

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME**

**A STUDY OF GOTHIC SPACE AND CHARACTER IN *THE MYSTERIES*  
*OF UDOLPHO AND JANE EYRE***

**Master's Thesis**

**ANAS WAAD MAHGOOB**

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**Anas Waad Mahgoob**

**Supervisor**

**Asst. Prof. Dr. Kuğu Tekin**

**Ankara-Turkey-2019**

## ACCEPTION AND APPROVAL

This is to certify that this thesis titled *A Study of Gothic Space and Character in The Mysteries of Udolpho and Jane Eyre* and prepared by Anas Waad Mahgoob meets with the committee's approval unanimously as Master's Thesis in the field of English Language and Literature following the successful defense of the thesis conducted on 19 June 2019.

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## ETHICS DECLARATION

I hereby declare that;

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19.07.2019

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Anas Waad Mahgoob



## ÖZ

Anas Waad Mahgoob. *The Mysteries of Udolpho* ve *Jane Eyre* Romanlarında Gotik Mekan ve Karakter Üzerine Bir Çalışma. Yüksek Lisans Tezi, Ankara, 2019.

Bu çalışma Ann Radcliffe ve Charlotte Bronte'nin *The Mysteries of Udolpho* ve *Jane Eyre* başlıklı romanlarında gotik mekanlar ve karakterleri incelemektedir. Bu iki romanda da kadın baş karakterler kötü erkeklerin merhametsiz zalim davranışları ve baskılarına maruz kalmışlardır. Her iki romanda da baş karakterler, bir süreliğine olsa da, karanlık, gizemli, korkutucu, doğüstü olayları deneyimlemek zorunda kalmışlardır. Çoğu Gotik romanda görüldüğü üzere kadın ve erkek arasındaki cinsiyet eşitsizliğine göre gücü elinde tutan taraf neredeyse her zaman erkek karakterlerdir. Güçlü erkek figürü kadının hayatını sefil bir hale dönüştürmede baş roldedir. Kadın ne zaman erkeğin iradesi dışında hareket etse ya da konuşsa ya fiziksel ya da psikolojik şiddete uğramaktadır. Ayrıca her iki romandaki gotik mekanlar kadın baş kahramanların acımasız erkek gücü karşısında hissettikleri korku duygusunu artırmaktadır. Kadının erkek tiranlığına gösterdiği tepki her iki romanın da ana konusudur. On sekiz ve on dokuzuncu yüzyıllarda iki kadın yazar tarafından yazılmış bu iki gotik roman kadının ataerkil toplumda bağımsızlığını kazanarak özgür bir birey olma mücadelesini aktarmaktadır. Bu tezin amacı sözü edilen romanlardaki gotik mekanların baş karakterler üzerinde yarattığı korkutucu etkiyi incelemektir çünkü korku duygusu her iki kahramanın içindeki mücadele ve direniş dürtüsünü tetiklemektedir. Her iki romanın sonunda baş karakterler kendi özgür iradelerine göre konuşup hareket edebilen bireyler olurlar ve böylece her iki romancının özlemini duyduğu, erkek egemen toplumda kadının özgür kimliğini ifade edebileceği bir alan sağlama arzusunun gerçekleştiği de görülür.

Anahtar Kelimeler: A. Radcliffe; C. Bronte; Gotik; Karakter; Mekan.

## ABSTRACT

Anas Waad Mahgoob. A Study of Gothic Space and Character in *The Mysteries of Udolpho* and *Jane Eyre*, Master's Thesis, Ankara, 2019.

This study investigates the gothic spaces and characters in Ann Radcliffe's *The Mysteries of Udolpho* and Charlotte Brontë's *Jane Eyre*. In these two novels the female protagonists suffer from the cruel treatment and oppression of the wicked male characters. In both novels, the protagonists are forced to experience certain ambiguous, dark, mysterious, horrific and supernatural events. It is seen that the majority of Gothic novels are marked by the gender based inequality between female and male characters in that almost always male characters are the ones holding power in their hands. The powerful male figure plays a major role in turning the heroine's life into a miserable one. Whenever the heroine acts or speaks against his will, she is exposed to violence, either physical or psychological, or both. In addition, the gothic spaces in both novels contribute to heighten fear and terror the heroines feel in the presence of brutal male power. Thus, woman's reaction against male tyranny becomes the central focus of both novels. The two novels of the thesis, which are selected as the two representatives of the eighteenth and nineteenth centuries gothic fiction written by two women writers, convey woman's struggle on the way to achieve independence as a free individual within a patriarchal society. The ultimate aim of the thesis is to trace the terrorising impact gothic spaces create on the heroines of *The Mysteries of Udolpho* and *Jane Eyre* in that the feeling of horror triggers both heroines' impulse to fight back and survive. In the end, both protagonists become independent individuals who can speak and act in accordance with their free will. As a result, both novels present liberated female identity which



stands for the two authors' desire and hope for providing women with a free space within a male dominated society.

Keywords: A. Radcliffe; C. Bronte; Gothic; Character; Space.

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## INTRODUCTION

The inner-workings of human mind have always been vague, mysterious and difficult to decipher. Even nowadays no one can clearly understand the operations of human mind. One of the main themes of Gothic novel is the exploration of human psyche, which is regarded as the darkest side of human nature. The term Gothic according to M. H. Abrams “[...] is a type of fiction which lacks the exotic setting of the earlier romances, but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent, and often deals with aberrant psychological states”(111). Gothic genre generally makes use of such feelings as excessive joy juxtaposed with deep grief, ambiguity, horror, terror and helplessness. In this thesis, the focus is on the gothic features of space which is directly related to the villainous nature of characters who want to hold the heroines of the two novels, that are Emily St. Aubert and Jane Eyre, under strict control. The gothic spaces in both novels help all the villainous characters to terrorise, horrify, and imprison, even torture the female characters psychologically. As a result, in both novels, the reader encounters ill-intentioned male gothic characters who try to suppress the two heroines physically, psychologically, and financially. The patriarchal system prevailing in the settings of both novels allows the villainous characters act freely in their wicked schemes for fulfilling their ambitions and desires. The ultimate aim of the thesis is to trace the terrorising impact gothic spaces create on the heroines of *The Mysteries of Udolpho* and *Jane Eyre* in that the feeling of horror triggers both heroines’ impulse to fight back and survive. Hence, in the end both protagonists become independent individuals who can speak and act in accordance with their free will. In brief, both novels present liberated female identity

which stands for the two authors' desire and hope for providing women with a free space in a male dominated society.

The gothic style differs from the Neoclassical style in that it has a tendency of using such excessive feelings as joy, deep grief, ambiguity, helplessness, horror and terror, all of which can be found in the idea of sublime embedded in the atmosphere of any gothic novel. A traditional gothic novel often includes a dark, gloomy ancient castle with secret underground passages, trap doors, and is set in a remote, isolated land, inhabited by wicked male characters and/or by revengeful ghosts imprisoning and torturing an innocent heroine; supernatural incidents and/or beings are also recurrent devices used in gothic works. This study will particularly focus on the reasons behind Radcliffe's and Bronte's use of such elements in relation to gothic spaces in their novels. In addition, one of the goals of the thesis is to discuss the differences between male and female characters within the Gothic novel for in both novels of the study there are a powerful male figure and an innocent heroine who is living under his control. In addition, he forces her to do something which is against her wish throughout the novel. Within the Gothic novel, the female characters are forced to live and face the events that horrify them and which cause a mental breakdown. The tormented, lonely, depressed and oppressed heroine and the tyrannical male character appear to be the center of the novel. The male character appears to be responsible for the female character and her life, her fate and her way of thinking. He uses her as if she is a "pawn" in his hand that he can do whatever he wants. He uses her, for instance, as a sexual object. They may be raped, tortured, driven to madness and killed. This study shows that the cause behind the male tyranny is the male-dominated literature which was formed by the general attitude of

the society. This attitude continued until the Victorian era. The eighteenth century and the patriarchal society thought that the woman's biological features limited her place and position in the society and they determined her role in the home and infertility. That is to say, her physiological features determined her behavior as well as her life and her role within the community. They often remind their daughters that obedience and motherhood are their limitations in society. So any attempt to go far than is considered a sin. And it perhaps harms not only the female self, but also the whole society.

To make it clear, all the female characters in the Gothic novels have suffered and are threatened by a villainous, powerful, bullying and provocative male character. She appears to be constantly wondering and fears due to the social oppression at that time. The study gives examples and explanations which show the fact that women are oppressed and have psychological problems and even mental breakdown in the selected novels. This thesis particularly focuses on the eighteenth and nineteenth-century novels, *The Mysteries of Udolpho* and *Jane Eyre*, as representative works to emphasise that their female writers-Ann Radcliffe and Charlotte Bronte-have experienced the same in their society which is clearly shown in their writings. They suffered in the same way as their fictional characters.

The first chapter deals with the origin of the Gothic genre and its historical development. To achieve that, it is necessary to know the changes that affect the genre throughout the ages. That is to say, it is important to follow, compare and contrast the changes the Gothic genre underwent in a timeline, for example, in the Neoclassical and the Romantic periods, focusing on its transition, transformation and development from the late seventeenth century up to the nineteenth century. In

addition, the distinct attitudes of female and male gothic writers are discussed because the Gothic genre shows a lot of stylistic variations throughout centuries. To underline once more, the thesis' main concern is to analyse the profound impact of gothic spaces on the two heroines of the two novels.

The second chapter deals with Ann Radcliffe's abundant landscape descriptions and their decisive effect on Emily's feelings, thoughts and acts in *The Mysteries of Udolpho*. After giving a brief summary of the novel, the chapter puts emphasis on the links between the protagonists and the setting, and how the setting aids the male gothic to fulfil his ambitious desire. The third chapter first summarises the main story line of Charlotte Brontë's *Jane Eyre* and then discusses the heroine, Jane Eyre's journey from one place to another, searching for self-assertion, for freeing herself from the strict, suffocating male control. Finally, the conclusion restates the overall aim of the thesis and gives a comparison of the two novels in terms of thematic affinities and differences.



## CHAPTER ONE

### THEORETICAL FRAMEWORK

#### I. 1 The Emergence of Gothic Fiction

First of all, it is necessary to understand what the Gothic novel is. From the eighteenth century up to the present day many critics have searched the relationship between the Gothic and the novel. Gothic is considered a historic term and the novel is a literary form. From its start until now the Gothic genre, especially the Gothic novel, has received much criticism. Recently, readers and critics have directed much attention to Gothic works, whereas in the past the case was different. The idea was that all the Gothic novels are the same and limited with some stock elements. The list of common Gothic devices includes: an extensive of the supernatural, an ancient castle, dark secret passages, an innocent heroine and a cunning villainous character. The first Gothic novel, which is considered a first example is *The Castle of Otranto* by Horace Walpole(1764) which first appeared under the title “A Story.” The second version was published in 1795 under the title “A Gothic Story,” and it was the last title. In the following centuries, many writers have followed and imitated Walpole’s example by defining their novels as Gothic. In 1790s many critics, readers, booksellers argued about the goal of the Gothic novel as a form. During the eighteenth century, most of the fiction identified itself as memories, histories or romance whereas the novel was known as a short story of romantic love. Meanwhile, literary history begins to speak about the rise of the novel beginning from the late seventeenth century until the mid eighteenth century. That is to say, the novel as a new genre emerged as free from the conventions of previous centuries. The novel genre rejected literary conventions, brought about innovative techniques and

challenged the existing forms by creating works which were reflections of real life characters and incidents.

In the romance the miraculous, wonderful and supernatural are given much attention. Increasingly, romance as a genre has become a symbol of distraction for many people as well as considered a tool corrupting society. However, it did not completely vanish. People went on reading medieval romances and some publishers kept many of the works in print to satisfy their desire. For example, one of the most famous writers is Ann Radcliffe, who continued to write about romance as can be seen from the title of some of her novels. The renewal of romance characteristics during the late eighteenth century, including the Gothic novel, added an extra dimension to the argument. Richardson said that his novel *Pamela* was “a new species of writing” (Ian Watt 207) and Henry Fielding said that his own novel *Joseph Andrews* was “a kind of writing which [I] do not remember to have seen hitherto attempted in [our] language” (Ian Watt 253). In these works, the writers searched for ways to develop the novel in a more real and moral perspective. Similar to their current intentions, they wished to make their works differ from the previously written works. Samuel Richardson noted that his improved novel “might possibly turn young people into a course of reading different from the pomp and parade of romance reading, and dismissing the improbable and marvelous” with which the novels are filled (Saunders 270).

## **I.2. The History and the Origins of Gothic Fiction**

As much of the eighteenth-century critical writing noted, the Gothic novel’s mood influenced the reconciliation of particular romance tradition along with those of the novel. The first Gothic novel’s writer, Horace Walpole, in the preface of the

second version of *The Castle of Otranto*, says that the Gothic story “was an attempt to blend the two kinds of romance, the ancient and the modern” (Lewis 9). Walpole adds:

In the former, all was imagination and improbability: in the latter, nature is always intended to be, and sometimes has been, copied with success. [...] But if in the latter species nature has cramped imagination, she did but take her revenge, having been totally excluded from old romance. The actions, sentiments, conversations of the heroes and heroines of ancient days were as unnatural as the machines employed to put them into motion. (Walpole quoted in Lewis 9)

The Gothic novel used to depend on contemporary space as well as empirical comprehension of how the world works. The old Gothic novels were often set in the far past and in a distant strange location. Moreover, it makes extensive use of supernatural events which are unjustified and extraordinary. Knowing and being familiar with this material gives a new way to recreate or renew the creative works of the modern age. To quote Audrone Raskauskiene, “The fancies of our modern bards are not only more gallant, but, on a change of the scene, more terrible, more alarming, than those of the classic fables. In a word, you will find that the manners they paint, and the superstitions they adopt, are the more poetical for being Gothic” (11).

It is clear from the above quotation that there is a relation between Gothic literature and the path it followed through the centuries. Coleridge also reinforced this connection in his lecture on medieval literature. He said that “the rude and

uncivilized manners of our remote ancestors from the forests of Germany, or the deep dells and rocky mountains of Norway” had a strong effect on the general tone and preference or the way of thought and feeling towards English literature and culture. (Ellis 24). He stated that their Gothic role had the tendency to use the supernatural, secret events, a high sense of sensibility and “spirit of sentiment and courtesy” (Ellis 29). On the other hand, Gothic fiction is not considered to be a destroyer of ancient Rome’s civilized values, but is recognised as a source of knowledge, unique, essential and important elements of the English culture and politics. The civilization of Rome and “the neoclassical metaphor of the Augustan age” in England were condemned as a source of corruption, luxury and tyranny (Ellis 24) whereas “the hardy habits, the better faith” and stable perseverance defined the Gothic fiction as a source of liberty and virtue (Shedd 235). On the other hand, Samuel Kliger called it “Gothic enlightenment” which was invented to evaluate British history as well as to make British culture stronger in the present (Ellis 127).

