Gothic novel comes fully into its own" due to the fact that the reader's mind is involved in psychological anxiety which triggers moral ambiguity (285). It also reflects "the place of evil in the mind"(MacAndrew 7). Thus, the reader internalizes the horror along with the villain.

During the late 18th and beginning of the 19th centuries, many short stories and novels were published in serial form by "the *Scots Magazine* (1789-1803), the *Town and Country Magazine* (1769-96), the *Lady's Magazine* (1770-1837), the *Monthly Mirror* (1795-1811), the *Lady's Monthly Museum* (1798-1832)" (Varma187). "Gothicmania"(Mudge 100) got too much interest in the reading market,

Reborn in cheap serials (known as “penny dreadfuls”) and in mininovels (or “bloods”) and aided by a loophole in the 1819 Stamp Act, Gothic fiction exploded almost overnight into a dramatically new kind of “literature” for the masses... Sensational, cheap, and complete with illustrations, the pulp Gothic dominated the working-class market during the 1820s and continued to grow throughout the 1830s and 1840s. (Mudge 100)

As a consequence, Gothic fiction was recognized by popular taste, and competed successfully in the literary market. However, these “shilling shockers” (Varma 188), or “blue books” (Varma 187) never displayed any innovative attributes. On the contrary, the same quivering plot in its condensed form (even 36 pages in length), the same use of natural terrors, the kindred “love interest”, and even the title-pages which are designed only for attracting the readers’ attention continued and prepared the decline of the genre (Varma 188-89). Therefore, it may be claimed that these kinds of publications, for Montague Summers, did not make any successful contribution to the genre, except giving “a certain leisure” and “long drawn suspense” (qtd. in Varma 187).

According to Just, from 1820 onwards, novels, tales and romances were not considered as totally Gothic, but they had the Gothic spirit in their superficial components (11),

It is agreed that the Gothic Spirit lived on in works as diverse as *Wuthering Heights*, *Great Expectations*, *Moby Dick*, *Dr. Jekyll and Mr. Hyde*, or in the oeuvre of the French and US-American Realists, but there the Gothic is but an element, not the main device or issue (Just 11).

To this extent, Emily Brontë’s *Wuthering Heights* (1847), Charlotte Brontë’s *Jane Eyre* (1847), Anne Brontë’s *The Tenant of Wildfell Hall* (1848), Charles Dickens’ *The Old Curiosity Shop* (1841), *Great Expectations* (1860-61), *The Mysteries of Edwin Drood* (1870), and Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), or an American author, Herman Melville’s *Moby Dick* (1851) contain some Gothic elements, but they are not considered as totally Gothic novels since they do not have all the Gothic devices.

In the 20th century a gradual decline has begun in Gothic novel, and according to the demands of the age, and popular culture, it has been transformed into such genres as detective fiction, science fiction, ghost stories, vampire tales, historical romances, fantasy fiction, and sensational novels. It has been psychoanalysed, feminised, and postmodernized. Dennis Wheatley's *The Devil Rides Out* (1934), Daphne Du Maurier's *Rebecca* (1938), Mervyn Peake's *The Gormenghast trilogy* (1946-59), Iris Murdoch's *A Severed Head* (1964), Ira Levin's *Rosemary's Baby* (1967), James Herbert's *The Rats* (1974), Stephen King's *The Shining* (1977), Susan Hill's *The Woman in Black* (1983), Clive Baker's *The Books of Blood* series 1-6 (1984-85), Peter Ackroyd's *Hawkmoor* (1985), Toni Morrison's *Beloved* (1987), Robin Jarvis' *The Whitby Witches* (1991) Joyce Carol Oates' *Zombie* (1995), A.S. Byatt's *Little Black Book of Stories* (2003), Dan Brown's *The Da Vinci Code* (2003), Thomas Harris's *Hannibal Rising* (2006) may be considered as examples of Gothic novels written by British and American authors in the 20th and 21st centuries.

Gothic fiction is also represented by adaptations of well-known Gothic novels in the 20th century films,

Gothic elements have appeared in a vast number of films made since the cinema gained such an important place in popular culture early in the 20th century. Among the early (and continuing) successes in the burgeoning film industry were adaptations and reworkings of gothic classics: *Dracula*, *Frankenstein* and *Dr. Jekyll and Mr Hyde*". (Stevens 37)

It is important to note that, Gothic fiction is not only represented by adaptations as in early films, but later its devices have given inspiration to directors, such as Alfred Hitchcock, Roman Polanski, George Romero. Thus, the Gothic tradition continues in the cinema.

The Gothic novel which makes its appearance in the second half of the eighteenth century becomes a popular genre in the subsequent centuries. By means of its supernatural, mysterious and fantastic elements, Gothic writers arouse the reader's imagination and divert

him / her towards the exotic, mysterious, and unknowable worlds thus give rise to the feelings of fear, horror, terror and the uncanny.

CHAPTER I

THE CASTLE OF OTRANTO: A GOTHIC STORY

BY HORACE WALPOLE

Horace Walpole, the fourth Earl of Oxford, politician, playwright, novelist, collector, art historian and the youngest son of the prime minister Sir Robert Walpole, was born on September 24, 1717 in London. He was educated first at Eton (1727- 34) where he had close friendship with Thomas Gray, Richard West, and Thomas Ashton, then he attended King's College, Cambridge (Bloom 168).

In 1739 Walpole set out on a long journey, the "Grand Tour", to France and Italy, with the poet Thomas Gray till 1741. During this journey, he wrote many letters to his friends about different subjects, such as history, politics, literature, music, drama, geography. After Walpole's death all his correspondence was published and used as historical sources. When Walpole returned to England in 1741, he became a M.P, first for Callington, Cornwall, then for Castle Rising and King's Lynn (Bloom168).

In 1747 Walpole leased Strawberry Hill in Twickenham, and two years later he bought it (Lewis 46-47). As already mentioned, in the 18th and 19th centuries there was a taste for the Gothic, especially in architecture, and in landscape. "After his Grand Tour, Walpole... in the company of the romantic scholar Richard Bentley, made a Gothic tour of the cathedrals, castles, and abbeys of south-east England which overruled any classical aspirations for his new house" (Batey 1). Thus Walpole as a collector and an art lover decided to improve Strawberry Hill as a Gothic edifice. His friend, Thomas Gray, made a suggestion to him,

Take such a man [who can draw the least in the world] with you to Durham Cathedral, and let him copy one division of any ornament you think will have any

effect, from the high altar, suppose, or the nine altars, or what you please. If nothing suits you, chuse in Dart's Canterbury, or Dugdale's Warwickshire. (Lewis 47-48)

As a result, in September 1749 Walpole began some alterations in Strawberry Hill. The exterior and interior parts of the building were copied from different kinds of famous buildings, such as the Canterbury Cathedral, Westminster Abbey, York Minster, Henry VII Chapel (Watt 15; Lewis 48). At last Walpole's "little Gothic castle" (Walpole qtd. in Guillery and Snodin 113) was built. As Guillery and Snodin argue, "Walpole's stylistic intentions were explicitly Gothic" (114) and he "was clearly charmed by his curious and irregular house, which he saw as resembling a fort in 1747, and a castle in 1749" (113). Walpole "remodelled the house in 1753-54, inserting a new staircase and adding a two-storey block to the North for the Great Parlour and Library" (Guillery, Snodin 102-03) and all the other alterations continued till 1777. Thus Strawberry Hill "inspired the Gothic revival in English domestic architecture" (Roberts 248).

As a collector, Walpole decorated the interior with antiquities and art curiosities, but not all carried any artistic value. In this respect Eastlake declares that,

... [Walpole] haunted the auction rooms, and picked up a vast quantity of objects that were destined by-and-by to crowd his villa at Twickenham. Nothing to which the faintest semblance of a legend [was] attached was too insignificant for his notice. Queen Mary's comb, King William's spur, the pipe which Van Tromp smoked in his last naval engagement, or the scarlet hat of Cardinal Wolsey, possessed for him an extraordinary interest. (43)

In effect, Walpole admitted that the interior decoration of Strawberry Hill was "an assemblage of curious Trifles" (qtd. in J.Watt 15) but it was built "to please [his] own taste, and in some degree to realise [his] own visions" (qtd. in J.Watt 18).

Strawberry Hill was very popular in Walpole's lifetime, so much so that Walpole published rules for seeing it, and wrote *A Description of the Villa of Horace Walpole* (1774) as a guidebook. According to these rules, from May 1 to October 1, every day only four

visitors were allowed to see his ‘little Gothic castle’ and each had to pay a guinea for the housekeeper (Lewis 48-49). Due to this sudden burst of visitors , “ Walpole had to build himself a cottage across the road to ensure his privacy at opening times”(Batey 1).

In 1757 Walpole established a printing press at Strawberry Hill, and published “small editions of his works for circulation among his friends. He used it also for reprinting scarce books and for the publication of a few modern works”(Honour 7), such as Thomas Gray’s *Pindaric odes*(1757) (Bloom 168).

Since Walpole did not play an active role in the political arena and remained “ a behind-the-scenes activist who wrote extensive notes and journals in the role of an observer and spectator of contemporary politics” (J. Watt 23), he retired from Parliament in 1768. In 1791 he became the fourth Earl of Oxford after the death of his nephew. On March 2, 1797 in his 80th year, he died at his home in London.

Throughout his life, Walpole wrote many books; *Catalogue of Royal and Noble Authors of England* (1758), *Fugitive Pieces in Verse and Prose* (1758), *Anecdotes of Painting in England* (1762-71), *The Life of Edward Lord Herbert of Cherbury* (1764), *The Mysterious Mother* (1768), a tragedy, *Historic Doubts on the Life and Reign of Richard III* (1768), *Hieroglyphic Tales* (1785).

Undoubtedly, among these books, *The Castle of Otranto: “a Gothic Story”*(1764) has given Walpole a memorable success. In Walpole’s time “it went through twenty-one editions very quickly and was translated into French and German and more recently into Russian and now has something like 150 editions”(Batey 3).

As Walpole himself declares in his first preface, there is a strong connection between Strawberry Hill and *The Castle of Otranto*,

The scene is 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. (5-6)

Indeed, Strawberry Hill gives inspiration to Walpole for writing *The Castle of Otranto*. After the second edition, in one of his letters to the Rev. William Cole, Walpole talks about what let him write this romance,

I waked one morning in the beginning of last June, from a dream, of which, all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story), and that on uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down, and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands, and I grew fond of it – add that I was very glad to think of anything, rather than politics.(qtd. in Ellis 29)

In this sense Elizabeth MacAndrew asserts that “all Gothic tales are to some extent dreams. Real dreams being themselves manifestations of mental material, their figures and settings are a natural choice for fictional explorations of the mind” (186), but she concludes that *The Castle of Otranto*, like the other Gothic works, “ is not a transcription of the dream itself ” and that “no piece of fiction is a simple transcription of unconscious thought processes” but rather is “a need for self expression”(187). Thus Walpole used his actual dream in order to transfer his themes, such as usurpation, bribery, the incest, women’s position in a patriarchal society.

The first edition of *The Castle of Otranto* was published on December 24, 1764, claimed to be a translation by “William Marshall, Gent. from Original Italian of Onuphrio Muralto, Canon of the church of St. Nicholas at Otranto,” written at the time of the Crusades, between 1095 and 1243, and printed in the year 1529 in Naples (Walpole 3). It was the second edition, in 1765, after the triumph of the first edition that Walpole admitted his pseudonymity. After the first publication of *The Castle of Otranto*, *The Monthly Review* commented that Marshall’s translation could be taken as an entertainment among “the absurdities of Gothic

fiction” (qtd. in Ellis 28). But shortly after the second edition, the same journal claimed that the novel was an example of “a false taste in a cultivated period of learning”, and Walpole was blamed, as an “advocate”, for “the barbarous superstitions of Gothic devilism!” (qtd. in Ellis 28). Walpole also received both positive and negative criticisms by *The Critical Review*. According to this journal, Marshall was “the ingenious translator of the *very curious* performance”, regarding the use of supernatural as a “modern fabrick” in the novel (qtd. in Ellis 28), but it made a final judgement, saying that “whether he speaks seriously or ironically, we neither know or care. The publication of any work, at this time, in England composed of such rotten materials, is a phenomenon we cannot account for” (qtd. in J. Watt 29).

As Walpole himself defined, and also announced in the preface to the second edition of *The Castle of Otranto* (1764), it is “the novelty of the attempt”(7) which “blend[s] the two kinds of romance, the ancient and the modern”(7), that is to say, “a new species of romance” (12). Further, he explained,

In the former all was imagination and improbability: in the latter, nature is always intended to be, and sometimes has been, copied with success. Invention has not been wanting; but the great resources of fancy have been dammed up, by a strict adherence to common life. But if in the latter species Nature has cramped imagination, she did but take her revenge, having been totally excluded from old romances. The actions, sentiments, conversations, of the heroes and heroines of ancient days were as natural as the machines employed to put them in motion. (7)

What Walpole tried to achieve in this hybrid and new form was to value imagination and feelings over reason.

By giving the subtitle “a Gothic story”, Walpole unwittingly uses a crucial term in prose fiction. His attempt is seen “as one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination” (Hume 282).

In fact, it values and emphasizes the individual feelings, emotions and imagination over rationality. Thus this new fusion that combines the ancient and modern romances create “more interesting situations” (Walpole 7) and set readers’ fancy and imagination free. Walpole further declares that he desires to have his characters “think, speak and act, as it might be supposed mere men and women would do in extraordinary positions” (8). He also states,

if the new route he has struck out shall have paved a road for men of brighter talents, he shall own with pleasure and modesty, that he was sensible the plan was capable of receiving greater embellishments than his imagination or conduct of the passions could bestow upon it. (8)

Since Walpole was the first one who inaugurated the genre, he felt free to establish the rules, and he highlighted his originality as follows, “I was at liberty to lay down what rules I thought fit for the conduct of it(12), but in his narrative Walpole admitted that Shakespeare “was the model [he] copied” (8) and “the rules of the drama, are almost observed throughout the conduct of the piece”(4). In this respect Just suggests that,

Walpole re-introduced the simplistic story-lines of the Romances, used the device of rapid scene changes he found in Elizabethan drama, together with Shakespeare’s technique of contrasting the main plot with sub-plots and the protagonist with minor figures, and finally added the supernatural as means to surprise the readers, as main tool against narrative heaviosity.(32- 33)

In this perspective, it may be assumed that Walpole was influenced by Shakespeare in his writing. Walpole, in *The Castle of Otranto*, uses five chapters like five acts of an Elizabethan tragedy and also uses an intricate plot which is solved at the end of the story.

Walpole also comments that “there is no bombast, no similies, flowers, digressions, or unnecessary descriptions. Everything tends directly to the catastrophe. Never is the reader’s attention relaxed”(4). In accordance with this point of view, *The Castle of Otranto* begins with a pervading sense of suspense, anxiety and above all uncertainty. In his first preface

Walpole expresses that *The Castle of Otranto* could be taken “as a matter of entertainment”(5) and in his *Letters* he touches upon the same point by saying “ if I have amused you, by retracing with any fidelity to the manners of ancient days, I am content, and give you leave to think me as idle as you please” (qtd. in Ellis 29).

The Castle of Otranto is set in Italy, in a haunted castle, during the period of the crusades, between the years 1095 and 1243. By means of this “strategy of displacement”, “readers can distance themselves from their immediate social world, with its particular biases and constraints” (Clemens 31).

The Castle of Otranto opens with the mysterious death of Conrad, the son of Manfred, Prince of Otranto, on the eve of his marriage to Isabella, the daughter of the marquis of Vicenza. He is crushed by a gigantic helmet which is described as “ an hundred times more large than any casque ever made for a human being, and shaded with a proportionable quantity of black feathers”(17). When Theodore, a young peasant, claims that the helmet is “exactly like that on the figure in black marble of Alfanso the Good, one of their former princes, in the church of St. Nicholas”(Walpole 18), Manfred loses his control and blames Theodore as a sorcerer. Although it is observed that the helmet is too heavy to move, Theodore is imprisoned by Manfred under the helmet itself, but then he flees with the aid of Matilda, Manfred’s daughter.

Manfred has arranged this marriage in order to require a male heir since Conrad is the only son, but his tragic death makes Manfred change his plans. Thus he decides to divorce his wife, Hippolita, and marry Isabella. The reason is hidden in an ancient 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 15-16). Indeed, Manfred’s grandfather Ricardo had poisoned Alfonso the Good, the last legitimate prince of Otranto, in the Holy Land, making him and his descendants the new prince by a fictitious will. Thus after

Conrad's death, Manfred is terrified that the prophecy will come true and wants to marry Isabella as soon as possible for a male heir. When Conrad announces his will to Isabella, the helmet moves "backwards and forwards in a tempestuous manner" (Walpole 23), a portrait of Ricardo, Manfred's grandfather, sighs, "quit[s] its panel, and descend[s] on the floor with a grave and melancholy air"(Walpole 24) and goes into another room in the castle. Isabella rejects him and tries to escape to the church of St. Nicholas through the subterranean vaults of the castle with the assistance of Theodore. Isabella succeeds in getting away and arrives at the church but Theodore is recaptured by Manfred and sentenced to death. In the course of the events Father Jerome is called for Theodore to confess his sins, but he discovers that Theodore is his long-lost son and wants Manfred to forgive him. Manfred accepts this request provided that Jerome persuades Isabella to return to the castle, but Isabella suddenly disappears and nobody knows where she is. Theodore also flees from the castle with the help of Matilda, confessing his loyalty to her. In the mean time, Frederic, the marquis of Vicenza, with a group of knights arrive at the castle. Upon their arrival, "the plumage on the miraculous casque [is]shaken in concert with the sounding of the brazen trumpet"(Walpole 57), and "nodded thrice, as if bowed by some invisible wearer"(56). A hundred knights carry an enormous sword, but suddenly it falls from their hands on the ground opposite the helmet and remains immovable (Walpole 63). Back in the forest, Theodore and Isabella meet coincidentally and when he tries to protect her, Frederic is wounded by Theodore in a sword fight since he mistakes Frederic and his knights for Manfred's men. As a result of this combat, it is understood that Frederic is Isabella's father. They all return to the castle in order to heal Frederic's wounds. There in the castle, Manfred learns that Frederic has fallen in love with Matilda, and he wishes to benefit from this new situation and proposes a double marriage, Frederic with Matilda, Manfred with Isabella. Frederic accepts. Soon "three drops of blood [fall] from the nose of Alfonso's statue" (Walpole 93). In the course of the events,

the apparition of the holy hermit of the wood of Joppa appears before Frederic in a hermit's cowl with "the fleshless jaws and empty sockets of a skeleton" (Walpole 102) and commands him to forget Matilda. On the other hand, Manfred suspects that Isabella and Theodore are in love with each other and he mistakenly stabs his daughter Matilda, believing her to be Isabella in the church. At the end of the story, the castle is shaken by thunder and it is revealed by the giant Alfonso that Jerome and Theodore are the true heirs of Otranto, "Behold in Theodore, the true heir of Alfonso" (Walpole 108). Manfred gives up the throne to Theodore. The new prince, Theodore marries Isabella although he still loves Matilda. Manfred and Hippolita withdraw to neighbouring convents for the rest of their lives. Thus, legitimacy is brought back again.

In *The Castle of Otranto* Walpole uses supernaturalism as a pervading theme. He claims, in the first preface of *The Castle of Otranto*, that "miracles, visions, necromancy, dreams, and other preternatural events, are exploded now even from romances" (4). Thus from the very beginning of the novel, Walpole arouses the reader's curiosity by supernatural occurrences both for reflecting a medieval atmosphere and the superstitions of the feudal times, and most importantly, for evoking the feelings of terror, horror and also the uncanny which Freud used in the 19th century. In his essay "The 'Uncanny'", or *Das Unheimliche* in German, Freud interprets that the 'uncanny' is "related to what is frightening-what arouses dread and horror" (219). Indeed "the ideas of pain, sickness, and death", for Burke, "fill the mind with strong emotions of horror" (38). In the first chapter, young Conrad was found under "an enormous helmet" (Walpole 17). In this scene in which Manfred "fixed his eyes on what he wished in vain to believe a vision" (Walpole 17) is a kind of mysterious and weird phenomenon and it is the first sign of the supernatural in the novel and disturbs the reader since a world of the unknown and of uncertainty is transferred to him. As Burke

asserts, “to make any thing terrible, obscurity seems in general to be necessary”(58). Thus Conrad’s mysterious death totally creates the feelings of terror and the uncanny in the reader.

According to Freud, past emotions are the cause of present problems. Such emotions can be disgraceful, painful or frightening, and thus are rejected and repressed (Schwarz 88-89).

In his essay “The Unconscious”, Freud discusses that,

the essence of the process of repression lies, not putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from becoming conscious. When this happens ...[it is in a state of being] ‘unconscious’, and [it is possible to] produce good evidence to show that even when it is unconscious it can produce effects, even including some which finally reach consciousness .” (166).