Throughout the English Civil War in the 1640s, political thinkers and theorists wanted to change and get rid of the old monarchist’s system of laws; they wore the clothes of the challenger Republicans. These thinkers and theorists did invoke republican tradition’s glories, which in their opinion consist of not only Ancient Greece and Rome, but also contemporary republican states like Venice and Florence. In *Ocean*, the writer, James Harrington, verified and refuted the past of the Monarchist as “gothick” (quoted in Smith and Sage 44). That is to say, James Harrington means that it is both barbarian and destructive. He stated that Gothic barbarians had ruined the old wisdom as well as the civilization and as a result after the civil war, England had freed herself from the government in Gothic form. Like

many English writers, Harrington in a positive way identified the future of the republican as neoclassical (Clive and Austere, Roman) and he identified the past of the monarchist as Gothic, which is barbarian, despotic and corrupt (Smith and Sage 47). During the restoration of the monarchy in 1660 and through the revolution in 1688, political thinkers and theorists set themselves against the neoclassical. Many writers had sought to take away the neoclassical culture mainly architecture from its convention believing it to be a republican form. Moreover, they worked to renew and revalue the Gothic genre.

Actually, the writer wanted to assure the profitable aspects of the British organization. For example, its preservation of liberty, common law tradition and at the top its limiting of the rights of the crown. These were considered sections of the British organization which had suffered for many years. That is to say, they are the Gothic elements which had been respected during the Restoration. The nature of the Gothic tradition within English society caused a powerful and complicated argument among eighteenth-century political theorists. The English lifestyle holds on to the simple and barbarous Gothic system of government elements. The Gothic elements were very significant and so valuable that they serve as a mirror to show the ancient origins of the style of their life. The debate on Gothic organization was shown in a richly metaphorical way. The lifestyle of the Gothic was linked with Gothic architecture. Mainly, the medieval castle was very symbolic to the Gothic novelists as well as the political theorists. The castle may represent the place of the monarchy's force, and in more common tradition, as the "place of refuge" where all the society gets protection (Robert 171).

In 1765, the critic William Blackstone explained the idea of an old castle in his discourse of the “intricacy of legal process” (Robert 31). “Dread of innovation,” he noticed, “has led to, labyrinthine fictions and circuities in the English constitution, as historically enduring structures, are revised, but preserved in the polite and sociable era”(Ellis 26). To quote Joseph M. Bessette,

We inherit an old castle, erected in the days of chivalry, but fitted up for a modern inhabitant. The moated ramparts, the embattled towers, and the trophied halls, are magnificent and venerable, but useless. The inferior apartments now converted into rooms of convenience, are cheerful and commodious, though their approaches are winding and difficult. (Bessette 233)

The connection between the castle with the political power and organized authority was mentioned in many contexts as well as the Gothic novel. It could also appear as an image of the overpowering of the ancient order on change and modern inventions. This operation and tension of the old order can be traced clearly in Horace Walpole's *The Castle of Otranto* and Ann Radcliffe's *The Mysteries of Udolpho*.

### **I.3. Examples of Gothic Fiction**

Shocked [...] and dreading he knew not what, he advanced hastily, - but what a sight for a father's eyes! - he beheld his child dashed to pieces, and almost buried under an enormous helmet, an hundred times more large than any casque ever made for human being, and shaded with a proportionable quantity of black feathers. (*The Castle of Otranto* 7)

With these tragic lines, Horace Walpole starts his famous novel, *The Castle of Otranto* which gives us the beginning of the classic step of Gothic novels. It was a successful work and its popularity extended through twenty-one versions within the century. Following Walpole, many writers wrote and used the same elements, such as Ann Radcliffe and Mathew Lewis. They followed Walpole by using the elements of the distant castle, supernatural appearances, ghosts, a ruined church and tyrannous “hero-villains to the stables Jane Austen parodied in *Northanger Abbey*” (Robert F. Geary 1). Just after 1820, in the year of *Melmoth the Wanderer* by Maturin, the Gothic left the idea of standard literary histories, even though the Gothic elements are still marked within the romantic novel (Geary 1).

The Gothic novel may seem at first to have a simple matter to understand because it had a bounded distance. It started with Walpole's example, *The Castle of Otranto* to *Melmoth* (1820) and *Confession of Justified Sinner* by Hogg in 1824. Moreover, Gothic fiction shows how hard it is to place within the literary genre. That is to say, in which movement it should be interpreted, in the early or middle eighteenth century or with the “pre-Romantic”. In fact all can be linked with the French Revolution or as the psychological writer, William Patrick Day argued, from the “retrospective vantage point” that the Gothic is a way to discover the “Psychosexual” particular side of the modern personality. Neil Cornwell states that “sexuality emerges in the female Gothic either as a threat from the outside or, as woman’s ‘dark side’, strongly associated with (self) fear and loathing” (171). The Gothic novel as not just a group of ghost stories meaning “the product of a dilettante interest in the potentialities of the middle Ages for picturesque horror” appeared with another product (Robert 2). As Robert F. Geary states, “Gothic romance is a

conglomeration of literary 'kind', grafting character types and melodramatic devices of Jacobean drama and sentimental fiction onto a sensibility derived largely from graveyard poetry and the cult of the sublime"(2). Where Robert argues the "essence," Hart states that the Gothic "tendency" within the novel of the late eighteenth century "consists of at least five major elements, however profoundly, superficially, or incoherently" so that those appear in every Gothic work (Robert 3). As William Patrick confirms, "the romance genre operates as a 'fable of identity' in which fractures are healed and disharmony dispelled, self-identity and otherness reconciled in a marriage of formal convenience. The romance was a crucial one in Britain, given its status as a conglomeration of competing and incompatible nations (and often kingdoms)" (Jarlath Killeen 93).

As stated before, from the historical side, Gothic novels started with Horace Walpole's *The Castle of Otranto* and prospered between 1764-1820. In brief, the Gothic appears as a result of the widespread turn from order and reason of the Neoclassical to romantic faith in feeling and imagination. Horace Walpole thought that his novel is a sort of renewal and re-establishment against the Neoclassical conditions. As he claims, "the great resource of fancy have been dammed up, by strict adherence to common life"(Horace Walpole 9). To quote Edward J. Ingebretsen S.J., William Patrick Day argued that the Gothic genre "illuminates the unbroken connections between our imaginative life and our economic, social and political life. The genre grows out of the conventional ideas about families, about the definitions of male and female identity that dominated the nineteenth century and continue to affect our ideas today" (Ingebretsen 2016).



In the late eighteenth century, three kinds of Gothic novels emerged. They are “terror Gothic, sentimental Gothic and historical Gothic” (Carol Davison 343). The “terror Gothic” novel, which is the purest kind and differs from the “historical Gothic” novel, uses Gothic atmosphere with a historical place, whereas the “sentimental Gothic” novels are the novels which use the supernatural, ghosts and a gloomy atmosphere to revive sentimental local tales. However, Thomas Harwell states that “historical novel or the Gothic Romance [...] in their origin [...] are not easily distinguishable”(38). It can be said that the historical Gothic novel is an advancement of the Gothic novel. Another important concern related to the Gothic novel is the psychological side. Like Horace Walpole, there is a certain amount of interest for inner mental process. Discussing his use of the supernatural, he argues “Allow the possibility of the facts, and all the actors comport themselves as persons would do in their situation”(Walpole quoted in John Bender 51). For instance, in Richardson’s later novel, *Clarissa*, the Gothic elements appear to be developing into a kind of psychology. Then, they turn into more emotional and complicated situations. Moreover, the Gothic novels show the response of the characters facing annoying or terrible situations. In addition, their protagonists are not drawn with the aim of showing fine emotions as in the sentimental novels of that time. For example, in *The old English Baron* by Clara Reeve, the protagonist Edmund moves as a scale just to examine the reader’s patience. In the same way, in *The Mysteries of Udolpho*, when Emily’s father St. Aubert advises her on his deathbed, he says:

Above all [...] do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually

extracting the excess of misery, or delight, from every surrounding circumstance. And, since, in our passage through this world, painful circumstances occur more frequently than pleasing ones, and since our sense of evil is, I fear, more acute than our sense of good, we become the victims of our feelings, unless we can in some degree command them. (*The Mysteries of Udolpho* 51)

An extra distinctive feature of the old Gothic novels is that they involve the reader in a new method. In the early sentimental literature, the readers are called on to admire fine emotions shown by the characters; while in Gothic fiction the readers are captured in suspense with the characters. Moreover, there is an attempt to alarm, shock and awaken them. On the other hand, creating a strong motivation in the reader rather than a cultured or ethical one looks to be the main object of the novelists. That is to say, the Gothic novelists of that time set the path for the romantic poets. In this regard, Coleridge explains in his review of *The Monk*, the cause behind applying too much of the supernatural in Gothic novels. He says:

Let him work physical wonders only, and we will be content to dream with him for a while; but the first moral miracle which he attempts to disgust and awaken us. Thus, our judgement remain unoffended, when<sup>19</sup> announced, by thunders and earthquakes, the spirit appears to Ambrosio involved in blue fires that increase the cold of the cavern [...] But when a mortal, fresh from the impression of that terrible appearance is represented as being at the same moment agitated by so fleeting an appetite as that of lust, our own feelings convince us that

this is not improbable, but impossible; not preternatural, but contrary to nature. (Coleridge quoted in Clery and Miles 187)

He explains the use of the supernatural as a way to arouse the reader's feelings and without it the reader cannot feel the power of the text. However, realism is an unprofitable object within the Gothic novel. And the supernatural looks like a useful device to remove the narrative from the everyday realm. This is the main desire of the Gothic novel, and what the Gothic novels attempt to do.

The differentiating sign of the early Gothic novels is their particular atmosphere and the degree to which that atmosphere is applied. The association of the reader's imagination is central to the Gothic conflict. The main purpose of the Gothic atmosphere is to stimulate the reader's imagination, where the use of the supernatural is the main contributor. Nevertheless, there is a remarkable distinction between the novels of "terror" and the novels of "horror" which were produced in the period between 1764-1820. Following Ann Radcliffe, "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" (Frederick S. Frank 349). In brief, Ann Radcliffe says that "terror" allows the human mind to figure out the sublime whereas the abhorrence of the "horror" locks it. While "Walpole refers to 'terror' as both a sublime and aesthetically positive value" (Frank 349), the terror of *The Castle of Otranto*, relies on dread and suspense. *The Castle of Otranto* captures the reader's attention through a series of horrible events such as the big helmet, the death of Manfred's son and his marriage to Isabella, and so on while the way of Lewis, Mary Shelley, Maturin and Beckford is seriously different. In place of

controlling the reader's attention through dread and suspense, they assault the reader through events, which shock, bother and confuse him.

*The Monk* like *Frankenstein*, *Melmoth the Wanderer* and *Vathek* derives much of its influence from torture, rape and murder. Ann Radcliffe only hints at these matters, while Horace Walpole introduces a villainous death at the opening and the end of the novel. The readers are not in the mood for such deaths and not prepared, and they aid solely in holding the reader's attention and creating a climax. However, many critics argue whether the main aim of the Gothic novel is to produce a great shock or the stylish theory of the Gothic changed. Thus, a new trend appeared, which is the cooperation of good and evil and this became popular among some romantics. For instance, in *The Castle of Otranto* there is a severe difference between evil and good. However, the horror Gothic takes its reader into an ambiguous world due to the rascal heroes of the novels. So, to determine the shift from terror to horror Gothic novels, the suspense of the outer world is forced on the reader to encompass the psychological interest. The writers of horror Gothic novels transferred psychology to all readers. For example, Shelley's protagonist, Victor Frankenstein is qualified as genuinely good and has the potential for good. His desire to be the strongest of human beings damages his humanity and he becomes completely associated with the monster inside him.

Moreover, the main characteristic of the Gothic novel is its effort to involve the readers in specific conditions. The terror novel plays on the reader's reaction to suspense, whereas the horror novel tries to associate him with the rascal hero. The main point is that both kinds have a concern in the psychology of the character.

The last Gothic novel of this period is *Melmoth the Wanderer*. Melmoth depicts the character of the romantic villainous protagonist. The novel contains a sequence of tales just like the play within a play, which is one inside the other. Each is told from a different point of view. Sadness is its main theme and its plot is knitted socially, religiously, morally and physically. What is worth considering is that the thing which makes the Gothic novel a Gothic novel is its strange and gloomy atmosphere rather than the degree in which it is used.

The mood and atmosphere of the Gothic novel often consist of evil and terror. The writer reveals his imaginative sense through the fictional atmosphere of the novel. Moreover, the old castle, supernatural, narrow passages and strange sounds, all these things are used to create the desired atmosphere. Almost all eighteenth-century English Gothic novels take place in southern France and they are often set in the sixteenth and fifteenth centuries or earlier. The more they are distant in place and time the more obscure they are to the reader. Even though the reader meets an unnatural and extraordinary world and characters, he should not feel that this world is far away from reality. If he does so, the novel loses its plausibility for him. As for *The Castle of Otranto* and *The Mysteries of Udolpho*, Montoni and Manfred are much more than stock heroes. That is to say, the atmosphere and the world of the Gothic novel are frightening and profoundly vague just like its heroes. In brief, the Gothic novel aims to put the reader in a specific atmosphere that the wicked man is introduced under doubtful circumstances. It insists on the characters' psychological response to evil and follows vaguely, in which no serious and meaningful replies can be offered. It is important to consider the relationship between Gothic and romance.

That is to say, it is a well-known fact that the ancient Gothic novel is a portion of a movement, which came from the neoclassical and went to romanticism.

The Gothic and romance are closely associated chronologically and share many themes and features, “such as the hero is a guilt-haunted wanderer. Both have a strong psychological concern with interior mental processes” (Harwell 48). The neoclassical poetry and the realistic novel, “the novel of manner” usually drive the reader to think about and question the outside around him. That is to say, Gothic and romance drive the reader to think about the inner mental processes and responses. To quote Laurie Lanzen Lterris, who clarifies the differences by saying “the one sort of writing is basically social in its concern, while the other essentially individual”(2). From this perspective, the Gothic and romance are involved in the mind. Though Gothic and romance share common concerns, they are very different. The main feature of the Gothic and romantic writers, who examine the absence of faith in reason and religion, is to make the existence of human beings more meaningful. To quote Ann William,

The key characteristics of the Gothic and romantic writers are concerned with ultimate questions and lack of faith in the adequacy of reason or religious faith to make comprehensible the paradoxes of human existence...The romantics turn to “imagination,” which, according to Coleridge, recasts the objects of the exterior world into a new and more profoundly ‘true’ reality, giving the materials with which it chooses to work a unity and meaning which they do not possess in their original form.... The Gothic writers, though possessed by the same discontent with the everyday world, have no faith in the

ability of man to transcend or transform it imaginatively. Their exploration lies strictly within the realm of this world and they are confined to the limits of reason....The Gothic literary endeavor is not that of the transcendent romantic imagination; rather, in Coleridge's terms, Gothic writers are working with fancy, which is bound to the 'fixities and definites' of the rational world. (6)

She wants to clarify the idea that for romance writers, imagination serves as a means of fleeing from the restriction of human circumstance. In fact, the Gothic writers are not completely satisfied with the everyday world, but on the other hand, they do not think that man can convert it creatively. In their works, they discuss the reality of their world and they are constructed by reason. So, the Gothic writers cannot depict the sensual system of the romantics. It does not serve at the supreme "romantic imagination". In Coleridge's point of view, Gothic writers work with "fancy", and question the "fixities and definites" of the logical world. That is to say, he puts a distinction between "imagination and fancy. For Coleridge, imagination is the ability of mind that can go over the restriction of everyday life" (Harwell 49). Nevertheless, "fancy" cannot find a higher truth. It does not solve the struggle and opposition within this world. So, this is the main aim of the romantics and what they attempt to do. On the other hand, this is what the Gothic avoids.