In this context in the novel, after Conrad’s death, Manfred remembers the ancient prophecy, and he is molested by the power of his own unconscious. The terror he feels is a reflection of the guilt in Manfred’s soul for the wrong his grandfather had done to Alfonso the Good.

Manfred is more contemplative than mourning for the death of Conrad. His repression is in some way related with what Freud defines as “the double”,

...we have characters who are to be considered identical because they look alike. This relation is accentuated by mental process leaping from one of these characters to another..., so that the one possesses knowledge, feelings and experience in common with the other.... In other words, there is a doubling, dividing and interchanging of the self. And finally there is the constant recurrence of the same thing-the repetition of the same features or character-traits or vicissitudes, of the same crimes,... through several consecutive generations.(“Uncanny” 234)

To this extent, the repetition also contains the uncanny. Freud asserts that the uncanny is actually nothing new or strange, but rather something that was long familiar to the psyche. It was estranged from it through being repressed. In a way, the double can be identified with the return of the repressed. Since Manfred’s sole aim is to preserve the illegitimate aristocratic line which was established by his grandfather, Ricardo, he shows no grief for the

young Conrad and immediately after Conrad's death he plans to marry Isabella in order to have a male heir and to preserve his line. After the proposal, Manfred tells Isabella that he hopes "in a few years to have reason to rejoice at the death of Conrad" (Walpole 22). In a way, since they are alike in desiring omnipotence so as to continue their usurpation of the throne Manfred shares the same sins with his ancestors. Briefly, this repetition of the same sin adds uncanniness to the story.

Other supernatural devices in *The Castle of Otranto*, such as the sighing portrait, the giant leg, waving plumes, or the bleeding statue, a skeletal monk of Joppa, like the helmet in the first scene, are also associated with Manfred. All these carry a feeling of the uncanny and uncertainty, and frighten the reader because the reader is confused whether they are animate or inanimate. Because "[o]ne of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an automaton" (Freud "Uncanny" 227).

The third chapter presents another supernatural event. After Frederic's and his knights' arrival bearing an enormous sword from the Holy Land, Frederic reads what is written on the sword,

Wheer'er a casque that suits this sword is found,
 With perils is thy daughter compass'd round:
 Alfonso's blood alone can save the maid,
 And quiet a long-restless prince's shade. (Walpole 79)

These lines unfold an ancient prophecy, and startle the reader. In the course of the events it is understood that the endangered daughter is Isabella, and Frederic is her father. Finally, in the fifth chapter, by means of the apparition of Alfonso the Good the excitement reaches its climax,

A clap of thunder at that instant shook the castle to its foundation; the earth
 rocked, and the clank of more than mortal armour was heard behind. Frederic and

Jerome thought the last day was at hand. The latter, forcing Theodore along with them, rushed into the court. The moment Theodore appeared, the walls of the castle behind Manfred were thrown down with a mighty force, and the form of Alfonso, dilated to an immense magnitude, appeared in the centre of the ruins. Behold in Theodore, the true heir of Alfonso! Said the vision: and having pronounced those words, accompanied by a clap of thunder, it ascended solemnly towards heaven, where the clouds parting asunder, the form of Saint Nicholas was seen; and receiving Alfonso's shade, they were soon wrapt from mortal eyes in a blaze of glory. (Walpole 108)

Thus the mystery behind the ancient prophecy is revealed by the supernatural appearance of Alfonso the Good. Manfred confesses the secret behind the prophecy and admits that his grandfather usurped the throne of Otranto by poisoning Alfonso. This also displays a feeling of the uncanny because "everything is 'unheimlich' that ought to have remained secret and hidden but has come to light" (Freud "Uncanny" 225). Except this last example, throughout the novel, Walpole uses supernatural events to create terror and a feeling of the uncanny. But here, by means of the apparition of Alfonso the Good Walpole not only achieves his aim, but also intentionally gives a moral lesson, or in other words, introduces poetic justice. That is to say, the rightful owner of the throne is ready to take back what has always been his from the usurper (Walpole5).

The castle is an essential element in the Gothic novel. The feeling of the uncanny and terror, in *The Castle of Otranto*, is also intensified with the Gothic settings and the atmosphere. Varma declares that "the castle has been called the true hero of the book, the hub around which all action gravitates" (57), because "if we eliminate it, the whole fabric of the romance would be bereft of its foundation and its predominant atmosphere would fade away" (Varma57). In *The Castle of Otranto*, the castle with its dark, eerie vaults, secret panels, subterranean passages, and dark towers is vividly described for transferring the atmosphere of

terror and mystery to the reader. For example, the description of the scene in which Isabella makes her escape is an uncanny picture,

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 too 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 recoiled a few paces. In a moment she thought she heard the step of some person. Her blood curled... Every suggestion that horror could inspire rushed into her mind. (Walpole 25)

This paragraph makes the reader feel how it is to be trapped in the secret passage of Otranto like Isabella. When her lamp is extinguished by “a sudden gust of wind” (Walpole 26) and leaves her in complete darkness, the reader empathizes the same anxiety, the same terror with her and experiences the same suspense.

In addition to creating a Gothic atmosphere by means of setting, Walpole strengthens his narrative also by his diction. For example in the paragraph above, the words intricate, cloister, anxiety, darkness, terror, dreaded, horror, wrathful, shuddered, pursue are intentionally used both for Gothic effects and for arousing the reader’s imagination. Likewise, on another occasion, Walpole writes “ [Manfred] seized the cold hand of Isabella, who was half-dead with fright and horror”(23). As in this example, Walpole once more succeeds in transferring the feeling of excitement and suspense to the reader, and almost makes him feel as cold as Isabella in this claustrophobic atmosphere.

Walpole also makes use of sound effects to create a Gothic atmosphere and a feeling of the uncanny. Thunder, deep and hollow groans, whistling winds, creaking doors, and sighs may be counted among the sound effects he uses. For example, while Isabella is running away after Manfred proposes to her “the plumes of the fatal helmet” moves “backwards and forwards in a tempestuous manner, and [is] accompanied with a hollow and rustling sound”(23). In another example, when Matilda and Bianca are discussing about Isabella’s flight and the threats of Manfred to Hippolita, they suddenly hear some noise. Bianca utters in bewilderment, “Bless me! What noise is that! Saint Nicholas forgive me!” (Walpole 38) Matilda answers more calmly that “It is the wind... whistling through the battlements in the tower above” (38). Thus, *The Castle of Otranto* suggests uncanniness through sound effects.

Walpole also creates an enigmatic atmosphere in *The Castle of Otranto* by depicting natural events, such as the moon light. For example, Theodore secretly goes to the church, “Gliding softly between the aisles, and guided by an imperfect gleam of moonshine that shone faintly through the illuminated windows” (Walpole 104). In this sense “the moon is intended to awaken a nocturnal atmosphere fraught with mystery and tinged with fantasy, fear, and sadness” (Varma 59). At this point, Walpole’s narration foretells the eerie feeling in the atmosphere. Also Walpole supports the shocking climax of *The Castle of Otranto* by a thunder. As a result, all these Gothic machineries are important for heightening the curiosity, and the uncanny and they support Walpole’s narrative.

Incomplete sentences which are used for creating ambiguity and suspense are another conspicuous device used in Walpole’s narration, as in the following dialogue in the fifth act of *The Castle of Otranto*,

Tell us, fair maiden, what it is has moved thee thus. Yes, my lord, thank your greatness, said Bianca---I believe I look very pale; I shall be better when I have recovered myself.---I was going to my lady Isabella’s chamber by his highness’s order--- We do not want the circumstances, interrupted Manfred: since his

highness will have it so, proceed; but be brief.--- Lord, your highness thwarts one so! Replied Bianca---I fear my hair---I am sure I never in my life--- Well! As I was telling your greatness, I was going by his highness's order to my lady Isabella's chamber: she lies in the watchet-coloured chamber, on the right hand, one pair of stairs: so when I came to the great stairs --- I was looking on his highness's present here. (Walpole 99)

By means of incomplete sentences Walpole keeps the excitement high and alive in the novel, and also arouses the reader's imagination. This technique was extensively imitated by subsequent writers, such as Beckford, Radcliffe, Lewis, and Maturin.

As for the characters of *The Castle of Otranto*, they are all flat characters. Throughout the novel they never change or confuse the reader. According to Just, there is an interaction between the characters and they "influence each other" (37). At this point Manfred has a leading role. Stephen Sandy claims that Walpole regulates well the psychic conditions of his characters in the novel,

The novel's organizing and controlling axis is the "necessary connection" all its events have when clustered around and seen in relation to a given complex of emotions. That complex is Manfred's state of mind and becomes the consciousness of the narrative; its core, Manfred's guilt. (37-38)

Since the villain is " the active agent of terror"(Varma 71), Manfred is depicted as a heartless, cruel feudal tyrant in *The Castle of Otranto*. Punter claims that,

The figure of Manfred, laden with primal guilt, is considerably larger than *Otranto* itself: his violence, his bullying, his impatience with convention and sensibility mark him out not only as the caricature of a feudal baron, but also as the irrepressible villain who merely mocks at society, who remains unassimilable. ("Terror" 46-47)

Manfred is undeterred of his aims. Although he knows what the prophecy means, he still believes that he can overcome it. Upon Conrad's death Manfred tells Isabella, "think of no more him... he was a sickly puny child, and heaven has perhaps taken him away that I might not trust the honours of my house on so frail a foundation"(Walpole 22). He never gives up chasing Isabella, his intended daughter-in-law. Because "the death of his son is not a personal problem, but a political issue, and the rapidity with which he finds a solution betokens that the development of his neurotic attempts to be the perfect sovereign has already gone so far that he is hardly able to stop it himself" (Just 39).

On the one hand Manfred is terrified by the supernatural events told by his servants, and on the other he struggles with his conscience. For example; when Isabella comes to console Manfred after Conrad's death, one of his servants accompanies her with a torch before her. Manfred warns him saying "Take away that light, and begone"(Walpole 22). Manfred's words may be considered as an expression of his shame. That is why he tries to hide his face during his conversation with Isabella. The good in him, so to speak, struggles against his own evil. Freud describes this state as a "special agency", as 'conscience',

A special agency... which is able to stand over against the rest of the ego, which has the function of observing and criticizing the self and of exercising a censorship within the mind, and which we become aware of as our 'conscience'. ("Uncanny" 235).