*The Castle of Otranto* is a Gothic terror tale, but it also shows the appearance of the new form. Horace Walpole speaks about a new type of romance in which "fancy" is unlimited. In this regard, he argues that fiction can reveal the psychological response of women and men in an "extraordinary position". By

reading *Melmoth the Wanderer*, *Frankenstein* and *Moby Dick*, it becomes clear that Walpole first attempted to depict the aesthetic and later writers developed it.

#### **I.4. Female Gothic vs Male Gothic**

To start with Robert Southey's warning to Charlotte Bronte, he states "literature cannot be the business of woman's life and ought not to be.[...] The more she is engaged in her proper duties, the less leisure she will have for it, even as an accomplishment and a recreation" (Harold Bloom 6). This idea produced an internal struggle and resulted in a critique of male literature. As Kate Ferguson Ellis remarks, "Women writers, whose personal morality was as much on trial as the talents and faculties they shared with male writers, and whose privileged domain was the strengthening of young minds in habits of virtue, were especially vulnerable to criticism of the morals of their characters, and especially their female characters" (84).

Unlike the male contributors, the female writers' ability carefully examines and their works have the social and moral expectations of the female model. To quote Paula R. Feldman and Theresa M. Kelley, the woman writer is "read within a system of culturally encoded patriarchal authority over which she has virtually no control but within which she is expected to express herself" (85). Even though women authors who were first interested in the Gothic genre, their entrance to the male-dominated sphere for producing and publishing was very narrow and more restrained than for men. The Gothic genre attracted women as writers and readers. The female writers use a charming character, an unusual setting along with illogical plots to create some dread in the community regarding their effect on the readers. From this regard, the female Gothic is considered an evaluation and protestation of the



romantic movement, which is generally regarded as masculine. That is the writer's attempt to say that the world is different from the masculine's eyes to that of the female Gothic writers. According to Eugenia C. Delamotte "in symbolic form Gothic interiors were the daylight world, apprehended as nightmare. Their disorder and illogic was the logic of the social order as women experienced" (Delamotte 151). That is to say, the female writers could reveal their understandings and emotions of an ideology that oppressed, constricted and considered women to be inferior to men.

Ellen Moers argues that "the Female Gothic" is the work that "women writers have done in the literary mode that since the eighteenth century, we have called the Gothic"(quoted in Botting 123). Judith Wilt also confirms that Gothic is a form "that has acquired in many people's minds the modifier 'female' not only because of its main writers and readers, but because of its deep revelations about gender, ego, and power"(Wilt 3). Many critics argued that there are clear differences between Male and Female Gothic. For example, there are differences in terms of narrative approaches, in their use of supernatural events as well as in their endings. For instance, the Male Gothic has the tendency towards a tragic plot, whereas the female Gothic depicts happy endings "the conventional marriage of western comedy" (Ann Williams 103).

Lewis and Radcliffe are seen as major examples of the two different kinds of Gothic. *The Monk* by Lewis was inspired to some extent by *The Mysteries of Udolpho*. He confesses his feelings in a letter to his mother after finishing reading *The Mysteries of Udolpho* that it is "one of the most interesting books that was ever published" (Lewis quoted in Bertrand Evans 132). However, when Radcliffe knew that Lewis's sinister plot had been influenced by her novel, she responded by

narrating Lewis's story in her last novel, *The Italian*. What is worth considering is that even though these novels were influenced by each other, they clearly show differences in terms of the depiction of the female characters. As Kari J Winter states about the Gothic novels, which were written by men, "[...] innocent heroines are usually guided by the authors into an understanding of human evil, a knowledge that in many cases empowers them to survive and to escape from the severe forms of victimization that male Gothic novelists delight in depicting" (78).

The portrayal of women in the female Gothic reveals that patriarchy damages them and this matter needs to change. In *The Mysteries of Udolpho* female characters are depicted as trying to escape from tyrannical male domination. This is often expressed by the image of imprisonment in an old house, castle or mansion. Whereas the female figures in *The Monk* are killed, tortured or raped and are driven mad. The innocent heroine is left at the mercy of a villainous male character. In the case of Male Gothic's narration and plot, Ann William argues,

[...] focus on female suffering, positioning the audience as voyeurs, who, though, sympathetic, may take pleasure in female victimization. Such situations are intimately related to its delight in sexual frankness and perversity, its proximity to the "pornographic". In early Gothic this usually takes the form of female virtue threatened and often violated. (104-105)

Moreover, the depiction of the female figure is perhaps psychologically completed, but the Male Gothic never discovers the genuine relationship between the genders as the Female Gothic does. Regardless of the different strategies that the critics of the genre use, they admit that the relation between sex and genre reveals the terror and

anger which women have experienced due to the masculine social conditions at that time. Normally, the characters have uncomfortable lives and have a hard time just to be rescued by a man in the end. Otherwise, if they are not designed to be saved, they end up dying at the castle.

But what was the motive drawing female writers to such a genre? The answer lies in the very nature of this genre which allowed women authors to both reveal and criticise the masculine society at that time. Indeed, the readers of these novels were to a great degree women. As Fred Botting states, “Gothic texts were also seen to be subverting the mores and manners on which good social behavior rested. The feminisation of reading practices and markets, linked to concerns about romances throughout the century, were seen to upset domestic sensibilities as well as sexual propriety”(3).

Ann William also argues that, “rules of patriarchy, such as the relative powers and qualities of the masculine and the feminine and the interrelated and mutually supportive social structures like the family, the monarchy and the church” (35). Additionally, Gothic fiction is considered the first genre which concerns itself with the characters’ psychological features.

However, it is said that the female Gothic is a genre which was written by female writers for female readers. And also the need and appearance of such a genre show women’s role within the society preventing them from obtaining a truly free and independent position. In *The Rise of the Gothic novel*, Maggie Kilgour summarises the distinctions between Female and Male Gothic. She argues that the Male Gothic is unrestricted and follows a “revolutionary aesthetic, often associated

with romantic art which defamiliarises and alienates reality in order to make us see it anew”, whereas the Female Gothic is traditional (34). She goes on to say,

In the female Gothic, the private world is turned temporarily into a house of horrors; the domestic realm appears in distorted nightmare forms in the images of the prison, the castle in which men imprison passive females [...] But this transformation cannot serve as an exposé of fundamental reality that the bourgeois home is a Gothic prison for women, for at the end of the text life returns to a normality that is ratified by its difference from the nightmare counterpart. The Gothic forms of domesticity evaporate, enabling the heroine to return to the real version [...] so that women’s incarceration in the home that is always the man’s castle is assured. (Kilgour 38)

Returning back to Mary Shelley is the strong fact that she created *Frankenstein* in a period when she was starting to understand the possible terrible results of becoming pregnant and giving birth to women. When she began writing *Frankenstein*, she gave birth to two children. That is to say, there are clear links between *Frankenstein*, motherhood and the author. However, Mary Shelley has quite little to write about women’s position in *Frankenstein* where women throughout the novel have little to state about themselves. Throughout the novel, women are somehow having no role in the major action. Some of them are importantly shown such as Safie and Agatha de Lacey and some of them are total outcasts like Elizabeth and Justine. Additionally, they are all imprisoned among the four walls in the house. They never explore the outside world, their main scope is the home and family. Similarly, the heroine, Elizabeth is restricted at home, whereas Victor takes a step into the public world of

the intellectual adventure experience. In the end, the reader understands the fact that such living conditions may lead to women's death. For example, Elizabeth as the other, helpless, selfless, passive women, dies at the end of the novel.

Another Shelley novel is *Mathilda*, which also introduces young women who die early, Elinor, Diana, and last of all Mathilda. The only woman who could survive till old age is the woman who raises Mathilda. Diana dies when she was giving birth to a child and Elinor dies due to a fever two months before her wedding. Finally, Mathilda dies because of the psychological worry stemming from her father's sexual obsession. Anne K. Mellor comments on Shelley's novel, *Mathilda*:

Mary Shelley's *Mathilda* shows us that a culture in which women can play no role but that of daughter, even in their marriages, denies its females the capacity for meaningful growth, since a woman's future self even her daughter can only replicate her present self [...] *Mathilda* can be read as her most critical examination of [...] an ideology that offers women no social role outside the father's house and psychosexual domination. (200)

In brief, both *Mathilda* and *Frankenstein* by Shelley show that women's sexuality can lead to death in a society controlled by masculine power. The links between female imprisonment, motherhood and female writing are obviously revealed in Mary Shelley's uncompleted novel, *Maria*. The first pages of the novel introduce a character, Maria, who is imprisoned in a hospital for mental illness by her husband, who intends to gain her possessions. She asks "was not the world a vast prison, and women born slaves?"(quoted in Sian Reynolds. Ed. 11). Her situation clearly reveals the limitations of her domestic life. In all of Radcliffe's novels, for example, there is

a heroine who is imprisoned or locked up in a dark room, basement or a madhouse. For example, the mother in *A Sicilian Romance*, is supposedly dead. In fact, her husband imprisoned her in the caves under her home. In her other novel, *The Italian*, the mother whom the protagonist thinks dead, is actually hidden in a nunnery, afraid for her life. Also, the protagonist of *The Italian*, Ellana Rosalba is shown as an orphan girl, as the novel unfolds, she decides to live in a nunnery to flee from her villainous husband, Schedoni, who killed Ellana's father to obtain his wife as well as his piece of land.

The important fact is that the male character in the novel may be a husband, a father or a stranger. The father character in the Female Gothic is quite significant. He has the major influence on his wife's and daughter's life. Women almost pass from the father's authority to the husband's authority, who has the same power on her as her father had. In the Female Gothic novel often the father character is unkind, and not a nurturing one, but a father who attempts to use his daughter, or niece, for his own benefit. He chooses them a suitable husband, who suits his position and social schemes and if she refuses, he imprisons her in a house or in the nearest nunnery. For example, as Montoni does in *The Mysteries of Udolpho* with Emily. Also, in the case of *Mathilda* in which the father damages his daughter due to his will to possess her.

Another important distinction between the Male and Female Gothic is the depiction of nature. In the Male Gothic, nature is represented as "temperamental woman"(Kari J. Winter 131). Whereas the Female Gothic,

[...] represents nature not as a dumb object to be conquered but as a transcendental force above and beyond the might of men. Humanity is represented as merely one small part of nature; the authors emphasize

that nature is much larger and more enduring than human constructs. Time and again the protagonists of Gothic novels and slave narratives seek refuge in the parts of nature that are not controlled by men, such as forests and swamps. (Winer 131)

Winter also argues that,

In Gothic novels, written by men, such as *The Castle of Otranto*, *The Monk* and *Melmoth the Wanderer*, innocent heroines are routinely raped, tortured, driven insane and killed. In Gothic novels written by women, innocent heroines are usually guided by the authors into an understanding of human evil, a knowledge that in many cases empowers them to survive and to escape from the severer forms of victimization that male Gothic novelists delight in depicting. (78)

In *The Monk* by Lewis and *Melmoth, the Wanderer* by Maturin, all the female heroines such as Agnes, Antonia, and Mathilda de Villanges are prevented from accessing nature and the world around them. They are limited in an inner place. Juliann E. Fleenor argues that, “sexuality, female physiology and psychology and female processes are frequently suggested with the image of interior space, not because of any innate comparison to female wombs but because of the fact that women’s sexuality has frequently been denied, even to women themselves” (13). Both of these two novels have strong examples of the perversion of woman’s body and mind. The female body is nothing more than a conduit for male will and the application of suffering and pain. They rather like seeing women suffer. Another example is, Immalee in *Melmoth the Wanderer*, is driven into the gloomy world of cheating, passions and wills carried by a man. Due to her relationship with Melmoth,

she is imprisoned, tortured and driven to hysteria and death. In fact, it was not exactly because of him, rather because of her curiosity to investigate his real identity. However, both Male and Female Gothic display the psychological and physical oppression women experience within the society which restrict and label them as inferior. What is also worth considering is both Male and Female Gothic writers use an old house, castle or mansion. Such settings in the novel written by female writers are indicators of male power throughout the Gothic novel. Whereas in the Male Gothic or the Gothic novels, which were written by male writers, settings are used to dominate women and as a warning to some who try to overcome or break the limits of feminine models, for they may be driven to hysteria and madness as a punishment for their attempt to break the patriarchal fixed system.

To sum up, the two kinds of Gothic written by men and women differ much in their way of conveying ideas. In both kinds, the female characters suffer at the hand of their father, husband or friend, who is introduced as a villainous character. They are dragged from one place to another, obliged to marry someone whom they do not want, they are tortured, restricted, driven to madness and killed. In the Male Gothic, writers reveal and give reasons for the situation of the miserable protagonists, while the Female Gothic writers simply display the heroines' suffering and suppression; that was due to the rule of the masculine society.



## CHAPTER TWO

### *THE MYSTERIES OF UDOLPHO*

Ann Radcliffe was “one of the most celebrated women of the late eighteenth century, yet the least known”(Rictor Norton 1). According to Norton, “her reclusiveness was possibly a strategy for maintaining her reputation as the greatest novelist of the age”(1). Also, he says that she was known as “the mysterious author of the sensational Gothic novel *The Mysteries of Udolpho*” (1). Ann Radcliffe was born in 1764, in the same year of the very famous first Gothic novel, *The Castle of Otranto*’s publication. In fact, Ann Radcliffe excelled in the Gothic genre and many writers were influenced by Ann Radcliffe’s novels as “the first vision of the castle of Udolpho, the veiled picture and the gaunt appearance of Schedoni all became icons for the literature of the next half-century, and beyond” (Norton 250).

*The Mysteries of Udolpho* was published in 1794 by G.G. and J. Robinson in four volumes. *The Mysteries of Udolpho* is Ann Radcliffe’s fourth and most popular novel. It is a substantial Gothic romance, full of incidents of physical and psychological horror set in a distant ruined castle; consisting of apparently supernatural events, a cunning villain, and an oppressed heroine. Moreover, Ann Radcliffe adds a detailed description of the landscape of the Pyrenees and Pennines which increases the feeling of terror and suspense. *The Mysteries of Udolpho* focuses mainly on the case of Emily, an orphan girl who suffers much after the death of her parents. The novel is set in 1584 in southern France and northern Italy. The story unfolds as the heroine suffers imprisonment at the hand of her aunt’s villainous husband in a remote castle, the castle of Udolpho. Like many Gothic novels, the events take place in a gloomy castle, which is full of supernatural terrors. Indeed,

*The Mysteries of Udolpho* plays an important role in Jane Austen's novel, *Northanger Abbey*:

But, my dearest Catherine, what have you been doing with yourself all this morning? —Have you gone on with Udolpho?" "Yes, I have been reading it ever since I woke; and I've got to the black veil." "Are you, indeed? How delightful! Oh! I would not tell you what is behind the black veil for the world! Are not you wild to know?" "Oh! Yes, quite; what can it be? —But do not tell me—I would not be told upon any account. I know it must be a skeleton, I am sure it is Laurentina's skeleton. Oh! I am delighted with the book! I should like to spend my whole life reading it. I assure you, if it had not been to meet you, I would not have come away from it for all the world. (*Northanger Abbey* 32-33)

These words are said by Catherine, the heroine of Jane Austen's novel *Northanger Abbey*, to her friend Isabella. She confirms her enthusiasm upon reading *The Mysteries of Udolpho* saying that she wants to spend all her life reading this book. The aim of this thesis (chapter) is to discover the significance and function of two Gothic elements, which are the setting and characters in *The Mysteries of Udolpho*. What makes a setting and/or a character gothic? The thesis is concerned with finding an answer to this question. Nevertheless, prior to the discussion of the gothic features of the novel, a brief summary of the plot may be helpful.

The novel opens with the heroine's, Emily's family background. Emily St. Aubert is the daughter of a landed wealthy rural family whose fortune is now in decline. There is an intimate relationship between Emily and her father. What

strengthens the bond between the father and the daughter is their love of nature. They become even closer as Emily's mother dies from a serious illness. Emily and her father go on a trip from their native Gascony, through the Pyrenees to the Mediterranean shore of Rossillon, passing over many mountainous landscapes. During the trip, Emily and her father meet a very handsome man called Valancourt who also cherishes the same appreciation for the natural world. Then, as the events progress, Emily and Valancourt almost fall in love with each other. Emily's father, St. Aubert, gets seriously ill, and then he dies. Thus, Emily has become orphaned and is forced to live with her only aunt, Madame Cheron. Madame Cheron shares none of Emily's and her father's interests and she shows little affection to her. Unfortunately, Madame Cheron meets a villainous man from Italy called Montoni and marries him. As in any Gothic novel, the protagonist, Emily is tormented by a wicked man and forced to do things against her will. Montoni forces Emily to marry his friend Count Morano because he thinks that he could get benefit from this marriage. Then, Montoni brings Emily and her aunt to his distant castle of Udolpho after he learns that Count Morano has no money. At that point, Emily is afraid of losing her lover Valancourt forever. Meanwhile, Morano searches for her to take her away from the castle of Udolpho. Since Emily still loves Valancourt she refuses to go with him. After a few months, Montoni tries to force Emily's aunt to sign over her all possessions in Toulouse because he fears that her fortune might go to Emily after her death. Due to her husband's ill-treatment, Madam Cheron suddenly disappears without leaving a trace. In the meantime, a number of weird and terrifying incidents take place. As for Emily, she manages to run away from the castle with the aid of an admirer, who is also a prisoner in the same castle, and two servants, Annette and

Ludovico. Finally, Emily returns to her paternal estate and hears that her sweetheart, Valancourt, went to Paris and lost all his property. So, they marry after all.

In *The Mysteries of Udolpho* Ann Radcliffe makes use of extensive landscape descriptions as she wants to capture the readers' attention and to arouse the feelings of terror and suspense. Such use of descriptive passages is one of the most important characteristics of Gothic novels. Chard says that these descriptions are often due to "the heroine's re-animation"(xviii). Moreover, Chard adds that these descriptions have "another important role within the Gothic narrative structure," that is "to keep the readers in a state of suspense"(xviii). She refers to the significance of the landscape descriptions as functioning "within the Gothic novel's mechanisms of self-definition"(xviii). However, Ann Radcliffe's treatment of the landscape descriptions is different and special. The author employs such sublime landscape descriptions so as to create a supernatural atmosphere in the novel, because the existence of the supernatural not only has a certain effect on the characters as well as on the readers but also has a major role in creating the feeling of terror. Also, the author allows Emily to set out a journey from a picturesque and pastoral landscape toward a dark, gloomy and more elevated landscape. This transition may be regarded as symbolic, referring to a mental trip for Emily from innocence to experience. Indeed, the opening of the novel puts emphasis on the important function of the landscape descriptions "On the pleasant banks of Gascony, stood in the year 1584, the chateau of Monsieur St Aubert"(*The Mysteries of Udolpho* 3). Then she continues with a long, detailed description of the idyllic landscapes which surround the mansion of her father St. Aubert She says: "gay with luxuriant woods and vines and plantations of olives" and near to "the majestic Pyrenees, whose summit, veiled in clouds or

exhibiting awful forms, seen, and lost again, [...] gleamed through the blue tinge of air, and sometimes frowned with forests of gloomy pine, that swept downward to their base”(*The Mysteries of Udolpho* 3).

Ann Radcliffe and many other writers have followed Horace Walpole’s novel, *The Castle of Otranto*, which was published in 1764 and is considered the first Gothic novel. Ann Radcliffe in *The Mysteries of Udolpho* has used the same elements which are found in *The Castle of Otranto*, such as the setting and the imprisoned heroine, but with a very extensive descriptive detail more than Walpole’s novel. For example, such structural components like the setting of *Udolpho* display many parallels with *The Castle of Otranto*. Similar to Walpole’s novel, the setting in Radcliffe’s novel is an old castle standing on a remote landscape. The idea of the innocent protagonist living under the mercy of a villainous throughout the novel is also found in *The Castle of Otranto*.

Ann Radcliffe’s tale is set in Catholic Italy and the gloomy, old Castle is located on a mountainous area where “steep rose over steep, the mountains seemed to multiply, as the wind, and what was the summit of one eminence proved to be only the base of another” (*The Mysteries of Udolpho* 138). She describes the Castle as “silent, lonely and sublime, it seemed to stand the sovereign of the scene” (*The Mysteries of Udolpho* 139). This extended, detailed description is a very important feature as it helps the purpose of enhancing the supernatural atmosphere. This supernatural atmosphere serves in creating suspense in the novel, which makes the theme so popular and influential.

To cite Bray, Ann Radcliffe is praised for the “poetic qualities of [her] writing, and her appeal to the imagination” (Bray 33). What is amazing about Ann Radcliffe

is that all these rich descriptive scenes are the products of her powerful imagination. Since the author did not travel to these places, these descriptions may be accepted just like a momentary dramatisation of a visionary mind. According to Jessica A. Volz: “Ann Radcliffe did not venture abroad until after the publication of *Udolpho* in 1794. She visited Holland, western Germany, and the Rhine but never southern Europe, the setting of her novel. She relied on artists and travel literature to ‘see’ places that she could otherwise only imagine”(95). Furthermore, Ann Radcliffe does refer to some works of different artists in her novel, for example, the works of painters like Claude Gellee, Salvator Rosa and Nicholas Poussin. She was inspired by their works, because their works according to Norton, “represented respectively the beautiful, the sublime and the grand [...]” (Rictor Norton 42). Moreover, Radcliffe also includes “techniques of composition” which are significant for any landscape painting. To cite Norton, “Her own scenes are ‘framed’ by windows, arches or overhanging trees, and their ‘perspective’ is called to our attention. Each of her sketches conscientiously includes the five elements of a proper ‘landskipe’: foreground, middle ground, background, flanking sides and the obscure distant view” (Norton 76). This is very clear in the landscape description which framed a window of trees and branches: “The carriage now moved towards the avenue, which was guarded by a gate, and Michael having dismounted to open it, they entered between rows of ancient oak and chestnut, whose intermingled branches formed a lofty arch above” (*The Mysteries of Udolpho* 40). More passages from the novel can be analysed according to Norton’s five elements of the right landscape. For instance, all of Norton’s five elements can be found in Radcliffe’s description of Emily’s travel with Ludovico, one of her servants. Firstly, the author describes the foreground when

she says: “Emily beheld, all the charms of Sylvan and pastoral landscape united, adorned with the elegant villas of the Florentine nobles, and diversified with the various riches of cultivation”(The *Mysteries of Udolpho* 284). Then Radcliffe moves on describing what Norton names middle ground, “How vivid the shrubs, that embowered the slopes, with the woods that stretched amphitheatrically along the mountains!” (The *Mysteries of Udolpho* 284). Then, the author draws the background as well as the sides in words, “How elegant the outline of these waving Apennines, now softening from the wildness, which their interior exhibited!”(284). After that, she moves on describing the scene until the manifestation of “obscure distant views”, which the following parts in *Udolpho* reveals:

At a distance, in the east, Emily discovered Florence, with its towers rising on the luxuriant plain, spreading to the feet of the Apennines, speckled with gardens and magnificent villas, or colored with groves of orange and lemon, with vines, corn, and plantations of olives and mulberry. While, the west, the vale opened to the waters of the Mediterranean, so distant that they were known only by a blueish line, that appeared upon the horizon, and by the right marine vapour, which just stained the aether above. (284)

The passage mentioned above is just an example to show how Ann Radcliffe uses landscape description according to the five elements mentioned by Norton. Also, some critics argue that Radcliffe’s descriptions by no means match original paysages, for the readers sometimes feel exhausted by the novelist’s excessive nature descriptions. According to Hazlitt, “Her description of scenery, indeed vague and wordy to the last degree, they are neither like Salvator nor Claude [Gellee], nor

nature, not art, and she dwells on the effect of moonlight till we are sometimes wary of them”(William Hazlitt 250). It is a fact that reading a landscape description differs from observing it in a paysage by Salvator Rosa or Nicholas Poussin. She creates her own piece of art with her pictorial description. She uses lengthy descriptions to create images in the readers’ mind which has the same effect as Salvator Rosa or Claude Lorrain (Gellee) achieved by lines and colors. Miles says that “Her descriptions are not scenic windows, but peculiar acts of artifice, conjuring up an emotional terrain for which her readership had a special affinity” (Miles 15). This emotional terrain which Miles refers to is the effect of the landscape on the readers, which might be deemed the emotions of the sublime. *The Critical Review*, a British newspaper which was published between 1756-1817, links Radcliffe’s popularity with her capacity to create artistic effects, as Miles shows “her talent for verbal expressions for essentially visual material, for creating spaces in which the reader effortlessly project herself”(Miles 54). She has a talent for producing and creating a supernatural atmosphere only by describing the setting. Moreover, he says that she has “ability to play upon the feeling mind”(Miles 54). The Gothic novel, like *Dracula* by Bram Stoker, generally aims to produce feelings of terror and suspense by employing what Jerrold Hogle would say images that “frequently assume the features of ghosts, specters, or monsters (mixing features from different realms of being, often life and death) that rise from within the antiquated space [...]” (Hogle 2). However, Radcliffe does not need to add any sort of ghost to arouse terror in the readers’ mind, and this is what makes her novel original. This means, without her long, detailed landscape descriptions; much of her originality, popularity, and talent would be lost.



Radcliffe uses a similar technique in her novel *Romance of the forest* as well. This novel also conveys a detailed landscape portrayal through “[the] rich country of Nice”. In *The Mysteries of Udolpho*, we observe two kinds of landscapes. A landscape which appears in the first half of the novel, and a landscape which occurs later on in the novel. That is to say, she does show the contrast between the picturesque and sublime. So, Miles says about Ann Radcliffe: “If through the sublime she elevates ‘the soul to its highest pitch’, she will bring it down again through the tranquility of the picturesque. If she darkens her picture by drawing upon the wild landscapes of Salvator Rosa, she will lighten again through the soft pastoral hues of Claude [Gellee]” (Miles 51).

We can observe the characters wandering through the picturesque and the sublime landscapes. While the picturesque “was defined as unevenness and irregularity,” the sublime “involved nature on a grand scale, and [is], in contrast with the other two the epitome of the rugged and untamed” (Miles52). The following passage from the novel belongs to that of the picturesque:

A flask of wine stood beside the old man, and before him, a small table with fruit and bread, round which stood several of his grandsons, fine rosy children who were taking their supper, as their mother distributed it. On the edge of the little green, that spread before the cottage, were cattle and a few sheep reposing under the trees. The landscape was touched with mellow light of the evening sun whose long slanting beams playing through a vista of the woods, lighted up the distant turrets of the chateau. (*The Mysteries of Udolpho* 56-57)

Ann Radcliffe as mentioned above, uses two kinds of setting descriptions which are the picturesque and the sublime. In Radcliffe's gothic novel, the sublime is opposed to the picturesque. Edmund Burke's theory was most influential on sublime, "A philosophical inquiry into the origin of our ideas of the Sublime and Beautiful" (Edmund Burke). It is possible to claim that Radcliffe's idea of the sublime is dependent, to a large extent, on Edmund Burke's theory on the sublime, titled *A Philosophical inquiry into the Origin of our Ideas of the Sublime and Beautiful*. As Malcolm Ware states: "the terror generated by Mrs. Radcliffe in her Gothic romance, still almost two hundred years after Gothic romance was the rage considered the best of the school, is firmly rooted in the concept of sublimity as it was defined by Edmund Burke" (Ware 1). According to Ware, Burke "found sublimity resident in nature" (Ware 1) for he defines the sublime as: "Whatever is fitted in any sort to excite the ideas of pain, and anger, that is to say, whatever is in any sort terrible, or is conversant about terrible object, or operates in a manner analogous to terror, is a source of the sublime, that is it is productive of the strongest emotion which one is capable of feeling" (34).

The Gothic settings, existing in *The Mysteries of Udolpho*, are drawn according to Burke's definition of the sublime. They contribute to the making of sublime undoubtedly. In the subplot we have a clear example, in which the author focuses on the story of another gothic heroine, Blanche de Villefort, who becomes Emily's friend later on in *Udolpho*:

[...] Blanche withdrew to a window, the lower panes of which, being without painting, allowed her to observe the progress of the storm over the Mediterranean where dark waves, that had so lately slept,

now came boldly swelling, in long succession, to the shore, where they burst in white foam, and threw up a high spray over the rocks [...] the rest of the scene was deep gloom, except where a sun-beam darting between the clouds, glanced on the white wings of the sea-fowl, that circled high among them, or touched the swelling sail of a vessel, which was seen labouring in the storm. Blanche, for some time, anxiously watched the progress of the bark, as it threw the waves of the foam around it, and, as the lightning flashed, looked to the opening heavens, with many a sigh for the fate of the poor mariners. (303-302)

The protagonist, Blanche sees a storm over the sea. And we have the characteristics as darkness, anxiety, ambiguity and greatness. So, this passage from *Udolpho* serves as a means of creating the sublime. Blanche “looked to the opening heavens”, anxiously, she is deceived by the storm, as she stands near the window for some time. She is terrified to see this wild nature and has strong feelings linked to the sublime. Then her thoughts leave her in a melancholy and sad mood. This reveals the sublime’s function through landscape descriptions in *Udolpho*, to create a supernatural atmosphere and to arouse the feelings of terror and suspense in the reader’s mind.