Although Manfred is a mighty tyrant, at the end of the novel he admits that absolute authority belongs only to God, and says "I question not the will of God"(Walpole 100). This humble acceptance is also seen when Father Jerome and Hippolita are talking about the tragic deaths of Conrad and Matilda. Manfred says that "The Lord giveth, and the Lord taketh away: bless his holy name, and submit to his decrees"(Walpole 91). This newly assumed attitude shows that Manfred has become a different person. He has changed from the high and mighty tyrannical man who considered himself omnipotent has now become more

religious and accepted the power of God and become humbled accepting the omnipotence of almighty God. This issue is also given by Walpole beforehand, in the first preface,

I could wish [the fictitious writer of *The Castle of Otranto*] had grounded his plan on a more useful moral than this; that the sins of fathers are visited on their children to the third and fourth generation. I doubt whether in his time, any more than at present, ambition curbed its appetite of dominion from the dread of so remote a punishment.

(5)

Just summarizes Manfred's final reaction as "a complex amalgamation of religious awe, guilty conscious remorse, indignation, rage, and self-consciousness, and he is so protean because these different passions struggle for domination"(42).

Theodore who is first portrayed as a peasant, but then revealed to be the son of Father Jerome, is the Gothic hero in *The Castle of Otranto*. From the beginning till the end, his identity constantly changes. By doing this, Walpole surprises the reader and adds mystery and suspense to the novel. He is described as "noble, handsome and commanding"(Walpole 52). Walpole emphasizes his resemblance to Alfonso in the portrait, "Heavens! Bianca, said the princess softly, do I dream? or is not that youth the exact resemblance of Alfonso's Picture in the gallery?"(Walpole 52) Then, in the fourth chapter, when Isabella and Matilda confess their love for Theodore, Matilda explains to Isabella that "with the helmet on [Theodore] is the very image of that picture"(Walpole 85). Manfred is also startled by the resemblance between Alfonso's portrait and Theodore, " What, is not that Alfonso? Cried Manfred: dost thou not see him? Can it be my brain's delirium?" (Walpole 80).

Theodore, being a typical passive Gothic hero, stays inactive throughout the novel with the exception of the two scenes where he saves Isabella. First, he helps her when she runs away in the dark subterranean vaults of the castle; " I value not my life, said [Theodore]; and it will be some comfort to lose it in trying to deliver you from his tyranny" (Walpole 27). Secondly, he fights for saving her in the forest. Thus, Theodore is portrayed as the follower

of “the chivalric code” (Just 62). When he falls in love with Matilda, Theodore defends her against his father, Father Jerome, saying “can guilt dwell with innocent beauty and virtuous modesty?...Will heaven visit the innocent for the crimes of the guilty?...The fair Matilda has virtues enough” (Walpole 90-91). On the other hand, at the end of the novel, since Matilda is murdered by Manfred, “Frederic offers [Isabella] to the new prince [Theodore]”(Walpole 110). Although he still loves Matilda, he marries Isabella. This also shows his passivity.

Isabella is a typical Gothic heroine in the novel since she is an orphan and persecuted by Manfred. Her secret about her father, like Theodore's, is revealed at the end of the novel. She is described as sensitive and virtuous as Matilda. When each of them expresses her affections for Theodore, Isabella understands that Matilda loves him more deeply. Thus, “at length, the dignity of Isabella's virtue reminding her of the preference which Theodore had almost declared for her rival, made her determine to conquer her passion, and cede the beloved object to her friend” (Walpole 85-86). Since Matilda is killed by Manfred, Frederic wants Isabella to marry Theodore. That is why she is another submissive woman character in the novel. But since she loves Theodore, in a way she is rewarded by being united with her beloved.

Hippolita who is portrayed as an obedient wife who is also a pious woman. Whenever she is distressed, she goes to the convent. In a way, her worshipping works as a healing power for her. Hippolita neither has friends to share her problems with nor an understanding husband. Thus the only consolation she can ask for is from God. She shows how helpless women are in the 18th century society. She says “It is not ours to make election for ourselves; heaven, our fathers, and our husbands, must decide for us”(Walpole 88). This quotation briefly highlights women's role in the 18th century. Hippolita not only accepts to divorce but also tries to persuade Matilda to give Frederic her hand (Walpole 88). Both Hippolita and

Matilda represent the submissive, passive women characters of the novel. They are the mirror images of the male - dominated patriarchal society.

Matilda is described as beautiful, mature and sensitive. After Conrad's death she devotes all her energies to the caring of her parents, and appears to be an adoring daughter. When they lose Conrad, Matilda goes to Manfred's chamber in order to console him, but Manfred expells her saying "Begone! I do not want a daughter"(Walpole 21). Although he is not an affectionate father, but is cruel to Matilda, and he does not love her as he loved Conrad, Matilda still respects him. At one point she tells Bianca "[h]is heart was ever a stranger to me—but he is my father, and I must not complain... I can support his harshness to me with patience"(Walpole 38). Matilda is very merciful eventhough she is stabbed by her father. She forgives him. Matilda is also an obedient person, like her mother Hippolita. She accepts her father's planned marriage between Frederic and herself, although she strongly loves Theodore. Yielding to her father's authority she assures Hippolita "[o]h! Doubt not my obedience, my dreadful obedience to him [Manfred] and to you!" (Walpole 88).

Frederic, the marquis of Vicenza, is introduced in the novel as a man of lust, dignity and bravery. He comes to the castle to save his daughter, Isabella, but he forgets his animosity to Manfred since he falls in love with Matilda and he has "little hope of dispossessing [Manfred] by force; and flattering himself that no issue might succeed from the union of his daughter with the tyrant, he looked upon his own succession to the principality as facilitated by wedding Matilda" (Walpole 92). But when he sees the apparition of Joppa in the woods telling him "To forget Matilda!" (Walpole 102) Frederic again changes his behaviour, and gives up the double marriage which was offered by Manfred. Thus, he is portrayed as a wavering character in the novel.

Father Jerome, or the Count of Falconara, plays a signifant role as a protector and a mentor. He protects both his long-lost son Theodore, and Isabella from the rage of Manfred.

Father Jerome's contribution to the novel is immense. A noteworthy fact is that he symbolizes the good, and the good is in some way always rewarded. On the other hand, Manfred displays an evil character through his ambition, manipulation, and cruelty in the novel. Thus, Walpole contrasts them and highlights that evil is always punished sooner or later.

As for the minor characters, like Bianca, Diego and Jaquez, they all play important roles. They are extremely superstitious. This is the most distinctive feature that draws the line between their masters and them. They are the only ones who claimed to see the giant hand and foot in the novel. As already stated in the introduction of this thesis, in the first preface of the novel, Walpole states that by means of their "naïvité and simplicity" (Walpole 4), they make the plot more mysterious, and add a feeling of the uncanny to the novel, like "the womanish terror and foibles of Bianca, in the last chapter, conduce essentially towards advancing the catastrophe" (Walpole 4).

Walpole's narrative puts emphasis on aristocracy, religion, family, and mostly on gender. He uses the past as "the repository of the truth" (Ellis 33). The themes of *The Castle of Otranto* such as "usurpation and bastardy contest, but ultimately reinforce, the system of legitimate patriarchal inheritance-known as primogeniture-which ought to ensure the proper transmission of value between generations" (Ellis 34).

Briefly, to accomplish his aim, "to blend the two kinds of romance, the ancient and the modern" (Walpole 7), Walpole's little Gothic edifice, Strawberry Hill opened a new gate in his life and his enthusiasm for old and curious collected materials also nourished him. It is conspicuous that Walpole, as a creator of the Gothic novel, appeals to the minds of his readers by means of terror, horror, and supernatural elements which in turn arouse the reader's imagination and create the feeling of the uncanny, and the sublime. Thus he both entertains his reader and at the same time enables him to view his society. In other words, Walpole lets his novel work as a means of psychosocial therapy.

CHAPTER II

MELMOTH THE WANDERER

BY

CHARLES ROBERT MATURIN

Charles Robert Maturin was born on September 25, 1782 in Dublin. He was descended from the Huguenots who were the French Protestants of the religious wars in France in the 16th century. Maturin graduated from Trinity College, Dublin in 1800 and became a curate, first in Loughrea in the west of Ireland in 1803, and then in the Anglican Church of St. Peter's from 1806 till his death. "He never advanced beyond this poorly paid position, possibly because his personal eccentricities, including his career as a dramatist and writer of Gothic tales, did not impress his superiors favorably"(Bloom 73).

Maturin published his first Gothic romance, *Fatal Revenge* or *The Family of Montario* in 1807 under the pseudonym of Dennis Jasper Murphy, but neither this novel nor his two subsequent novels, *The Wild Irish Boy* (1808) and *The Miselean Chief* (1812), gave Maturin commercial success and popularity. Nevertheless, his first work, *Fatal Revenge* attracted the attention of Walter Scott. They began a correspondence during his lifetime.

Since his father, Gabriel Jacques Maturin, Dean of St. Patrick's Cathedral in Dublin, lost his position, Maturin had to assist his family "by tutoring pupils to prepare them for university"(Bloom 73). He found a readership especially in Paris, although he was disapproved by his ecclesiastical superiors in Dublin and also continued his authorship. Encouraged by Scott and Byron, Maturin's Gothic drama *Bertram* or *The Castle of St. Aldobrand* staged at the Drury Lane Theatre, London, in 1816, gained great success. His

next plays *Manuel* (1817) and *Fredolfo* (1819) were failures. *Women or Pour et Contre* (1818), *Melmoth the Wanderer* (1820), *The Albigenses* (1824) were Maturin's other novels. Maturin died in poverty on October 30, 1824 in Dublin. His play *Osmyn, the Renegade*, written between 1818 and 1820, was published posthumously in 1830.

Among his books, *Melmoth the Wanderer* (1820) which Maturin began to write for financial reasons and planned to publish it serials in eight volumes is admitted as a landmark of Gothic fiction. William Axton describes it as the "finest flowering... the last and greatest expression of" (XII) the Gothic novel. It was admired by different writers, such as Charles Baudelaire, Edgar Allan Poe, Honoré de Balzac, William Makepeace Thackeray, and Dante Gabriel Rossetti. However, after its first publication the *Quartely Review* commented that it was "clumsy confusion which disgraces the artist, and puzzles the observer" (qtd. in Soldati 109-110). In the same context, Fowler claims that "the novel's multiplicity of stories and unusual narrative structure do mightily vex and bewilder the reader" (525).

Indeed, it is evident that *Melmoth the Wanderer* has a very complicated Chinese-box narrative structure which consists of a collection of tales within tales: Stanton's Tales, Tale of the Spaniard, Tale of Indians, Tale of Guzman's Family, and The Lovers' Tale. These are loosely connected with each other and told by different narrators, but John Melmoth, the Wanderer, who has made a deal with the devil in exchange for 150 years of immortality is the frame narrative of the book. The other tales in the book are linked by the Wanderer's pursuit of someone who will take over the deal with the devil and free himself. Thus the most common feature of the novel is the reappearance of the title character in each tale.