As Bertrand Evans argues, in a Gothic novel, the supernatural is “built up by the use of desolate scenery, tempests, screeching owls, hovering bats, exciting events invariably occurred in haunted castles, burial vaults or dark, exciting windswept moors... Ghosts stalked through corridors, clothed in the flowing white robes or in black armour, dragging chains or carrying flickering candles”(Evans 122), Evans’s

notion supports the idea that the effect of the supernatural depends much on the landscape descriptions. Ann Radcliffe describes her character La Motte's feelings in her other novel, *Romance of the Forest*, "[h]e felt a sensation of sublimity rising into terror, a suspension of mingled astonishment and awe"(83). Obviously, the landscape descriptions evoke the same feelings. The best example which shows this idea is when Emily was staying at the cloister, the place where her father, St. Aubert, was buried, she wants to visit his grave in absolute privacy: "and that she might not be interrupted, or observed in the indulgence, she deferred her visit, till every inhabitant of the convent, except the nun who promised to bring her the key of the church, should be retired to rest" (*The Mysteries of Udolpho* 57). This visit mentioned above is much related to Evans's idea of the Gothic novel. She visits her father's grave in the night, which may help the supernatural events to occur. Nevertheless, the nun who is supposed to give her the key in order to allow her enter the church, refuses to give her the key and says "it is a melancholy to go alone at this hour". Moreover, she warns Emily about a "newly opened grave". As the nun departs the place, "a sudden fear came over [Emily]", which is highlighted by the setting around her. The narrator says "the cold air of the aisles chilled her, and their deep silence and extent feebly shone upon by the moonlight, that streamed through a distant gothic window, would at any other time have awed her into superstition; now, grief occupied all her attention" (57). In spite of the fact that Emily was weeping over her father's death, what happened "any other time would have transported her into a sense of superstition which shows how the landscape works, as a means of recalling the apparent supernatural. Moreover, William Stafford writes that, "A common aim of the narrator is to keep the reader in a state of suspense about the heroine, anxiously

demanding ‘So what happened next?’”(Stafford 74). Another scene that shows the connection between the supernatural and the landscape descriptions occurs when Emily and her father were walking towards the mountains, and they watched the gloomy, bleak setting around them. Her father, St. Aubert says:

I remember that in my youth this gloom used to call forth to my fancy a thousand fairy visions, and romantic images, and, I own, I am not yet wholly insensible of that high enthusiasm, which wakes the poet’s dream. I can linger, with solemn steps under deep shades, send forward a transformation eye into the distant obscurity, and listen with thrilling delight to the mystic murmuring of the woods. (*The Mysteries of Udolpho* 11)

Another time, the setting is linked with the supernatural as Emily’s father says, it could call forth “a thousand fairy visions”. Nevertheless, he mentions the “distant obscurity”. This term has a connection with the sublime and the supernatural. Also, the term “obscurity” plays an important part in Burke’s idea about the sublime. He says “to make anything very terrible, obscurity seems, in general, to be necessary” (Section III Obscurity 53). Thus, the sublime is clear when St. Aubert talks about “a thrilling delight”. Then Emily replies to her father and assures him the supernatural comes from the setting’s descriptions. She says:

O my dear father, [...] how exactly you describe what I have felt so often, and which I thought nobody had ever felt but myself! But hark! Here comes the sweeping sound over the wood tops, now it dies away, how solemn the stillness that succeeds! Now the breeze swells again. It like the voice of some supernatural being the voice of the

spirit of the woods, that watches over them by night. Ah! What light is yonder? But it is gone. And now it gleams again, near the foot of that large chestnut: look, sir!. (*The Mysteries of Udolpho* 11-12)

Now the landscape description is linked clearly with the supernatural, “the voice of supernatural being” and also the strange light mentioned is considered to be supernatural. In brief, it means that this passage is just like an encounter between the natural and supernatural world. Hence, the supernatural apparently has an important function in the landscape descriptions in *The Mysteries of Udolpho*.

To cite Norton, the Gothic novels “feature accounts of terrifying experiences in ancient castle experiences connected with subterranean dungeons, secret passageways, flickering lamps, screams, moans, bloody hands, ghosts, graveyards”(The Norton Anthology of English Literature. No page). Therefore, it is not surprising to find Emily in such a place as the reader experienced in *The Mysteries of Udolpho*, for it is seen that the setting in a Gothic novel is almost always an ancient castle or an old house with narrow, labyrinth-like passages surrounded by a dark gloomy atmosphere. The following quotation taken from *Udolpho* sheds light on Emily’s reaction towards the setting as she moves from the picturesque landscape to a dark, more sublime place:

Emily gazed with melancholy awe upon the castle, which she understood to be Montoni’s; for, though it was now lighted up by the setting sun, the Gothic greatness of its features, and its mouldering walks of dark grey stone, rendered it a gloomy and sublime object. As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper as the thin vapour crept

up the mountain, while the battlements above were still tipped with splendour. (*The Mysteries of Udolpho* 139)

From this description, the place where the heroine is imprisoned becomes transparent. Moreover, it differs from the picturesque landscape as Uvedale Price says “[...] greatness of dimension is a powerful cause of the sublime; the picturesque has no connection with dimension of any kind”(Price 83). His comment shows and assures that greatness is a feature that accompanies the sublime together with obscurity and darkness. As Burke says “to make anything very terrible, obscurity seems in general to be necessary”(Edmund Burke, section III obscurity). Not just the castle; but also all the landscape around is dark which serves to increase the ambiguity. For example, the bridge on the right side of Motoni’s castle is also hard to recognize because of the darkness. Radcliffe says:

[Emily] walked away to one of the high windows, that opened upon the ramparts, below which, spread the woods she had passed in her approach to the castle. But the night-shade sat deeply on the mountains beyond, and their indented outline could be faintly traced on the horizon, where a red streak yet glimmered in the west. The valley between was sunk in darkness. (*The Mysteries of Udolpho* 40)

Now Emily realises her situation and the place that she must deal with and adapt to. So the dark castle, with the narrow secret passages, all change the heroine’s mind and lead her to think and imagine things which may not exist in the real world, such as the images of ghosts. When Emily’s aunt learns that her husband has betrayed her, she disappears never to be seen or heard about again. Thenceforth,

Emily's fears start to increase, thinking that Montoni killed her aunt and he will kill her also:

Two following days passed in the same manner, unmarked by any occurrence, during which she obtained no information of Madame Montoni. On the evening of the second having dismissed Annette, and retiring to bed, her mind became haunted by the most dismal images such as her long anxiety, concerning her aunt, suggested; and unable to forget herself, for a moment, or to vanquish the phantoms, that tormented her, she rose from her bed, and went to one of the casements of her chamber, to breath a freer air. (*The Mysteries of Udolpho* 205)

Emily's state of mind is very clear which gives her no relief. She keeps thinking all the time because she does not know what is awaiting her and what is going on. "All without was silent and dark, unless that could be called light, which was only the faint glimmer of the stars, shewing imperfectly the outline of the mountains, the western towers of the castle and the ramparts below, where a solitary sentinel was pacing. What an image of repose did this scene present!" (*The Mysteries of Udolpho* 205-206).

The above quotation shows the contrast between the landscape drawn at the beginning and the landscape in the latter part of the novel. It indicates the differences between the city and the countryside. Emily's present imprisoned situation brings about "a retrospect of all the strange and mournful events, which had occurred since she lived in peace with her parents" (*The Mysteries of Udolpho* 206). Whereas now she "awakened her grief and astonishment" (206). That is to say, this quotation



clearly shows the transition and the change in Emily's life as well as her mind. She once lived in a peaceful safe place surrounded by lights, but now in Montoni's castle, there is nothing except the darkness.

As Diane Long Hoeveler states, "Ann Radcliffe found the female gothic when she freed herself from the conventions of the sentimental novel and listened to the self-haunting and haunted cries of the gothic. She found Emily"(Hoeveler quoted in Hunter 1). *The Mysteries of Udolpho* by Ann Radcliffe is considered to be the emergence of "the female gothic". Ellen Mores stated in 1977 the "female gothic", in fact, is a form or a genre which is written by females for females (Mores quoted in Cornwell 171). Since that time the female gothic has been in progress and it is nowadays defined as: "Orphans separated from protective domestic structures, the heroine's journey through a mysteriously threatening world composed of an unholy mixture of social corruption, natural decay and imagined supernatural power" (Botting 64). In *The Mysteries of Udolpho*, Ann Radcliffe takes the heroine and frees her from social norms, the physical and psychological imprisonment of manpower. For Emily, as a feminist figure who challenges to free herself from her aunt's husband, Montoni, who appears to be her mental, physical and social jail. Although Emily clearly appears to be a strong female gothic character, her powerful nature is only seen when she gathers with the other female gothic characters Signora Laurentini, Madam Cheron and Annette. They serve as models to show the variation of the feminine sphere within the novel. Emily's aunt, Madam Cheron's character is just the opposite of Emily. Not just because she is married to a nasty person, but she is also a cold, selfish, worldly and materialistic woman. Madam Cheron only starts to fight against the patriarchal masculine power when Montoni tries to force her to sign

over all her property to him. The heiress of the castle of Udolpho is Signora Laurentini di Udolpho and she definitely has anti-heroic character traits like Madam Cheron. Signora Laurentini suffers the feeling of guilt due to her seductive and jealous relationship with someone called Marquis de Villeri who forces her to seek lonely confinement at the cloister.

Throughout the novel, there is a sense of challenge and fight between life and Emily's relationship with Valancourt as she tries to overcome the difficulties to reunite again. To prove Emily's powerful character as a gothic female figure, Ann Radcliffe depicts her as a consistently decisive character throughout her journey across her own countryside, in the castle of Udolpho as well as against Montoni's threat. As Fred Botting states,

If *Udolpho* restores domesticity virtue and reason to their proper place in the eighteenth-century order of things, it does so only at a price. By presenting vice, corruption, and irrationality as evil in the text and as an effect of representations that produce over-sensitive imaginations, it also suggests that the values it espouses and reinforces are effects of representation as well. (45)

The re-establishment of order was criticized by many readers and critics and is interpreted as one of the thematic qualities of "the female gothic", so the restoration of Emily's financial status, familial connection as well as her relationship with Valencourt are not easily considered within the eighteenth century's terms, rather in feminine terms. Nevertheless, the end of *The Mysteries of Udolpho* can be interpreted as the replacement of male power with female power. What is worth considering is that Emily is considered to be the best positive example of the gothic

female character. According to Diane Long Hoeveler, “[I]n validating that other tongue, the female gothic novelist asserts her sensibility, her cultured and trained appreciation of ‘art.’ But most importantly, the female gothic heroine listens to music endorses a female tradition of communication, an oral, elliptical mode that precedes the written system of discourse practiced by her society” (Hoeveler quoted Carly Ann Hunter 3).

Another fact is Ann Radcliffe has developed a new feminine bond which can be discovered in *The Mysteries of Udolpho* which can be observed through the relationship between Emily and Annette. That is to say, despite the class differences between them, they are able to communicate easily. In fact, Ann Radcliffe creates this feminine equality, in which her heroine, Emily knows how to interact and communicate with the rest of the female figures. Although Radcliffe does not produce current female language, she differentiates between a “female marked communication system” like “the gossip of servant, the tales and legends that have their own oral histories, the painted miniatures and portraits, as well as visual theatrics,” and noticeable male communication systems like a language composed of written documents “wills, letters, and legal documents” (Lisa Kroger and Melanie R. Anderson 4). In fact, within *Udolpho* there are great differences between the sexes’ communication, that Madam Cheron and Emily practice the language limit of “wills, letters, and legal documents” alongside their own communication of legends, gossip and painted miniatures.

Another important female concern of the eighteenth-century is the issue of marriage. For example, the marriage between Montoni and Madam Cheron is based

on benefit, whereas Valencourt and Emily's marriage is based on adoration and love. Moreover, Montoni also forces Emily to marry his friend Morano.

[...] That Montoni had formerly sold her to Morano, was very probable; that he had now withdrawn his consent to the marriage, was evident from the Count's present conduct; and it was nearly certain, that a scheme of stronger interest only could have induced the selfish Montoni to forego a plan, which he had hitherto so strenuously pursued. (*The Mysteries of Udolpho* 162-163)

Emily could overcome such a marriage. On the other hand, this event serves not just to allow Emily to keep her power over Montoni, but also to show the disruption with social masculine (Patriarchal) rule. Following Gerda Lener, patriarchy is based on "manifestation and institutionalization of male dominancy over women and children in the family and the extension of male dominance over women in society in general"(239).

Ann Radcliffe creates a heroine who is different from Madam Cheron as Emily is able to use man-marked language as Emily signs and gives some of her property to Montoni and chooses her freedom instead. Whereas Madam Cheron could not due to her pride and stubborn nature. Another point is that many critics such as Kilgour, who stated that Emily is unaffected and unchanged throughout her journey, also venture to propose her trip as an "Unbildungsroman". Not just that, but she argued that woman and man are separated by the protagonist's maturation. Kilgour states in her argument with Edmund Burke's *A philosophical inquiry into the origins of our Ideas of Sublime and Beautiful*, 1757, "For Burke, the individual is only truly free when bound to others, connected through tradition, conventions, and prejudice. The

modern conflict between individual desire and social duty is, therefore, an illusion produced by misguided ideals of individualism”(Kilgour 26). However, Ann Radcliffe takes Emily away from this argument depicting her as a model of independence and individualism. In fact, Ann Radcliffe does not create Emily and the other female characters as a model for the free individual, but rather examines the female sphere during the eighteenth-century by using the gothic tradition. The author creates Emily as a free, independent character unbound to other characters in the novel. The final scene where Emily re-establishes her familial ties and her financial status is remarkable. According to Kilgour, the end of *The Mysteries of Udolpho* shows how Emily does not need to depend on others and her ability to overcome the patriarchal power. That is to say, finally, Emily gets the ability to accept or refuse to marry Valencourt because she gets the power, her familial ties are returned also she is financially set and has the authority upon her estates: “The estates, at Toulouse, were disposed of, and Emily purchased of Mons. Quesnel the ancient domain of her late father, where, having given Annette a marriage-portion, she settled her as the housekeeper and Ludovico as the steward [...]” (*The Mysteries of Udolpho* 416).

Kilgour adds to Burke’s idea of the sublime in that she sees the sublime as “human need to feel the existence of power that transcends individuality” (26). This transcending is represented during Emily’s trip to Udolpho and the castle:

Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark greystone, rendered it a gloomy and sublime object. As she gazed, the light died away on its walls, leaving a melancholy

purple tint, which spread deeper and deeper, as the thin vapour crept up the mountain, while the battlements above were still tipped with splendour. From those too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely and sublime, it seemed to stand the sovereign of the scene, and to frown defiance on all who dared to invade its solitary reign. As the twilight deepened, its features became more awful in obscurity, and Emily continued to gaze, till its clustering towers were alone seen, rising over the tops of the woods, beneath whose thick shade the carriages soon after began to ascend. (*The Mysteries of Udolpho* 139)

As can be seen, Ann Radcliffe not only uses Emily's individualism to reveal her universal activity of the feminine interrupted by male power, but also to show the sublime which is used to empower as well as disempower Emily. That is to say, her empowerment can be observed at the beginning of Emily's trip when the mountainous landscape strengthened her sensibilities as well as her sense of self. On the other hand, the sublime of the castle of Udolpho disempowers her. The way in which the castle is designed is regarded as Emily's prison "Emily's heart sunk, and she seemed as if she was going into her prison" (*The Mysteries of Udolpho* 140). The castle of Udolpho causes Emily both mental and physical harm. Mental harm is the result of the horror and terror she experiences; physically, she is suffering due to the rape she's exposed to. According to Fred Botting, "sublimity is presented by a rational mind", the sublimity which obliges Emily as an individual to face her mortality (Botting). Botting's statement means that the full power of the sublime has an effect on Emily during her trip through nature as well as the prison of Udolpho.

Clearly, the castle of Udolpho becomes a symbol of Emily's mental and physical prison. Before discovering the castle itself, it is significant to point out the origin and the story of the real owner of the castle as well as the patriarchal cheating. The narrative shows that the owner of the castle is Laurentini di Udolpho and her "relative, Montoni, arriving at Udolpho, renewed the addresses, which she had before refused, and which she now again rejected" (*The Mysteries of Udolpho* 407). When Laurentini went away Montoni assumed the castle, which can be regarded again as a sign of man's tyranny. Moreover, the estate of Udolpho itself "appears as a figure of power, tyranny and malevolence" (Botting 43-44).

In addition, the castle's size and shape indicate the mysterious and dangerous which can be found inside. According to Gilbert and Gubar, it is seen that women writers are "trapped in so many ways in the architecture; both the houses and the institutions of patriarchy, women expressed their anxiety of authorship by comparing their 'presumptuous' literary ambitions with the domestic accomplishments that had been prescribed for them" (Gilbert and Gubar 719). Moreover, the view of the castle is not just depicted as a powerful symbol of the patriarchy, but it is also referred to as female anxiety for women pushing against patriarchy to produce a wider scope for them within the society. That is to say, the castle does not stand for Emily's physical and mental prison, but also refers to Ann Radcliffe and other women writers' anxiety at that time. That is to say, Montoni, Count Morano and the bandits are the ones bringing horror to its peak. According to Fred Botting, "evil focused on the castle itself, is a result of both the individual passions that are engendered by social corruption and the excessive sensibility that gives it supernatural power," so that the castle of Udolpho focuses on the danger and evil due to what Montoni takes and

brings to the house (44). As mentioned before, the construction of the castle plays an important role which allows Montoni to fulfil his plan and his men, the bandits, as well. The bandits and their presence add an extra level of threaten to women, especially Emily because they are a group of unlawful criminals under the order of Montoni. She is forced to live under the masculine power of Montoni and his bandits which leads to her isolation and thus she passes time hidden in her chamber. Gilbert and Gubar state in *The Mad Woman in the Attic* that “[the] imagery of enclosure reflects the woman writer’s own discomfort, her sense of powerlessness, her fear that she inhabits alien and incomprehensible places” (Gilbert and Gubar quoted in O’Brien 87). It is possible to claim that the castle of Udolpho not only presents the author’s own “discomfort”, but all female anxiety and imprisonment. The “enclosure” that Gilbert and Gubar have discussed is the space that women are allowed to occupy within the boundaries of home. Within Udolpho, Montoni is capable of capturing Madam Cheron and her niece, Emily, but is unable to obtain the power that Emily has. Emily is a very smart woman; she gives Montoni some of her money to let her go. In fact, this act reveals the difference between Emily and her aunt, Madam Cheron, who does not know how to behave. Throughout the novel, female characters appear to be more or less similar; whereas, Emily is drawn as a model of the strong woman among Madam Cheron, Annette and Signora Laurentini. Ann Radcliffe does so because she wanted to shed light on the female agency of the individual within the society. She creates Emily to awaken women and to make differences within the society. Moreover, the author intends to support female individuals’ life and motivate them. She creates Emily as a character who is ahead of her fellows, for she is strong, smart and is able to stand for herself and is independent



just like Jane in *Jane Eyre* by Charlotte Bronte. Such powerful individualism leads to doubt and makes many critics question this, such as Hoeveler who states, “Emily is doubled by Lady Blanche, and the fate of Marchioness de Villeroi and Laurentini mirror each other in that neither was allowed to marry the man of her own choosing” (Hoeveler quoted in Hunter 11). “Double” is not the correct word because each female character in this novel has her role within Emily’s characterization in which most of them are used and cheated by a male figure. For example, Madam Cheron was cheated and captured by Montoni not just because she could not overcome the masculine power over her, but because she is a bad person and does not know how to deal with the situation; and she manipulates and cheats people by her apparent nobility. In addition, she helps to break up Emily and Valancourt’s marriage due to his low status. Moreover, Madam Cheron stands as a parallel to the masculine characters. However, Emily’s escape from the castle shows her individuality, when she gives Montoni money in order to leave:

She saw herself in a castle, inhabited by vice and violence, seated beyond the reach of law, or justice, and in the power of a man, whose perseverance was equal to every occasion, and in whom passions, of which revenge was not the weakest, entirely supplied the place of principles. She was compelled, once more, to acknowledge, that it would be folly, and not fortitude, any longer to dare his power; and, resigning all hopes of future happiness with Valancourt, she determined, that, on the following morning, she would compromise with Montoni, and give up her estates, on condition, that he would

permit her immediate return to France. (*The Mysteries of Udolpho* 272)

Like Madam Cheron, Laurentini becomes a victim to masculine power as she fights to regain her relationship with Marquis di Villeroi. Gilbert and Gubar state that the wicked female figures confirm the “psychic split between the lady who submits to male dicta and the lunatic who rebels,” like Madam Cheron who “submits to male dicta” whereas Signora Laurentini is the “lunatic who rebels” (Lois Parkinson Zamora 78). Nevertheless, Cheron has rebelled at the end, but it was just to protect her social power and estates. Similar to Signora Laurentini who does not become a “lunatic,” her scheme to regain Villerois and marriage to him drives her to the edge of madness: “She conducted her scheme with deep dissimulation and patient perseverance, and, having completely estranged the affections of the Marquis from his wife...”(*The Mysteries of Udolpho* 408). She puts a plan into action to restore his love at the cost of destroying her individuality and offers herself for the Marquis’ love. As a result, she is left in endless remorse due to her selfish actions:

The deep remorse, that seized on the mind of Laurentini together with the sufferings of disappointed passion, [...] and, after the first paroxysms of despair were passed, a heavy and silent melancholy had settled upon her spirits, which suffered few interruptions from fits of phrensy, till the time of her death. (*The Mysteries of Udolpho* 410)

In fact, the guilt can also be interpreted according to the masculine power upon the individual feminine. Ann Radcliffe sets Emily apart from the other female figures not just because of her right and innocent behavior, but also through her marriage as she marries the one of her own choice, and she stands up for herself.

Moreover, the female character, Annette, is one of the most noticeable characters due to her outbursts of horror as she always says “Holy Virgin!” (*The Mysteries of Udolpho* 143) and many other exclamatory words to emphasize her feelings. She has two important roles; firstly, she is the most passionate character throughout the novel; secondly, she is an important figure signifying the supernatural events. She increases Emily’s fear and terror before the presence of the supernatural and all the time acts as a reminder of the ghosts seen. For instance, supernatural interference occurs when Emily comes upon the wax which is behind the black veil “she came to one [painting] concealed by a veil of black silk” (*The Mysteries of Udolpho* 143). Above all the other supernatural events, the black veil is the most frightening. Although the reason for the covering is explained, it still creates fear and horror of the unknown vagueness. Moreover, the unknown also sets Emily apart from the others and Annette as she faces it, “ ‘Certainly: but I wish first to examine the picture; take the light, Annette, while I lift the veil.’ Annette took the light, and immediately walked away with it, disregarding Emily’s calls to stay...” (*The Mysteries of Udolpho* 143). Emily confirms she sees a picture which has “something very dreadful belonging to it and that it has been covered up in black ever since and that nobody has looked at it for a great many years and it somehow has to do with the owner of this castle before Signor Montoni came into possession of it” (*The Mysteries of Udolpho* 143-144). David Punter states “Radcliffe’s interest lies not with the supernatural, but with the equivocal phenomena of the mind” (102). In fact, the supernatural also refers to women’s discomfort and anxiety about masculine power. Moreover, the unknown represents masculine power over feminine power and the danger which may face it and live within.



## CHAPTER THREE

### *JANE EYRE*

Charlotte Bronte, who was born on April 21st, 1816, in Thornton, Yorkshire, England, is one of Britain's most famous novelists. She started life as a governess and a teacher before she started writing. Her father, Patrick was a priest. Her mother, Maria was a housewife who died early due to a severe illness, leaving her five daughters and her only son, Barnwell, under the care of their aunt, Elizabeth. Then, Bronte went with her sisters to the Clergy daughters' school. Unfortunately, the terrible conditions had a bad effect on them which caused the death of two of the sisters. In addition, the Bronte sisters were used to staying at home, isolating themselves from the world around them. They had an extended imagination with a strong ability to portray characters' simple details as they depicted the life of the people accurately. Between 1831-1832, Bronte continued her education at Ros Head. In 1833, Bronte wrote her novel, *The Green Dwarf*, then she started to change her style turning from imaginary stories towards more and more realistic stories. In 1839, she started to work as a governess in Yorkshire and she continued until 1841. Then, she travelled with her sister, Emily to join a private school. During that time Bronte taught the English language, but she could not stay long due to her aunt's death as she was forced to return home. Then she travelled again in 1843. Her famous novels are *The Professor*, *Jane Eyre*, and *Villette*. Unfortunately, she did not find a publisher for her novel, *The Professor*. However, she was encouraged by Smith, Elder & Co publication.

As a result, she got a boost from this and sent them her novel, *Jane Eyre*, which was published six months later. *Jane Eyre* narrates a story about an orphan girl who struggles to gain her independence, then she falls in love with her master Mr. Edward Rochester and marries him. *Jane Eyre* is a mixture of tragic and gothic as Bronte was convinced that the literary work becomes more convincing only if it came from personal experience. That is to say, from the writer's own experience. In 1848, Bronte had been working on her second novel, *Shirley*, when she was shocked by the death of her third sister a few months later. This episode drove Bronte to stop writing until, 1849 when she published her novel, *Shirley*, which discusses women's role in society. In 1853, she published her third novel, *Villette*, which discusses isolation and the way one can overcome and deal with it. *Villette* describes a young woman who travels to Villette where she is shocked by experiencing another culture which differs from her own.

Bronte's personal life was very short as she got married to her father's assistant, Arthur Bell Nicholls who fell in love with her many years before. They lived a happy life, then Charlotte became pregnant, which affected her health as she fell sick and finally died with her unborn child on 31st of March, 1855. Charlotte Bronte had published her novels under a male name, Currer Bell because she thought that "the mode of writing and thinking was not what is called 'feminine'" (Littell 128). Moreover, it was also considered "unsuitable for young ladies" (Jim Jorgen 77).

*Jane Eyre* is the prominent English novel of the nineteenth century by Charlotte Bronte. *Jane Eyre* (1847) starts with a narrator who is the adult Jane Eyre,

recalling her childhood experiences growing up as an orphan in Gateshead, the home of her unfriendly aunt, Mrs. Reed. Mrs. Reed treats Jane as an outcast. On one occasion when her cousin John attacks her, Jane tries to defend herself. As a result, she finds herself being punished by being locked in the frightening red room, where her uncle Reed had died many years earlier. The conditions become very difficult for both Jane and the Reed family so Jane decides to leave the house and go to a school. The stern Mr. Brocklehurst, the boss of the Lowood school for orphaned girls comes to visit and takes Jane to his school, Lowood.

The Lowood school offers Jane a very different life. It is cold, draughty, the water is frozen and the food is very bad and scant. In Spring, Lowood suffers a typhus epidemic. Many girls die. Then, the pupils realize that there is something wrong. After that, the institution becomes a place where people can really learn. There are many improvements because it was supported by many pupils and the public. So Jane spends a happier period in the school and remains as a pupil at Lowood for six more years, and then becomes a teacher for two more. When her beloved Miss. Temple marries and leaves Lowood, Jane decides to go looking for a new career. Then, she travels to Thornfield, the place where she is to begin a new career as a governess. She becomes a governess to Mr. Edward Rochester's ward, Adele Varens, a young French girl. One night after talking with Mr. Rochester, Jane is awakened by a strange laugh and leaves her room to find Mr. Rochester's bed in flames. She wakes him and helps him put out the fire, but he offers no explanation as to how it happened. Then, Jane learns that her aunt is dying. Returning to Gateshead to visit her, Mrs. Reed tells her that many years ago, Jane's Uncle John in Madeira had tried to contact her as he was interested in making Jane the heir to his fortune.

Upon Mrs. Reed's death, Jane returns to Thornfield and meets Mr. Rochester. One night while walking in the garden, he admits to her his plans to marry her. After that, Jane and Mr. Rochester get engaged. The night before her wedding, Jane wakes up to see a strange and frightening figure in her room, shredding her wedding veil. Then, Jane gets to know Mr. Mason, who reveals that Rochester is already married to Mr. Mason's sister. An angry Rochester then goes up to the third floor at Thornfield and shows everyone his insane wife, Bertha.

Against Rochester's wishes, Jane decides that she must leave Thornfield. Then Jane steals out early in the morning and boards a coach. Soon out of food and money, she desperately stumbles over the moors to a small house and begs for help. She is taken into Moorhouse by two kind young women, Diana and Mary, and their brother St. John Rivers. When she recovers her health, news comes that Jane's uncle John has died, but has left them only ten pounds each. One night St. John visits Jane, and amazingly, begins to recount to her the story of her past. It turns out that he has discovered Jane's real name and identity, and that she and the Rivers are cousins. Moreover, their uncle John is Jane's uncle, and she has inherited her uncle's fortune of twenty thousand pounds. St. John Rivers begins to press Jane into marrying him and wishes her to join him in his life as a missionary. Jane suddenly hears Mr. Rochester calling her name. Then, she leaves them and returns to Thornfield. Jane is shocked to find Thornfield in ruins and learns that Mr. Rochester's wife started a terrible fire that took her life, destroyed the house, and crippled and blinded Rochester. Jane travels to look for Rochester. Finally, she finds him and agrees to marry him.