The tale of the Wandering Jew is an ancient and popular legend which has spread throughout Europe. This doomed sinner sells his soul to the devil for forbidden knowledge as in the case of *Melmoth the Wanderer*. The Wandering Jew figure has inspired many writers and they used it under different names in their books, poems, and plays.

In his preface Maturin declares that *Melmoth the Wanderer* was inspired by the following passage in one of his Sermons,

At this moment is there one of us present, however we may have departed from the Lord, disobeyed his will, and disregarded his word- is there one of us who would, at this moment, accept all that man could bestow, or earth afford, to resign the hope of his salvation? – No, there is not one – not such a fool on earth, were the enemy of mankind to traverse it with the offer! (5)

As Maturin highlights above, even the most hopeless sinner would never accept any offer to give up his hope for salvation even though it would mean his eternal damnation at the end.

At the beginning of the novel, set in the autumn of 1816, an omniscient third-person narrator gives information about young John Melmoth who is a student at Trinity College, Dublin. He comes to County Wicklow to attend his miserly uncle on his deathbed. John is informed by his uncle about an old manuscript and a painting of an ancestor, John Melmoth which was painted in 1646. He adds that the figure on the painting is still alive and he is “dying of a fright” (Maturin 18), and warns John that the Wanderer will come to see him too and asks young Melmoth to destroy both the painting and the manuscript. After his uncle’s death, a woman named Biddy Brannigan tells John the tale of the Wanderer, thus he decides to read the manuscript which was written by a Restoration Englishman, John Stanton.

The first story in the manuscript is the “Tale of Stanton” , set in 1677. Stanton conveys that he encounters Melmoth the Wanderer first in Spain then in London. For the first time, Melmoth is seen at a wedding ceremony. During this ceremony, Father Olavida tries to detect the enigmatic stranger and asks “Who is among us ? –Who? ...Where he treads, the earth is parched! –Where he breathes, the air is fire!...Who knows him? ...who brought him here?” (Maturin 34). When he tries to explain who the stranger is “with an expression which the mixture of rage, hatred, and fear, rendered terrible”(Maturin 35), Olavida suddenly drops dead. This first tale ends by the death of both the priest and the bride. For the second time, in

1677, Stanton meets the Wanderer at a theatre in London. He foretells that the next time they will meet in a madhouse saying that “*I never desert my friends in misfortune. When they are plunged in the lowest abyss of human calamity, they are sure to be visited by me*” (Maturin 45). Some years later, Stanton and Melmoth meet again in a madhouse where Melmoth offers him a bargain to give up his hope for salvation which he refuses. The mutilated, discoloured manuscript reveals that later Stanton comes out of the madhouse. Young John Melmoth finishes the manuscript written by Stanton and burns the portrait. In that stormy night, John sees a light at sea, haunted by an irresistible desire, he goes to the shore. While he scrambles up a cliff, he suddenly falls. Afterwards, it is told that a Spanish ship has wrecked, and John is saved by a Spaniard. This stranger tells his own tale to John which centers upon Melmoth the Wanderer. Thus the second story of the novel, the “Tale of the Spaniard” begins.

It tells about a Spanish nobleman named Alonzo de Monçada who is forced to become a monk, and his incarceration by the Inquisition. When Monçada learns that he is the grandson of The Duke de Monçada, and he has to be “educated in a convent, and brought up to a monastic life, while the younger [brother is], living in a superb palace” (Maturin 76). Monçada objects this condition, and wants to leave the convent, but his wish is severely rejected by the Superior. He attempts to escape from the monastery twice, but unfortunately, the first time, it fails and his brother, Juan, who plans his flight is murdered. Monçada informs the authorities about being tormented by the Wanderer but they blame him for having a relationship with the Devil. Monçada, too, resists Melmoth’s offer.

During the flight, under the subterranean passages of the convent, Monçada learns another story about a parricide who mistakenly snitches on his own sister and her lover’s flight to the authorities. The second time Monçada manages to escape on the night of the fire and hides in a house which belongs to the Jew Adonijah. There, Adonijah tells his own story to Monçada. His mission is to write the stories of Melmoth’s victims. If the stories of all

Melmoth's victims are written by him, Adonijah is permitted to die. Thus Monçada is charged as a scribe by him in order to write the next three stories about the Wanderer's victims.

The "Tale of the Indians", set in 1680, is the first one told by Adonijah. It tells a tragic love story about Melmoth the Wanderer and Immalee. She is the only inhabitant of a paradise like island in the Indian Ocean. Melmoth violates her innocence, her spiritual and moral integrities by showing the vices of the civilized world and by talking about religions. As a result, "Immalee's newly-awakened intellect and heart" (Maturin 298) begins to think that "a world of thought must be a world of pain!" (288) because "she had, indeed, tasted of the tree of knowledge, and her eyes were opened, but its fruit was bitter to her taste" (Maturin 308).

Three years later, Melmoth and Immalee meet again. At present, they are in Spain and the innocent Immalee is introduced as Isidora. The truth is revealed in the following chapters. When she was an infant, and going to the East Indies with her nurse to live with her father, Don Aliaga, she was lost "in a storm which wrecked the vessel on an isle near the mouth of a river, and in which the crew and passengers perished" (Maturin 502-03).

In the course of the events, Melmoth persuades Isidora (Immalee) to marry him in an old Gothic chapel. They have a daughter but soon first the child, then Isidora die in the dungeons of the Inquisition because she refuses to take over Melmoth's deal with the Devil.

The "Tale of Guzman Family" is set in 1676 in Spain. It tells the story of a richman named Guzman and the family of his sister. Since Guzman is sick, he invites them to Spain in order to leave his fortune. Firstly, her sister Ines, her husband Walberg, and their children Everheard, Julia, Ines, and Maurice and then the parents of Walberg come to Sevilla. After Guzman's death, "not a ducat... all left to the church" (Maturin 411). It is believed that the church may have extorted the will. All the efforts of the family to set their inheritance fail. They suffer from poverty, and sell the furniture of the house, above all, Everheard sells his

blood to a surgeon in order to buy some food for his family. In this story, Melmoth appears again in order to deal with Walberg, but predictably, he too refuses his offer for salvation.

“The Lover’s Tale” is set in 1660 which depicts the Mortimers. Sir Roger Mortimer, the descendant of this powerful family, has 3 grandchildren named John Sandal, Margaret and Elinor Mortimer. The story is about a love affair between Elinor and John. Their marriage plan is prevented by John’s mother because she knows that Margaret is the only one who inherits her grandfather’s estate. Thus Elinor leaves the castle, and some years later Margaret and John marry, but when she gives birth to her twins, both Margaret and the twins die. Elinor consoles John and at the same time takes care of him because he is ill. By the time John’s mother is on her death bed, she confesses the secret of her guilt about the plan she used for Elinor and John. During the wedding day, he told John that John was the son of Elinor’s mother and John’s father.

In this story, Elinor manages to resist Melmoth’s offer and visits a clergyman in order to tell the events about him. When they go together where she meets with Melmoth, both the clergyman and Melmoth know each other, and Melmoth leaves them without saying anything. The clergyman confesses her that he has been “acquainted with an Irishman of the name of Melmoth, whose various erudition, profound intellect, and immense appetency for information, [has] interested him so deeply as to lead to a perfect intimacy between them” (Maturin 498). According to this story they meet again in Holland where the Wanderer offers him to travel to Poland together. There, in Poland, they form a friendship with Dr. Dee and Albert Alasco, the adventurer. “Melmoth [is] irrevocably attached to the study of that art which is held in just abomination by all ‘who name the name of Christ’ ... Melmoth [attaches] himself to those imposters, or worse, who [promise] him the knowledge and the power of the future world- on conditions that are unutterable” (Maturin 498-99). The clergyman says that for this reason they are broken but some years later when he is about to leave Germany, he got

a message from a person who claimed to be a friend of his own. When he goes there, Melmoth is on the bed waiting for him, and saying that he is dying and describes his sin as “the great angelic sin,” and “the first mortal sin- a boundless aspiration after forbidden knowledge”(499). Melmoth also asks him not to declare the actual reason of his death, above all not to tell anybody he died, “or when or where” (499). Although the clergyman does not believe all these things, he waits for Melmoth’s death. When he gives his last breath, the clergyman puts a glass on his lips, and controls his pulse by putting his hand on his heart and waits for an hour in order to be sure. When Melmoth’s body gets cold he leaves the apartment. After Melmoth’s death, the clergyman hears rumours about Melmoth which tells that he is still alive. In fact, the stranger whom Elinor met is Melmoth. The clergyman does not believe how he can be the same person. “The Tale of The Lover’s” ends with first John’s then Elinor’s death. John expresses his gratitude for Elinor for the things she has done, and this also makes Elinor very happy.

Towards the end of the novel, Monçada tells that the skeletons of Melmoth’s other victims are preserved in the vault of the Jew Adonijah in Madrid. Monçada also tells his escape from the house of Adonijah and the reasons why he returns to Ireland. His narrative takes many days, thus Young Melmoth and Monçada arrange another meeting. It is a “dreary and stormy night... as if collecting strength for the tempest of the night”(Maturin 535). When Monçada is about to begin his narration, they suddenly hear a noise “as of a person walking in the passage”(535). Melmoth the Wanderer himself stands at the door “the same as he was in the past century- the same as he may be in centuries to come” (535) saying that his quest is completed. He summarizes his mission with the following words “ No one has ever exchanged destinies with Melmoth the Wanderer. *I have traversed the world in the search, and no one, to gain that world, would lose his own soul!*-Not Stanton in his cell- nor you, Monçada, in the prison of the Inquisition- nor Walberg, who saw his children perishing with

want- nor- another-” (Maturin 538). Then he wants to sleep. When he wakes up, he ages quickly, his hair becomes snow white, his face gets wrinkled. Melmoth tells Monçada and young Melmoth that his hour has come and orders them out of his room and tells not to enter the room whatever noise they may hear. The next morning they find his room empty, and they follow the footsteps which go to the cliffs. They see the last sign of the Wanderer “ the handkerchief which the Wanderer had worn about his neck the preceding night (542).

From the very beginning of *Melmoth the Wanderer*, the atmosphere of mystery, terror and horror surrounds the reader although Maturin does not use supernatural events in the novel except Melmoth the Wanderer and his deal with the Devil. He captures, first, the reader’s attention by the portrait of Melmoth which is hidden in the blue chamber,

John’s eyes were in a moment, and as if by magic, rivetted on a portrait that hung on the wall, and appeared, even to his untaught eye, far superior to the tribe of family pictures that are left to moulder on the walls of a family mansion. It represented a man of middle ages. There was nothing remarkable in the costume, or in the countenance, but *the eyes*, John felt, were such as one feels they wish they had never seen, and feels they can never forget. (17-18)

After the mystery of the portrait is unfolded by John’s uncle, the reader is haunted by a figure which appears in the patient’s room. John is terrified with the similarities between the portrait and the figure. Because as Freud asserts fear of the the return of the dead also creates the uncanny, “most likely our fear still implies the old belief that the dead man becomes the enemy of his survivor and seeks to carry him off to share his new life with him” (“Uncanny” 242). Thus in Maturin’s narrative, the reader is overwhelmed by means of the figure seen in the room, and faces his own innate feelings and thoughts about death and dead bodies. Then, in the course of the events, John burns the portrait hoping to hear “some fearful sounds, some unimaginable breathings of prophetic horror”(Maturin 60), but he hears nothing. On the other hand, it is strange to see that it burns “but never blazing... not illuminating”(Maturin

60). All these scenes create the feelings of terror and the uncanny in the reader since they “arouse dread and horror” (Freud ”Uncanny” 219).

In his essay “Fact and Fancy in the Gothic Novel”, George Haggerty asserts that,

...Gothic writers seemed caught between proving the reality of their fantasy and making that fantasy powerful and real. That is, they use language either referentially as an attempt to encompass the reader’s experience within the boundaries of the fictional work, or poetically as an attempt to find a vocabulary for inexpressible private reality.(381)

In this respect, in order to make his fantasy more convincing and dynamic, and to arouse the reader’s imagination, Maturin uses vivid descriptions and elaborate diction in *Melmoth the Wanderer*. That is why his narrative style in *Melmoth the Wanderer* is in some way identical with the Romantic poets of the 19th century. Thus, he values the imagination over reason and emotion over intellect and achieves to transfer emotional intensity to the reader and makes him empathize with the character. For instance, in the “Tale of the Spaniard”, Alonzo de Monçada is forced to be a monk by Christian authorities although he severely objects to this. At last, he tries to escape from the convent with the help of the parricide who works for the Inquisition, but they are trapped in the subterranean passage beneath the convent and can not find the door which opens to the garden,

‘Our wanderings in the passage seemed to be endless. My companion turned to right, to left,—advanced, retreated, paused,—(the pause was dreadful)!—...the passage was so low that I was obliged to crawl on my hands and knees to follow him...When we had proceeded for a considerable time, (at least so it appeared to me, for minutes are hours in the *noctuary* of terror,—terror has no *diary*)... in the darkness of the passage, or rather hole, it was impossible to see ten inches before me. I had the lamp... with a careful trembling hand, but which began to burn dim in the condensed and narrow atmosphere. A gush of terror rose in my throat. Surrounded as I was by damps and dews, my whole body felt in a fever. I called again, but no voice answered.... I was all physical feeling, —all intense corporeal agony (Maturin 192-93)

As can be seen in this example, Maturin delineates a gloomy, even suffocating atmosphere of the passage. The adjectives and nouns such as endless, terror, darkness, trembling, fever, agony are used for creating a nightmarish effect and for drawing a visual picture in the reader's mind. Thus the reader internalizes the same anxiety, terror, horror and obscurity with Monçada and all these feelings finally turn into the sublime.

The 'Gothicised' landscapes are also used in the novel for the Gothic imagination and emotional intensity. For instance, in "The tale of The Indians", Immalee lives happily on a deserted island till Melmoth comes there. They fall in love with each other, but whenever Melmoth leaves her, her grief and pain is reflected by means of the landscape,

Concealment, however, was not in her thoughts. When he found her, she was leaning against a rock; the ocean was pouring its eternal murmur of waters at her feet; she had chosen the most desolate spot she could find;—there was neither flower or shrub near her;—the calcined rocks, the offspring of volcano—the restless roar of the sea, whose waves almost touched her small foot, that seemed by its heedless protrusion at once to court and neglect danger—these objects were all that surrounded her. The first time he had beheld her, she was embowered amid flowers and odours, amid all the glorious luxuries of vegetable and animal nature; ...Now she stood as if deserted even by nature...She had begun to love the rocks and the ocean, the thunder of the wave, and the sterility of the sand,—awful objects, the incessant recurrence of whose very sound seems intended to remind us of grief and of eternity. Their restless monotony of repetition, corresponds with the beatings of a heart which asks its destiny from the phenomena of nature, and feels the answer is—'Misery.' (Maturin 312)

Throughout the story, Immalee's emotional tides are very strong, but here, in the passage above her "Misery" is intensified with the description of the outer world.

Many natural occurrences such as terrible storms before any mysterious events are revealed, "dark and heavy thunder- clouds"(29), "loud and sudden squalls of wind" (61),

flashes of lightnings, dark nights, stormy ocean, misty twilight, heavy rains, thunder, and details of the landscape such as vast chasms, stony hills are also used in the novel to convey a feeling of the uncanny and for the Gothic sublime.

Although Maturin uses both darkness and light in the novel, he gives priority to the latter because “darkness is more productive of sublime ideas than light”(Burke 80). For example, after their flight Melmoth and Isidora come to a ruined castle for their wedding ceremony in the darkness,

‘At that moment the moon, that had so faintly lit the chapel, sunk behind a cloud, and every thing was enveloped in darkness so profound, that Isidora did not recognize the figure of Melmoth till her hand was clasped in his, and his voice whispered, ‘He is here—ready to unite us.’ The long-protracted terrors of this bridal left her not a breath to utter a word withal, and she leaned on the arm that she felt, not in confidence, but for support. The place, the hour, the objects, all were hid in darkness. (Maturin 394)

Indeed Isidora hesitates about her decision and complete darkness intensifies her ambivalence. This results in a feeling of the sublime both in the reader and in Isidora.

In *Melmoth the Wanderer*, the events are set in a madhouse, as in “the Tale of Stanton”, in a convent, and dungeons, and subterranean passages, as in “the Tale of the Spaniard”, in a deserted island, as in “the Tale of Indians” in order to give a Gothic effect. By means of these different types of settings, both the feelings of the uncanny, terror, horror, mystery and suspense pervade the atmosphere and the feeling of the sublime is created in the reader.

Maturin strengthens his narrative with famous poems, quotations, and couplets. He uses them at the beginning of almost every chapter. In this sense, Henry Fielding, in *Joseph Andrews*, declares that “an author generally divides a book, as it does a butcher to joint his meat, for such assistance is of great help to both the reader and the carver” (62). Thus, in a

way, in *Melmoth the Wanderer* Maturin prepares his chapters for the consumption of his reader beforehand. For example, in the first chapter, he quotes from Shakespeare's *Henry VI*,

Alive again? Then show me where he is;
I'll give a thousand pounds to look upon him.

SHAKESPEARE (qtd. in Maturin 5)

As in this example, from the very beginning of the novel Maturin excites the reader's curiosity. He also concludes the last chapter (Chapter XXXIX) as follows,

And in he came with eyes of flame
The fiend to fetch the dead.

SOUTHEY'S *Old Woman of Berkeley*(qtd.in Maturin 540)

Here, by doing this, in a way, he foretells the end of the Wanderer.

As noted earlier in the Introduction, paradox is an integral part of Gothic novels. It contains both entertaining and terrifying aspects. Although "its primary characteristic is a pleasing, theatrical display of cleverness" (Dawson 623), it is "designed to evoke horror in a reader" (Dawson 625). In this sense, in *Melmoth the Wanderer*, Maturin startles the reader by using paradoxical issues. In "the Tale of Indians", for example, Immalee describes her love for Melmoth saying that " Formerly I wept for pleasure—but there is a pain sweeter than pleasure, that I never felt till I beheld *him*. Oh! who would not think, to have the joy of tears?"(Maturin 288) and "you have taught me the joy of grief; before I saw you I only smiled, but since I saw you, I weep, and my tears are delicious"(Maturin 309). In a similar vein, Melmoth thinks that "passion must always be united with suffering" (Maturin 367) and,

To love... is to live in a world of the heart's own creation- all whose forms and colours are as brilliant as they are deceptive and unreal. To those who love there is neither day or night, summer or winter, society or solitude. They have but two eras in their delicious but visionary existence,—and those are thus marked in the heart's calendar—*presence—absence*. These are the substitutes for all the distinctions of

nature and society....To love is to live in an existence of perpetual contradictions.” (Maturin 363-64)

In another case, Isidora tells the very moment she loses her baby as follows “ It moaned all night—towards morning its moans grew fainter, and I was glad—at last they ceased, and I was very—happy!’ (Maturin 531).

As in the examples above, although Isidora and Melmoth have an unacceptable, intense love affair which gives them grief, despair and unhappiness, they are strongly tied to each other. In a way the love they feel is a delicious pain for them. As for Isidora’s mourning for the baby is, again, a mixture of grief and happiness. At first sight, all these emotions or notions, like love, misery, despair, happiness, grief seem to be opposites, indeed they are all inextricably intertwined with each other, because “terror is very fond of associations” (Maturin 61). Thus, by means of paradoxical situations, Maturin succeeds in evoking the sublime in the reader.

In order to make his narrative interesting and mysterious Maturin uses the ancient, mutilated, obliterated and fragmentary manuscript in *Melmoth the Wanderer*. It can be considered as a sign or prophesy from the earlier times which triggers the reader’s curiosity and works as the frame of the story. For instance young Melmoth realizes that until he reads the last pages of the manuscript, he is not able to learn where Stanton and Melmoth meet for the last time. Because the chapter ends in asterisks, “ * * * * ”, for revealing that part of the manuscript can not be deciphered which heightens the reader’s curiosity.

Music is used as a Gothic device in two ways in *Melmoth the Wanderer*. Firstly, it is used as “the language of recollection” for Isidora (Maturin 352). On the island, Melmoth shows and tells her that the outer world is “a world of suffering, guilt, and care” (Maturin 285) and she can not bring happiness to this world. Thus she learns to suffer and express her grief through the language of music and when she returns to Madrid through music she is reminded of her days on the island and says “ ‘the only language I have learned in this

new world worth speaking, is the language of music. I caught some imperfect sounds from birds in my first world, but in my second world they taught me music; and the misery they have taught me, hardly makes a balance against that new and delicious language' ” (Maturin 350-51). In a way she has nostalgia and music becomes “ the language of recollection” for her. Secondly, music is used whenever Melmoth approaches his intended victims, and paradoxically they hear “a delicious music” which in some way lures or hypnotizes them,

‘I have heard,’ said one of the company, ‘that a delicious music precedes the approach of this person when his destined victim,—the being whom he is permitted to tempt or to torture,—is about to appear or to approach him. I have heard a strange tale of such music being heard; and—Holy Mary be our guide! did you ever hear such sounds?’ (Maturin 327).