Abrams confirms that the word Gothic is also referred to as a kind of “fiction, which lacks the exotic setting of the earlier romances, but develops a brooding atmosphere of gloom and terror”, depicting events that are strange or horrible or “melodramatically violent”, and often deals with the “psychological state”(111). Charlotte Bronte was influenced by such a trend. This is clear to anyone who has read *Jane Eyre*. As Cannon Schmitt states:

one way to understand the appeal of the Gothic for such authors as Emily and Charlotte Bronte is to note the degree to which isolation at once constitutes, precipitates, and resolves the crises of their heroines whether that isolation is thought of as resulting from the limitation of those heroines' experience to provincial life far removed from the teeming social realm of London (or even from the industrial centers of Manchester and Birmingham) or as inherent in their defiant insistence upon the incommensurability of their own abilities and aspirations with the situations in which they find themselves. (Schmitt 307)

*Jane Eyre* begins with Jane as a child, reading a book titled *History of British Birds* “in response to the socially hostile environment that she experiences with the Reed family”. She sits near the window in a breakfast room where she can get some privacy. “This secret reading implies Jane’s attempt to escape from the oppressive atmosphere of the house”, and the book reflects Jane’s sense of emotional isolation. Moreover, Jane notes that the book has images of destruction, images which show her unhappy life (Smith 77). According to Smith, the title of the book is also full of gothic images such as “representation of dancing demons and animated

skeletons”(Smith 77). She confirms, “Each picture told a story; mysterious, often to my undeveloped understanding and imperfect feelings, yet ever profoundly interesting” (*Jane Eyre* 19). According to Smith, “Jane’s early, indeed formative encounter with literature emphasises that she inhabits a Gothic world and indicates that her imagination is constructed by the Gothic”. Jane will later try to write in a Gothic way (78). For example, when Mr. Rochester looks at the drawing of the picture Jane has done, this image also describes and shows Jane’s imagination. The Gothic is used to explore and express the hidden, mysterious aspects of the mind and to explore women’s imagination, fears, and wishes. *Jane Eyre* generally is not considered a gothic novel, but what is worth considering is that it has many gothic elements. Marie Rose states, “Because of its powerful writing, and because of its concern with moral and social issues beyond the plot, *Jane Eyre* is not generally considered a Gothic novel as such”, but it has many gothic elements (Rose 173). In this novel, we can experience many places like Gateshead, her childhood house, Lowood, a charity school, Thornfield, the Moorhouse, and Ferndean. According to R.B.Martin,

The setting of the story is carefully divided into five distinct locations, each of which has its particular significance in Jane's history and each of which is like an act in a five-act drama. Her early childhood is spent in Gateshead hall, the house of the Reeds; from there she goes to Lowood, where she comes under the influence of Mr. Brocklehurst, Miss. Temple and Helen Burns; as a governess to Adele at Thornfield, she falls in love with Rochester; after the discovery of the existence of

Bertha, Jane runs away and is taken into the Moorhouse, the home of her cousins, the Rivers family; in the conclusion of the book she and Rochester are united at his crumbling hunting-lodge, Ferndean Manor. There are, in addition, two scenes in which Jane returns to an earlier home to discover changes in both herself and those she has known in the past from Thornfield only to find its blind windows and gaping walls. (Martin).

Each of these settings has an effect on Jane's life, maturity, development, and the reader's suspense. Gateshead is the first place that Jane lives in after her father's death. She lives with her uncle's family where there is no one who likes her, but she has no other opportunity. Unfortunately, her uncle Reed was dead, so she lives with the rest of the family members who are her uncle's widow and her unkind children. They treat her badly even though they are a wealthy family and have a large welcoming estate. The Reed's family's house represents Jane's starting trip and her first step towards her maturity: "I was a discord in Gateshead Hall: I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage" (*Jane Eyre* 29). Moreover, it helps to create the sad tone of Jane's unpleasant childhood. She feels like a bird who lives in a cage with no way out. She is treated badly and tormented by the family members, especially her uncle's son John Reed. He is a very rude boy hitting and calling Jane bad names. That is to say, she is rejected by the whole family except their servant, Bessie. In Gateshead, Jane has experienced all the bad feelings, sadness, loneliness, isolation, fear and helplessness. In addition to all, they isolate her in a dark, red room, which is related to her uncle. She says, "I thought Mr. Reed's spirit, harassed by the wrongs of his

sister's child, might quit its abode whether in the church vault or in the unknown world of the departed and rise before me in this chamber”(*Jane Eyre* 30-31). Moreover, she hears strange sounds, lights, and wind rises up the red curtains. The red room and the strange atmosphere, all these things show the Gothic setting. She adds saying, “I thought the swift darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me”(*Jane Eyre* 30). The red room represents Jane’s struggle as an orphan girl. On the other hand, Jane’s fear and her belief that her uncle’s spirit is in the room are considered supernatural, which means that the setting and the episode have a major effect on Jane’s character. Jane says,

All John Reed’s violent tyrannies, all his sisters’ proud indifference, all his mother’s aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, forever condemned? Why could I never please? Why was it useless to try to win anyone’s favour?. (*Jane Eyre* 28)

From this event, Jane experiences a mixture of feelings, terror, fear, isolation, and anxiety. These various kinds of feelings soon transform into hatred and bitterness towards them. It can be seen clearly, during her dealing with Mrs. Reed, when she was confessing her opinion to the boss of the Lowood school when he came to visit and take her. The next setting which Jane experiences is the charity

school of Lowood as she asks them to go. She thought that by leaving, she may find a better place to live in:

The afternoon came on wet and somewhat misty: as it waned into dusk, I began to feel that we were getting very far indeed from Gateshead: we ceased to pass through towns; the country changed; great grey hills heaved up round the horizon: as twilight deepened, we descended a valley, dark with wood, and long after night had overclouded the prospect, I heard a wild wind rushing amongst trees.

*(Jane Eyre 66)*

Here Jane describes her journey towards Lowood as she still feels lonely and neglected. Nevertheless, her speech indicates how the Lowood school is isolated so it highlights the isolation which Jane will face within Lowood. On the other hand, she expresses her hatred towards Gateshead, she says, “Well has Solomon said ‘Better is a dinner of herbs where love is than a stalled ox and hatred therewith.’ I would not now have exchanged Lowood with all its privations for Gateshead and its daily luxuries” (*Jane Eyre* 112). Bronte describes the place as a wild enclosure with high walls. The goal of this school is to teach its pupils religious teaching. Moreover, its pupils work long hours a day, they are clothed with uncomfortable clothes and eat unhealthy food. The disaster is that typhus breaks out throughout the spring months. She attends charity school from 10-18 years old. Despite all these bad conditions, she experiences happiness for the first time making her first friendship with Helen Burns. After that, she experiences true grief over Helen’s death due to the bad conditions and typhus.

Jane becomes more aware and mature there. Year after year, with the aid of Miss. Temple, as she teaches Jane how to behave like a young woman. Then, she becomes a teacher at Lowood school. Moreover, Lowood is considered the first step towards Jane's experience and love of Thornfield Hall. In almost all Gothic novels, it can be noticed that the protagonist makes a trip from place to place to get maturity and experience:

My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had the courage to go forth into its expanse, to seek real knowledge of life amidst its perils. (*Jane Eyre* 126)

As Miss. Temple gets married and leaves the school; Jane feels no need to stay so she gets to go and search for her freedom and a new experience. As Jane feels the need to look for another job, she decides to leave Lowood and go to Thornfield Hall, the most mysterious place. It is considered the third place that Jane experiences. It is the home of Jane's real and only love Mr. Edward Rochester. At Thornfield Hall, Jane meets Mr. Rochester who has the greatest contribution to Jane's future. Her true maturity as a woman appears, she has clearly developed during her life at Thornfield. Meanwhile, she is treated respectfully for the first time. The house atmosphere is dark and gloomy, which is Mr. Rochester has created. In addition, the strange sounds and laughing coming from the third floor create a mysterious mood within Jane's mind as well as throughout the novel, "the laugh was as tragic, as preternatural a

laugh as any I ever heard”(Jane Eyre 158). That is to say, all these things show the Gothic setting.

After a while, she becomes more and more uncomfortable than when she was at Lowood. Even though she falls in love with Rochester which serves to create a pleasant atmosphere, she confirms:

I discerned in the course of the morning that Thornfield Hall was a changed place: no longer silent as a church, it echoed every hour or two to a knock at the door, or a clang of the bell: steps, too, often traversed the hall, and new voices spoke in different keys below; a rill from the outer world was flowing through it; it had a master: for my part, I liked it better. (*Jane Eyre* 173)

After a short period, Jane falls in love with her master, Mr. Rochester. Knowing nothing about his mysterious past, she expresses her first interaction with Rochester:

I sat down quite disembarassed. A reception of finished politeness would probably have confused me: I could not have returned or repaid it by answering grace and elegance on my part; but harsh caprice laid me under no obligation; on the contrary, a decent quiescence, under the freak of manner, gave me the advantage. Besides, the eccentricity of the proceeding was piquant: I felt interested to see how he would go on. (*Jane Eyre* 176-177)

She confesses her feeling towards Rochester as finally, she finds the person who she can compete with academically and socially. Thornfield considers the first

place that Jane could find herself in, her real freedom, experiences, her brightness, and social foundation. Meanwhile, Thornfield Hall is a mysterious place with a lot of strange sounds and unexplained events. She always keeps asking what these sounds coming from the third floor are. These strange sounds are interpreted as supernatural throughout the novel. It is one of the important elements of the Gothic novel. Near the ending things are solved and become a natural event as these sounds are nothing, just Mr. Rochester's mad wife, Bertha. Gilpin confirms, "there is no ghost in Thornfield Hall, just Mr. Rochester's first wife, who is locked in a hidden room" (Gilpin 646). ). Bertha Mason is a mad woman. She is Mr. Rochester's wife, who lives on the third floor in Thornfield Hall. She "is one of the more exotic figures of nineteenth-century fiction". In spite of this, the critics did not determine what Bertha represents or symbolises? She "may be an embodiment of violence, unbridled sexuality, or the animal nature that lies behind the veil of civilisation" (Gilpin 646). She also represents the hidden past of Mr. Rochester. She is the only person who is responsible for all the horror and violence in Thornfield Hall as she tries to burn Mr. Rochester's bed and to stab her brother, Mr. Mason. Another example of Bertha's violence and madness is when she enters Jane's room before Jane's wedding and slits her veil. Athena Vrettos goes on to say,

If the madness was linked increasingly to heredity in the second half of the nineteenth century, it has also been understood in term of evolutionary theory and late Victorian theories of degeneration. Degeneration proposed that the human species was suffering from an intellectual, physical, and moral decline, and becoming increasingly



enfeebled through everything from syphilis, insanity, epilepsy, feminism, radicalism, crime, and immigration to the stresses of modern civilisation. (77)

Jane describes her as,

A woman, tall and large, with thick and dark hair hanging long down her back. I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I cannot tell.[...] Fearful and ghastly to me - oh, sir, I never saw a face like it! It was a discoloured face - it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!' 'Ghosts are usually pale, Jane. This, sir, was purple: the lips were swelled and raised over the bloodshot eyes. Shall I tell you of what it reminded me? 'You may.' 'Of the foul German specter - the Vampyre. (*Jane Eyre* 404)

According to Athena Vrettos, "In these and other late Victorian fictions of madness, the figure of the lunatic, like the vampire came to represent the potential eruption of irrational forces in the human psyche the 'other' and relying on the self. The lunatic thus became, for both nineteenth-century fiction and psychology, an emblem of the evolutionary past and its lurking presence in the human mind" (78). When Jane discovers that her beloved Mr. Rochester is already married, she decides to leave the place searching for a new life and experience.

The fourth place which Jane goes to is the Moorhouse. She leaves Mr. Rochester's house without knowing where to go. She says:

My glazed eye wandered over the dim and misty landscape. I saw I had strayed far from the village: it was quite out of sight. The very cultivation surrounding it had disappeared. I had, by crossways and bypaths, once more drawn near the track of moorland; and now, only a few fields, almost as wild and unproductive as the heath from which they were scarcely reclaimed, lay between me and the dusk hill. (*Jane Eyre* 469)

Now Jane is not just starving and alone, she is isolated and far away from social life. Asking God to guide her to find her way, she falls down and when she awakes she finds herself at the Moorhouse with the Rivers family. The Moorhouse is neither like Gateshead nor like Thornfield. It is a simple place which reveals the simplicity of nature. Thereafter, it seems that the Rivers family is Jane's uncle's family. In addition to all, in this place, Jane has really got her social financial independence. That is to say, Moorhouse was calm and isolated which gave Jane the peace which she needs to find her independence. It is considered a fresh start by putting her past at Lowood, Thornfield, and Gateshead behind her. The important moment is that when Jane knows her uncle had left her a big fortune, she says:

My uncle I had heard was dead - my only relative; ever since being made aware of his existence, I had cherished the hope of one day seeing him: now, I never should. And then this money came only to me: not to me and a rejoicing family, but to my isolated self. It was a grand boon doubtless; and independence would be glorious - yes, I felt that - that thought swelled my heart. (*Jane Eyre* 542)

Jane really becomes independent financially and can support herself by having such a fortune. She does not forget her generosity, as she gives her cousins some of her fortune. As a result, she begins to feel equal to Rochester so now there is independence with passion. Jane never forgets her love and passion for Rochester. On the other hand, she starts to hear his voice calling her. She says:

I am coming!' I cried. 'Wait for me! Oh, I will come! I flew to the door and looked into the passage: it was dark. I ran out into the garden: it was void. 'Where are you?' I exclaimed. The hills beyond Marsh Glen sent the answer faintly back - 'Where are you?' I listened. The wind sighed low in the first: all was moorland loneliness and midnight hush. (*Jane Eyre* 594-595)

According to Gordon, "Charlotte handles the Gothic in two major ways; the sinister Grace Poole in *Jane Eyre* is the plain person who drinks porter; Jane's rescue of Mr. Rochester from his burning bed, a dramatic incident, has a comic twist, as she soaks him in water". The second level is the gothic has "symbolic" importance, so even many critics consider it supernatural when Jane hears Mr. Rochester's voice calling her from a far place, but it can also be "interpreted psychologically" as a sign that Jane finally gain her independence to "listen to her own inner prompting", but for the case that Mr. Rochester also hears Jane's voice "suggests that Charlotte was still imbued with the charm of the Gothic and had not abandoned the supernatural" (Gordon 91).

The fifth place is Frendean Manor, which is the house of Mr. Rochester's servants John and Mary. It is an isolated place, placed deep into the wood where Jane

meets Mr. Rochester after his wife Bertha has burned the house of Thornfield which caused her to kill herself and blind her husband, Mr. Rochester. Moreover Ferndean is the last place that Jane has reached. She becomes independent, wealthy and a married woman. The fifth place shows the heroine's journey throughout the novel seeking her independence, which is all the Gothic heroines search for. Rochester confirms:

‘My living darling! These are certainly her limbs, and these her features; but I cannot be so blest, after all my misery. It is a dream; such dreams as I have had at night when I have clasped her once more to my heart, as I do now; and kissed her, as thus - and felt that she loved me, and trusted that she would not leave me.’ (*Jane Eyre* 615)

The gender role in *Jane Eyre* is very clear as Jane faces all the problems because of men. As a novel, *Jane Eyre* reveals many issues about women's treatment during the Victorian era. Jane's journey towards her independence ensures that women can live with and without men. On the other hand, it does not mean that *Jane Eyre* is anti-men. That is to say, Jane depicts the life of a strong woman who is looking for freedom and struggles to overcome oppression and attains equality. She is a good example to those who think that women are unequal and inferior to man. Within Jane's journey, there are three male characters who really threaten Jane's wish for dignity and equality who are Mr. Brocklehurst, the head of the charity school, Mr. Rochester and her cousin St. John Rivers. Each of them tries to keep her in a submissive place, unable to progress in her feeling and thoughts. Another important female issue in *Jane Eyre* is “madwoman in the attic”. The madwoman in the attic is Mr. Rochester's wife, Bertha Mason. She's trapped up on the third floor at

Thornfield Hall due to her mental illness and psychological problems. She can also be interpreted as a symbol as some critics consider her. They say that Bertha represents the “trapped Victorian wife” whose only duty is to be a mother and serve her husband. Moreover, her insanity helps as a warning to Jane of what she may face with Mr. Rochester. There is also a significant parallel between “the madwoman in the attic”, Bertha and Jane. That is to say, in many ways both of them are connected to monsters, associated with fire and animal imagery and are identified as insane. According to Sandra Gilbert and Susan Gubar, Bertha represents “the angry aspect of the orphan child”(quoted in Drew Lamonica 84). That is to say, Bertha’s behavior sheds light on Jane and Bronte herself and expresses their rebellion against social traditions and sexual restraints which reject and prevent women from their smallest rights of self-independence.