Maturin also makes use of letters and dreams as Gothic devices in order to tell the tales of those who meet Melmoth. For example the letter between Monçada and his brother Juan keep the reader in suspense and make them wonder about the end of his flight from the convent. On the other hand, the letters between Donna Clara and Franco Di Aliaga are used to increase the tempo and to add mystery and further suspense to the novel. The reader learns from their letters the truth about their daughter Isidora who was lost when she was a child on her voyage to India. In some way they can be considered as memoirs in order to enlighten or clarify the events in the way Ann Radcliff uses “explained supernatural”.

Dreams, like that of Young Melmoth’s, make the reader confused if these dreams are real or not. After Young Melmoth burns the portrait, he goes to sleep,

The wind was high that night, and as the creaking door swung on its hinges, every noise seemed like the sound of a hand struggling with the lock, or of a foot pausing on the threshold. But (for Melmoth never could decide) was it in a dream or not, that he saw the figure of his ancestor appear at the door?—hesitatingly as he saw him at first on the night of his uncle's death,—saw him enter the room, approach his bed, and heard him whisper, ‘You have burned me, then; but those are flames I can

survive.–I am alive,–I am beside you.’ Melmoth started, sprung from his bed,–it was broad day-light. He looked round,–there was no human being in the room but himself. He felt a slight pain in the wrist of his right arm. He looked at it, it was black and blue, as from the recent gripe of a strong hand. (Maturin 60)

His state makes the novel more exciting and more enigmatic. Because it presents the uncertainty, and ambiguity about the figure whether it is animate or inanimate and creates the feeling of the uncanny in the the reader (Freud “Uncanny” 227). “The Wanderer’s Dream”, on the other hand, is about Melmoth, and it is “the visions of his last earthly slumber”(Maturin 538). In his dream he falls from the cliffs where he sees all his victims, Stanton, Walberg, Elinor Mortimer, Isidora and Monçada. Through this dream Maturin informs his reader of the inevitable fate of the Wanderer just as the fate of all other mythical figures.

As for the characters of the novel, Melmoth is the villain. As a supernatural Wanderer, he is described as “the strange and solemn accents of the only human voice that had respired mortal air beyond the period of mortal life” (Maturin 536). Since he is the tempter, Melmoth is identified with the Devil. He has “blazing eyes in a mortal face” (Maturin 227) and they are like “the fires of the volcano” (Maturin 352). He uses his burning eyes when he tempts Immalee (later to be Isidora), and says “ I rivetted your eye–I transfixed your slender frame as with a flash of lightning–you fell fainting and withered under my burning glance”(Maturin 343). Melmoth knows his guilt,

That if my crimes have exceeded those of mortality, so will my punishment. I have been on earth a terror, but not an evil to its inhabitants. None can participate in my destiny but with his own consent–*none have consented*–none can be involved in its tremendous penalties, but by participation. I alone must sustain the penalty. If I have put forth my hand, and eaten of the fruit of the interdicted tree, am I not driven from the presence of God and the region of

paradise, and sent to wander amid worlds of barrenness and curse for ever and ever? (Maturin 537).

Knowing that there is no salvation for him, he condemns himself “Hate me – curse me! ... ‘hate me, for I hate you- I hate all the things that live - all things that are dead – I am myself hated and hateful!’ ” (Maturin 318). Although Melmoth admits that he is a sinful tempter, his inexpressible secret is never explicitly unfolded in the novel. Adonijah, for example, explains Melmoth’s aim as “that which my lips dare not utter” (Maturin 269). In another occasion when Monçada tells John Melmoth about the secret of the Wanderer, the reader is informed that it is “incommunicable ”(Maturin 264). This way the reader’s curiosity is kept alive.

Melmoth travels from one location to another for escaping from the curse, but there is an uncertainty about his nationality . Once he tells Stanton that “I am independent of time and place” (Maturin 44). In Stanton’s tale he is “the Englishman”, in “The Tale of Indians” he is introduced as “a native of Ireland” (Maturin 326). Thus this ambiguity creates mystery about the Wanderer.

Melmoth’s recognition of his evil doing and his self realization may be related with the love affair with Immalee, “ ‘Perhaps this extraordinary being, with regard to whom the laws of mortality and the feelings of nature seemed to be alike suspended, felt a kind of sad and wild repose from the destiny that immitigably pursued him, in the society of Immalee ’ ” (Maturin 298). Although he loves Immalee, for the sake of his salvation he still tries to make a deal with her when she is in the Inquisition.

As a supernatural Wanderer, Melmoth never gives up his seduction throughout the novel. In this sense he is doubled since “there is the constant recurrence of the same thing- the repetition of the same features or character-traits or vicissitudes, of the same crimes ...through several consecutive” [tales] (Freud “Uncanny” 234). Although he knows that his efforts will fail, he renews himself in every tale, like wearing a new body and untiringly he speaks his offer of the bargain to everyone he meets.

Immalee or Isidora, who represents the good human nature is described as the heroine of the novel since she is persecuted by Melmoth. She is a pure, “innocent and lovely being” (Maturin 285) and lives alone on an island in the Indian Ocean till Melmoth comes and corrupts her innocence, and teaches her “the joy of grief” (Maturin 309). This change is seen also in the description of the island. After the Wanderer’s arrival, “the isle of enchantment” is transformed into “the accursed island” (Maturin 275) and then it becomes “the haunted island” (Maturin 311).

Also the love between Isidora and Melmoth mutually changes their personalities. On the one hand, Isidora strongly attaches herself to Melmoth and loses her freedom. But she still respects him saying that “You have taught me to think, to feel, and to weep” (Maturin 319) and adds “you were the first human being I ever saw who could teach me language, and who taught me feeling” (374). On the other hand, Melmoth unexpectedly falls in love with her and this makes him ambivalent about his aim for his salvation. In a sense, this is his real awakening. Although Melmoth is depicted as a supernatural being, his love for Isidora affirms that there is still some human aspect left in him.

There are also minor characters such as Elionor, Monçada, Stanton, Donna Clara, Aliaga, the Jew Adonijah, the parricide, the Walberg family who assist the furthering of the plot. Young Melmoth, for example, is in some way resembles the Wanderer. After his uncle’s death, he has an irresistible desire to read the manuscript. In a way, the Wanderer’s curiosity for the forbidden knowledge is incarnated in Young Melmoth. Elinor is described as sensitive and mature, and is a submissive woman. She is “educated in all the strictness of her Independent family” (Maturin 449). She never resists the conditions which make her unhappy and desperate. Although she was left by John, Elinor forgives and takes care of him when John was ill. Alonzo de Monçada is another minor character who is a member of a noble

family and whose secret about the family is revealed for forcing him to become a monk. He is tortured by the Inquisition.

Maturin, as a Protestant clergyman, is against Catholicism. He criticizes especially the Catholic Church, the Inquisition, and its monasteries for exploiting Christianity by using their power. He reflects his views on religion in the “Tale of the Spaniard” and in the “ Tale of Indians”. In Alonzo de Monçada’s tale, for instance, he suffers at the hands of the Spanish Catholic Church, and he says : “ In Catholic countries, Sir, religion is the national drama; the priests are the principal performers, the populace the audience; and whether the piece concludes with a ‘Don Giovanni’ plunging in flames, or the beatification of a saint, the applause and the enjoyment is the same” (Maturin 165). He criticises The Church and its excessive authorities and powers over oppressed people. For example The Walberg family is left destitute after Guzman’s death because the Catholic Ines is married to the Protestant Walberg, “ The chance of a heretic stranger, against the interests of churchmen in Spain, may be calculated by the most shallow capacity”(Maturin 413-14). This is the main reason why the church hides the new will and leaves the Walberg family in poverty.

In the same context Maturin expresses his negative regards about the Inquisition when he describes the night of the fire,

Far, far, above us, the flames burst out in volumes, in solid masses of fire, spiring up to the burning heavens. The towers of the Inquisition shrunk into cinders—that tremendous monument of the power, and crime, and gloom of the human mind, was wasting like a scroll in the fire. (Maturin 241)

This can be accounted as a severe criticism about the three attributes of the Inquisition:

“power, crime, and gloom”.

In “the Tale of the Indians” Melmoth tells Immalee that “ there is but one point in which they all agree—that of making their religion a torment;—the religion of some prompting them to torture themselves, and the religion of some prompting them to torture others”

(Maturin 290). Melmoth emphasizes here that religion can be deceptive and destructive for human beings if it exploits others with its excesses.

Maturin also criticizes European imperialism in the “ Tale of Indians”. While Melmoth and Isidora look at the European vessels on the ocean, he thinks that,

[e]very one bore its freight of woe and crime. There came on the European vessels full of the passions and crimes of another world,—of its sateless cupidity, remorseless cruelty, its intelligence, all awake and ministrant in the cause of its evil passions...He saw them approach to traffic for 'gold, and silver, and the souls of men;'—to grasp, with breathless rapacity, the gems and precious produce of those luxuriant climates, and deny the inhabitants the rice that supported their inoffensive existence;—to discharge the load of their crimes, their lust and their avarice, and after ravaging the land, and plundering the natives, depart, leaving behind them famine, despair, and execration; and bearing with them back to Europe, blasted constitutions, inflamed passions, ulcerated hearts, and consciences that could not endure the extinction of a light in their sleeping apartment. (Maturin 300)

What the Europeans, “ulcerated hearts”, bring to the natives is almost destruction since they exploit the souls and the lands of the natives. They are greedy and filled with excessive passions and crimes. In a sense, Melmoth himself is a missionary who tempts Immalee and destroys her purity since he teaches her “to think, to feel, and to weep” (Maturin 319).

In *Melmoth the Wanderer* Maturin uses all the Gothic devices except the supernatural to give rise to the emotions of fear, terror and horror, and the Gothic sublime, in other words, of the uncanny to make his reader satisfy his desire for curiosity for delightful shivers and at the same time to develop an awareness of problems concerning such institutions as religion in his society. Hence, this novel, too, may be considered as a means of psychosocial therapy for its readers.

CONCLUSION

Throughout history the term “Gothic” changed its meaning. “Goth” as a term is associated with the uncivilized, barbarous northern tribes, the Goths, who invaded the Roman Empire, and founded their kingdoms in France and Italy. However, in the 18th century the term “Gothic” lost all its negative connotations, such as “barbarous” and “superstition” and gained a positive meaning, especially in literature and architecture .