Victorian England in the 19th century was a patriarchal society. They treated women as no more than a piece of furniture in the house. Their main roles are taking care of the children and doing their domestic duties. In one way or another that was the life of all women at that time. They were not given their rights, and were expected to be submissive to their parents and then to their husbands. As Ingham states,

Women’s function in society was constructed as biologically determined and the construction of proper femininity was predicated upon an ideal, domesticated middle-class wife far less rational than a man but intuitive, emotional, with a natural maternal instinct and an equally natural nurturing ability. Men, by contrast, were rational,

intelligent, competitive, and adapted to deal with the real world outside the family. (50-51)

During the Victorian era, women were considered second class citizens and unequal to men in every social class. Patriarchy dominated every field in society. There were always obstacles limiting women whenever they disobey men's rules and want to do something other than the pre-established duties given by men. The society kept holding on the oppressive manner which did not allow them to work outside home because it was seen as a kind of sin and shame on their families if women worked out. They thought that women had to stay home doing domestic chore. Women could work only as governesses, teachers or writers. Indeed, the education system at that time was also poor because the Victorian society had a strict and shallow view about women's education as they found women's training insignificant and even unnecessary. Moreover, women were also economically weak as they were dependent on their husbands. They did not have the right to vote and equal legal rights and status with men. They could not participate in elections because women's involvement in politics was seen meaningless and useless. Their major role is to be performed at home. They should devote themselves and their lives to their husbands and children because marriage was considered the best choice for them. Women also were expected to have such characteristics as being innocent, silent, virtuous, obedient, not assertive to their fathers or husbands and not well-educated. Consequently, women's voice concerning current social issues was almost impossible to be heard.

Women began writing literary works extensively, especially in 1840s. During the Victorian era the numbers of novels that women were the main characters,

including their troubles, problems as well as concerns as a main part of the plot increased considerably. Charlotte Bronte portrays the real life of women and their situation in the Victorian society. As a character, Jane Eyre might be considered to be a reflection of that society focusing on the troubles and the problems women suffer from. The author creates Jane definitely as a different, unusual, rebellious character. Bloom argues that:

The feminine writers were thus looking for two kinds of heroines. They wanted inspiring professional role-models; but they also wanted romantic heroines, a sisterhood of shared passion and suffering, women who sobbed and struggled and rebelled. It was very difficult for the Victorian to believe that both qualities could be embodied in the same woman. (219-220)

In brief, Jane's character is created to break and overcome the customs, inequalities, class differences and problems of society. The author's fictional creation, Jane, appears to be a different version of Victorian women, stronger, smarter, more independent than women of that period. What is worth considering is Jane's deeds which give her the position of a feminist who struggles and fights for her independence and dignity. The aim of this section is to investigate how Jane as a character serves to stand for the equality between men and women and react against the bad conditions which limit a woman's life and keep her submissive to man's whims and desires.

The 19th century was the period of Queen Victoria's reign hence known as the Victorian period. The society at that time was a patriarchal society, which is a system of society or government controlled by men. woman had no role except cleaning,

washing, cooking and abiding to her husband's decision. In fact, she did not have the right of education. Instead, she was taught household duties and responsibilities. All her services were just for man's benefit. At that time society used to treat a woman as marriage material that had to stay restricted to the house while the society outside was ruled and directed by men, where women's views and opinions were not considered. They treated her as inferior to man and she was not urged to produce or do anything. That is why Charlotte Bronte published her novel first under a male pseudonym, Currer Bell. Throughout *Jane Eyre*, the author creates and portrays woman's unequal status within Victorian society. To understand Jane Eyre as a feminist character one has to understand the word "Feminism" first of all. The term feminism is "the doctrine advocating social, political, and all other rights of women equal to those of men"(Zastrow Kirst 122). In late eighteenth and early nineteenth century, Britain had been exposed to some female writers who supported equality of genders. In fact, *Jane Eyre* is regarded as one of the greatest early feminist novels. It had attracted many young female readers and aroused their emotion, motivated them and thus signalled the beginning of the struggle for women's rights and equality. Bronte has included many themes in her novel, which reveal the society at that time as a "patriarchal" society with religious hypocrisy and inferior position for women. That is to say, Jane Eyre as a strong woman tries to overcome her society's conditions. She refuses to be marriage material by refusing Mr. Rochester's proposal and insists on not becoming a puppet ruled by a man. For example, when Mr. Rochester brought her gifts in the form of jewels she stated that "the more he brought me, the more my cheek burned with a sense of annoyance and degradation"(*Jane Eyre* 383). This line clearly proves Jane's unwillingness to become objectified, but



rather be strong, independent, able to stand up for herself, and living a different life than someone her age who would marry easily for the fortune that Mr. Rochester has. She prefers to go having no money than remain as a man's mistress. She leaves Mr. Rochester because she respects herself and she does not accept such a position despite her strong passion towards him. She chooses her dignity rather than her inner voice.

After she feels equal to him and independent enough, she takes her decision out of love. She feels mature enough to make a choice. That is to say, Jane returns to Rochester when she knew that he needed her, she decided and stuck by her decision. In brief, she becomes a rich woman, independent and able to stand by herself. And in spite of all, she returns to him because she thinks that she is able to "become a wife without sacrificing a grain of her Jane Eyre-ity" (Nicolas Tredell 70). From Jane's perspective, she thinks that women get to be independent enough to stand by themselves. And to prove that as women they are not inferior to men within the community, she says to Rochester:

I tell you I must go! 'I retorted, roused to something like passion. 'Do you think I can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! - I have as much soul as you - and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it

as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh - it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal - as we are !. (*Jane Eyre* 361-362)

The passage shows that Jane sees herself equal to Mr. Rochester. Gilbert and Gubar depict the novel as a feminist one and Jane as a feminist figure which are not that important in the tension between Mr. Edward Rochester and Jane rather it is the tension between Mr. Rochester and his wife Bertha Mason and Jane. The critics, Gilbert and Gubar state that Bertha is Jane's "truest and darkest double". That is to say, Bertha represents all the angry side of Jane "hunger, rebellion, and rage" as well as portraying Charlotte Bronte's "imprisoned" passions (Federico 6). Therefore, by having such a male counterpart, Jane gets to live happily after all, more than any woman could live at that time. More evidence which shows Jane as a strong, independent woman is that she is able to refuse or accept and do what she wants, not what she ought to do. For example, when she refuses her cousin's proposal as she refuses the idea of marriage for benefit or to conduct missionary work. This event proves the strong nature of Jane as she has the capacity to face everything to fulfil her desire. Jane is a typical feminist character, especially if we incorporate it from Victorian society's views. She is able to set herself apart from the Victorian women during her time. From her childhood she is determined to search for her rights and stand against even her own emotions. She refuses to be controlled by a male figure even if he is her beloved and she just comes back to him when she feels equal to him emotionally and financially. At one moment Jane addresses the readers she says

“Reader, I forgave him at the moment and on the spot. There was such deep remorse in his eye, such true pity in his tone, such manly energy in his manner;” (*Jane Eyre* 424).

Jane’s dreams are also interpreted as Bronte’s dislike and hatred towards children, which appear clearly in her novel. Moreover, the children in Jane’s dreams reflect the idea of the fear of motherhood. The dream’s idea is very clear that the children are not even a danger, but are somehow disturbing. For example, she remembers with much fear Bessie’s speech that infants come as a sign of problem and trouble. Firstly, she dreams of children, seeking, playing, crying and going away from her, she says:

It was a wailing child this night, and a laughing one the next: now it nestled close to me, and now it ran from me; but whatever mood the apparition evinced, whatever aspect it wore, it failed not for seven successive nights to meet me the moment I entered the land of slumber? (*Jane Eyre* 616) [...] I was burdened with the charge of a little child: a very small creature, too young and feeble to walk, and which shivered in my cold arms and wailed piteously in my ear. (*Jane Eyre* 401)

Jane’s nightmares and daydreams show the fears and anxieties which most Victorian women experienced. That is to say, the dreams that the protagonist, Jane has experienced from the feminist psychoanalytic view are nothing but a reflection of women’s fear of marriage. Jane tells of another dream: “I dreamt another dream, sir [...] I still carried the unknown little child: I might not lay it down anywhere, however, tired were my arms - however much its weight impeded my progress, I

must retain it [...] I was shaken; the child rolled from my knee, I lost my balance, fell, and woke” (*Jane Eyre* 404). In Jane’s dreams, she has to endure something, which prevents her from progress. The children who prevent Jane are linked to her well-known speech which supports women’s issues and social improvement:

Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot [...] Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. (*Jane Eyre* 161-162)

Jane’s fear also represents Victorian women’s lack of freedom and her awareness of the limits that women at that time could not surpass. The dreams also represent the unfulfilled desires inside Charlotte Bronte herself. Like any woman, Charlotte Bronte wanted to get a high position and obtain her independence within the society which she had achieved in her writings. William Patrick Day states “the Gothic ‘investigates the dynamics of that inner life, those phenomena we call states of mind and modes of consciousness’; the recurrence of dream and nightmare obliges the reader to read symbolically and to enter a Gothic ‘underworld’ ” (Byron and Townshend 313).

## CONCLUSION

In the late eighteenth and nineteenth century England, the Gothic genre became popular due to religion, industrialisation, and discoveries in science and technology. In a broad sense, the term Gothic might be defined as a tale that combines horror and romanticism. The Gothic novel typically follows a plot which usually consists of suspense, mystery and supernatural events. Some common elements that can be found in a majority of Gothic novels are: dark, desolate or ruined settings, such as haunted houses, ancient castles with mysterious passages and a terrifying architecture, surrounded by a gloomy depressing atmosphere. It is often seen that such locations are populated by supernatural beings and monsters like ghosts, witches and vampires. Added to these, various curses, damsels in distress, heroes, romance and intense emotions are the recurrent devices and themes used in gothic novels. Such works were created by writers of the above mentioned ages to challenge the ideologies of the times. The radical socio-cultural, political, economic, scientific and technological changes naturally affected the intellectual climate and inspired the authors to write about the unknown. That is to say, the gothic was interested in the discovery and inquiry of the unknown and the hidden side of the human mind with an attempt to depict the patriarchal society.

The patriarchal society is designed and controlled by men. Women at that time had no right and position in the outside world. Women were given only the role of doing domestic duties at home. The society limited her status, as they are treated as men's inferiors. As a result, two distinct types of Gothic fiction emerged: while the first is written by male authors, the second is authored by female writers. Both types

of fiction make use of more or less the same elements in that supernatural events generally take place in an old castle wherein an innocent heroine struggles to survive a deadly trap set by a cunning wicked male figure. The difference is that they differ in their endings as well as their message or the lesson that they try to convey. The female gothic ends almost always happily with marriage and all the problems concerning the characters are solved. At the end, it is seen that all the supernatural occurrences are provided with a logical explanation. Whereas, in the Gothic that is written by male writers, the heroines are usually ill-treated, tortured, raped, and/or driven to madness and killed at the end. However, gothic works written by female writers differ in terms of the message they want to convey. Firstly, in their works they do not just focus on the painful troubles heroines suffer; they also reflect the hard living conditions under which women are forced to live at those times. Obviously, women are trying to survive within a male dominated society. Secondly, the gothic genre has become a medium for them to show and share their anxieties and fears under the male control. Thirdly, they want to warn the female readers about the possible unpleasant, unwanted outcomes of male oppression, and to awake and encourage them to fight for their rights. The male writers, however, have a different aim, which is to warn women that if any woman tries to break the society's rules, she may either be punished severely or even killed. In other words, the rebellious character is most likely to face a terrible ending.

Ann Radcliffe differs from other novelists due to her poetic prose style and her use of long detailed landscape descriptions in her works. Her nature descriptions are somehow reminiscent of the eighteenth century paysages. The influence of some contemporary landscape painters are followed in her works. This recurrent use of

landscape descriptions occurring in many of her novels differs Radcliffe from other writers. Thus, the readers of her novels are offered a chance to vividly visualize the narrated scene from their own distinct perspective. This technique also adds much to suspense and heightens the feeling of terror evoked in the reader's mind. That is to say, Radcliffe's landscape descriptions serve to create the supernatural atmosphere in the novel. *The Mysteries of Udolpho*'s story begins as Emily and her father are wondering in a beautiful, idyllic place in La Vallee. Both the surrounding nature and Emily's emotions are calm and peaceful. As the novel unfolds, Emily's emotions change parallel to the changes in the locations. Once she lived in a picturesque place and as she moves on and travels, she enters into a dark, obscure, sublime place which is the castle of Montoni. So that's what affects her and changes her feelings into the feelings of terror and fear evoked in her is the result of her journey from one peaceful place to another macabre sinister place. Thus everything related to her life changes and this change symbolizes the heroine's transformation from innocence to maturity and experience by means of a merciless villainous male character.

In *Jane Eyre*, Charlotte Bronte makes use of gothic elements, such as mystery behind Thornfield, violence, gloomy atmosphere and supernatural to create a kind of horror and suspense in the mind of readers. Like Bronte, women writers of the Victorian age produce such novels to display women's fear of male control. As mentioned before, one of the characteristics of "Gothic Novels" is that all the mysterious, supernatural incidents are explained in a rational way in the end. In *Jane Eyre*, some characters and incidents look mysterious and unnatural to Jane in Thornfield; however, Jane later realises that there is nothing mysterious or strange in the place. For example, Jane thinks that Grace Pool is a mysterious person. However,

there is nothing mysterious about her; she is just a servant whom Mr. Rochester employs to take care of his wife, Bertha. So there is nothing supernatural about her. Bronte offers numerous themes in *Jane Eyre*, but I particularly chose the relationship between space and character as my center of focus. Throughout the novel, Jane moves from one place to the other looking for her independence and freedom. In brief, Jane is drawn as a representative of anxieties, troubles and problems to which women are exposed due to the patriarchal society which treats them as men's inferiors.

To conclude, although the two novels were produced in different centuries, they have similar central themes in that both heroines, Emily St. Aubort and Jane Eyre, cherish a strong desire and will to overcome the troubles and hardships they encounter. It is observed that both heroines are self-confident and smart enough to achieve their freedom and independence as they are forced to move from one place to another. At the end, both of them are happily married to the men of their own choice. Therefore, compared to their submissive, meek and weak female counterparts of the times, Emily and Jane come to the fore with their strong, combatant and self-assertive characters who could stand on their own feet and reach their independence.



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