In the 18th century, in “The Age of Reason” , people began to reappraise the existing beliefs, customs, traditions, and doctrines in relation to religion, law and society. It was a kind of challenge for tyrannical traditions and ignorance, and also a new era for learning particularly in the sciences. On the other hand, the uneasiness between the aristocracy and the newly wealthy middle class led people to desperation to such an extent that they could barely envisage their future life. Thus, all these changes dragged man to a world of the unknown, the insecure, and the uncertain, and created fear both in his life and in his mind. In this environment the Gothic fiction came into existence and the novelists of the age chose the genre for expressing their personal views in relation to problems of the public and made the reader experience all these uncertainties passively, from their safe stands. From these perspectives, Gothic fiction may be seen as a means of reaction and escapism for the readers.

The Gothic novel which was defined as a combination of the ancient and the modern was inaugurated by Horace Walpole’s *The Castle of Otranto* in 1764. It was the most popular kind of fiction in England between 1764 and 1820. If the characteristics of the Gothic novel are taken into consideration, it becomes apparent that its power relies on its devices and its atmosphere. Having a prevailing atmosphere of fear, terror, horror and the sublime, i.e. the

uncanny the Gothic novel arouses the reader's imagination, and also satisfies his dream for mystery. Thus in the 18th- century, the aim of the Gothic novel was to entertain its readers rather than make them deal with the wearisome problems of the ordinary world. Gothic novelists were obliged to organize the plot in accordance with the readers's anticipation, that is, the good triumphing over the evil.

Walpole, as the father of the Gothic novel, created a phantasy world which helped the reader escape from the problems of his everyday life. By means of "Gothic trappings" in *The Castle of Otranto*, Walpole created the chivalry of the Middle Ages. In so doing he created an exotic, unreal, and remote setting, and a ghastly and frightening atmosphere and revived and exalted some medieval attributes, such as chivalry, and loyalty as an ideal with the help of supernatural characters and events, fictitious adventures. Hence, the word "Gothic" which was previously had a pejorative meaning came to be recognized as a positive term.

After the genre was inaugurated by Walpole, he gave inspiration to many subsequent novelists. Thus every novelist who followed him made his / her contribution to the genre: the historical Gothic novel by Sophia Lee's *The Recess* (1783-85), the "Oriental Gothic" by William Beckford's *Vathek, an Arabian Tale* (1786), the "Gothic Romance" by Ann Radcliffe's *The Mysterious of Udolpho*, and the "Horror Gothic" by Matthew Gregory Lewis's *The Monk*(1796) were some of the most prominent novelists and works of this century. Since the world of emotions was the prime object of Gothic novelists, they received much criticism for being sensational and emotional.

The Gothic novel began to decline at the beginning of the 19th- century. By means of some short stories, the genre turned into clichés, but, on the other hand, there were three privileged novelists who made significant contributions to the Gothic genre and gave inspiration to the 20th century novelists. Mary Shelley's *Frankenstein* (1818), *the Scientific Gothic*, gave inspiration to *Science Fiction* which was established by H.G.Wells in the 20th

century. *The Vampyre* (1819) by John Polidori and *Dracula* (1897) by Bram Stoker introduced *Vampire Fiction* which then appeared in books and films.

In the same century *Melmoth the Wanderer* (1820), by Charles Robert Maturin, was considered to be the last great example of Gothic fiction. Maturin's narrative structure, one story within the next, his sweeping details, such as psychological suffering, vivid descriptions, and his criticism of the principles and institutions of society, such as religion gave a new impetus to the genre. Thus he inspired and influenced many subsequent writers such as Edgar Allan Poe, R.L. Stevenson, Henry Fielding and Oscar Wilde.

In the 19th-century, Gothic novels were psychological rather than supernatural, terror becomes secondary to horror and novelists valued imagination over mind. Gothic novelists aroused fear and horror in the reader by exploring the mysterious side of the human personality, thus, both mentally and physically, they make the readers internalize the same feelings with the characters. They used also the landscape for evoking the feelings of terror and horror, the uncanny and the sublime.

Since Gothic genre is associated with feelings and tended to exaggerate emotional responses, the concepts of fear, terror, horror, the sublime and the uncanny work as important devices. Fear is a very strong and annoying emotion and is described as the poisonous product of the mind. Terror is a feeling of dread which activates the imagination, and evokes the sublime in the reader, but in horror the imagination is inactive because it is the mixture of terror and aversion. As for the sublime, it is the most powerful emotion that the mind feels. According to Burke, obscurity, vastness, infinity, light, darkness are sources of the sublime, but terror is the most essential element. Since there are similarities between the main interests of the Gothic and those of psychoanalysis, from the perspective of the human psyche, the Gothic may be interpreted through psychoanalysis and critics are able to explore deeper meanings which are hidden in the texts by using psychoanalytical approaches.

Namely, they are intertwined with each other. Within this context, Sigmund Freud's essay *The Uncanny* (1919) is of particular importance to Gothic novels. Till the term "uncanny" was used by Freud, the weird, eerie and supernatural atmosphere of Gothic fiction was delineated by means of the terms fear, terror and horror. In his essay, Freud defines the uncanny as something dreadful and frightening and explains how the familiar which is not usually considered as frightening can trigger a feeling of uncanniness in human mind. Since the uncanny experiences find their origins in repressed infantile feelings, repression becomes an important agent for the uncanny. Repetition, the primitive drive of the unconscious, is the other structure for the uncanny. Finally, Freud concludes that the uncanny is the revelation of what is concealed or hidden.

To this extent, in the 18th -century Gothic novels, the sublime was intensified by means of Gothic architecture , Gothicised landscapes and supernatural occurrences, but in the 19th century, since the novels were psychological, the sublime was visionary. Because psychological pain was used to activate the reader's senses. This pain was rather a delightful dread since it had highly intense and powerful effects on the reader's imagination, senses, and subconscious. Thus concerning its own devices, such as its psychological, and complex aspects that surround the readers, the Gothic novel is regarded as a paradoxical genre which is primarily established in the desire to entertain as well as to terrify its readers. It conjoins two extreme sensations, 'fear' and 'desire of being quivered with utmost delight'. In so doing the Gothic writer enables the reader to recognize his own emotions in this exaggerated, imaginative and emotional world.

Briefly, throughout the 18th and 19th centuries the Gothic novel remained a popular genre in its different forms. It had long-lasting appeal to its readers as a means of psychosocial therapy. Although the Gothic novel was classified as high, low or paradoxical,

the readers always found mystery, suspense and excitement in its idiosyncratic nature. Because “fear is the other side of the coin called pleasure” (Krishnamurti 55).

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ÖZET

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Bu tez çalışmasının esas amacı ,18 ve 19. Yüzyıllarda Gotik romanın nasıl geliştiğini, değiştiğini göstermek ve tekinsizlik kavramının nasıl kullanıldığını türün başlangıcı olarak Horace Walpole'un *The Castle of Otranto*(1764), psikolojik Gotik olarak da Charles Robert Maturin'in *Melmoth the Wanderer* (1820) adlı eserlerini metin analizi yöntemi ile Sigmund Freud'un *Tekinsizlik* makalesi ışığında incelemek ve Gotik romanın aynı zamanda psikoterapi aracı olmak gibi bir işlevinin olduğunu göstermektir.

Okuyucuyu saran psikolojik ve karmaşık öğeler göz önüne alındığında, Gotik roman öncelikli olarak okuyucusunu eğlendirme arzusunun yanı sıra, korkutmak üzerine de kurulu çelişkili bir türdür. Bu anlamda oxymoroniktir; doğaüstü şartlarda 'korku' ve 'büyük bir zevkle ürpermek' gibi iki aşırı duyguyu birleştirmek bu türün belirgin özelliklerinden biridir. Bu noktada Gotik romancılar için can alıcı şey okuyucunun hayal gücünü özgür bırakmak, ve onu egzotik, gizemli ve bilinmeyen dünyalara doğru yönlendirmektir.

The Castle of Otranto'da Walpole bir fantezi dünyası yaratarak okuyucusunu hem eğlendirmek, hem de aynı zamanda toplumun sorunlarını gözlemlemesini sağlamıştır. *Melmoth the Wanderer*'da Maturin insan doğasını inceleyerek insan psikolojisini yansıtmış, hem de toplumun ilkelerini ve kurumlarını eleştirmiştir. Böylece bu iki eser boyunca, Walpole ve Maturin okuyucunun keyifli bir dehşet arzusuna olan merakını tatmin etmişler ve aynı zamanda da psikososyal bir terapi olarak da toplumu gözlemlemesini sağlamıştır. Diğer yandan, bu iki eser korku, terör, dehşet, tekinsizlik ve yücelik duyguları açısından okuyucunun zihinlerine hitap ettikleri için de dikkate değerdir.

Anahtar Kelimeler:

1. Gotik
2. Tekinsizlik
3. Korku
4. Dehşet
5. Yücelik

ABSTRACT

[Paçcı, H.Tüzün]. [The concept of “The Uncanny” in British Gothic literature: Horace Walpole’s *The Castle of Otranto*, Charles Robert Maturin’s *Melmoth the Wanderer*], [Master Thesis], Ankara, [2011].

The main goal of this thesis is to examine how the Gothic novel has been developed and transformed in the 18th and 19th centuries and how the concept of the uncanny is used through a textual analysis of Horace Walpole’s *The Castle of Otranto* (1764), as the origin of the genre, and Charles Robert Maturin’s *Melmoth the Wanderer* (1820), as a psychological Gothic; in the light of Sigmund Freud’s essay *The Uncanny* (1919) as well as showing the function of the Gothic novel as a means of psychosocial therapy.

Concerning its own devices, such as its psychological, and complex aspects that surrounds the readers, Gothic novel is regarded as a paradoxical genre which is primarily established in the desire to entertain as well as to terrify its readers. In this respect, it can be perceived as oxymoronic; conjoining two extreme sensations ‘fear’ and ‘desire of being quivered with utmost delight’. At that point, the crucial thing for Gothic novelists is to set the reader’s imagination free, and to divert it towards the exotic, mysterious, and unknowable worlds.

In *The Castle of Otranto*, by creating a phantasy world, Walpole both entertains his reader and at the same time makes him observe the problems of the society. In *Melmoth the Wanderer*, Maturin reflects human psychology by examining man’s nature and also criticizes the principles and institutions of society. Thus, throughout these works, Walpole and Maturin make the reader satisfy his desire for curiosity for delightful dread and at the same time enable him view his society as a means of psychosocial therapy. On the other hand, it is also conspicuous that both works appeal to the mind of the reader in terms of feelings of fear, terror, horror, the uncanny and the sublime.

Key Words:

1. Gothic
2. The uncanny
3. Fear
4. Horror
5. The sublime

