

T.C.
ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME

**GOTHIC ELEMENTS AS REFLECTED IN FRANKENSTEIN AND
DRACULA: THE UNCANNY IN THE REPRESENTATION OF EVIL**

Master's Thesis

Hüseyin Çalışkan

Ankara - 2020

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Supervisor

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ACCEPTENCE AND APPROVAL

This is to certify that this thesis titled Gothic Elements as Reflected in Frankenstein and Dracula: The Uncanny in the Representation of Evil and prepared by Hüseyin Çalışkan meets with the committee's approval unanimously as Master's Thesis in the field of English Culture and Literature following the successful defense of the thesis conducted on 24 January 2020.

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ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
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Hüseyin Çalışkan

ÖZ

ÇALIŞKAN, Hüseyin. Frankenstein ve Dracula Adlı Romanlardaki Gotik Öğeler: Canavar Temsilinde Tekinsizlik, Yüksek Lisans Tezi, Ankara, 2020.

Bu çalışmada on dokuzuncu yüzyıl İngiliz yazarları Marry Shelley ve Bram Stoker'ın *Frankenstein* ve *Dracula* başlıklı romanları, tekinsizlik bağlamında Sigmund Freud'un "The Uncanny" başlıklı makalesi temel alınarak incelenmiş ve her iki romanda da okuyucuyu ve karakterleri tekinsizlik kavramına sürükleyen durumlar açıklanmıştır. İnceleme her iki romanın da baş karakterleri olan "Canavar" ve Jonathan Harker'ın gerek içinde buldukları tekinsiz durumlar, gerekse çevrelerindeki sürükledikleri bu alışılmadık durum, Gothic romanın temel elemanları dikkate alınarak çözülmüştür.

Her iki romanda da gotik unsurların, karakterler özelinde okuyucu üzerinde korku ve tekinsizlik ortaya çıkardığı görülmüştür. Bu his, insanları Freud'un tabiriyle alışık oldukları durumlar içinde alışık olmadıkları yaklaşımlar yaşamaya iter. Böylece karakterler korkuyu içselleştirerek hayatı sorgulamaya başlarlar. Bunu yalnızca karakterler değil, okuyucular da aynı bağlamda hissedebilirler. Gotik romanın amaçlarından biri olan okuyucuyu korku ve tereddüte sevk etmek, bu romanlarda gerek ana karakter gerekse yardımcı karakterler aracılığıyla aktarılmıştır.

Bu tezde gotik yaratıklar ve onların ortaya çıkardığı alışılmadık durumlar, Freud'un makalesi temel alınarak romanın gotik öğeleri çerçevesinde aynı dönemde yazılan iki farklı roman üzerinden aktarılacaktır.

Anahtar Sözcükler: Mary Shelley, *Frankenstein*, Bram Stoker, *Dracula*, Gotik, Sigmund Freud, Tekinsizlik,

ABSTRACT

ÇALIŞKAN, Hüseyin. Gothic Elements as Reflected in *Frankenstein* and *Dracula*: The Uncanny in The Representation of Evil, Master's Thesis, Ankara, 2020.

In this thesis, the novels of the nineteenth century British writers Mary Shelley and Bram Stoker and their novels *Frankenstein* and *Dracula* are examined respectively with reference to Sigmund Freud's article titled "The Uncanny" focusing on the context of the uncanny and the situations that lead readers and characters to the concept of the uncanny. In both novels, the main characters "Monster" and Jonathan Harker have been elaborated by taking into account the uncanny situations they are in and around them, based on the the basic elements of the Gothic novel.

In both novels, it is seen that gothic elements caused fear and uncanny on the reader and the characters as well. This feeling pushes people to adopt unfamiliar approaches in situations they are or not used to. Thus, the characters begin to question life by internalising fear. Not only characters, but readers can feel it in the same vein. One of the aims of the gothic novel which is to drive the reader to fear and hesitation, is conveyed through both the main and minor characters in these novels.

In this thesis, the gothic creatures and their unusual situations will be analysed in the two novels written in the same periods within the framework of the gothic elements based on Freud's article.

Key Words: Mary Shelley, *Frankenstein*, Bram Stoker, *Dracula*, Gothic, Sigmund Freud, The Uncanny,

ACKNOWLEDGEMENT

I sincerely devote the values of this work to those who have taught me English and to appreciate literature. I wish to express my heartfelt gratitude to my supervisor Asst. Prof. Dr. Gökşen Aras and her endless kindness, thoughtful advice, valuable time, patient reading and warm encouragement.

I would also like to express my sincere thanks to Asst. Prof. Dr. Kuğu Tekin for her academic support and guidance. And also I would like to thank Assoc. Prof. Dr. Dürrin Alpakın Martinez-Caro for her support and constructive comments on this study.

Furthermore, I would like to express my gratefulness to Prof.Dr. Belgin Elbir and Asst. Prof. Dr. Sibel İzmir for their guidance and support.

I would also like to express my thanks to my wife and my parents.

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INTRODUCTION

The purpose of this thesis is to analyse gothic elements as reflected in *Frankenstein* and *Dracula* under the light of Freud's term, the uncanny. The thesis aims at exploring the uncanny elements in these two novels, which are similar in the representation of the uncanny in terms of evil. This thesis consists of an introduction, three chapters and a conclusion. This study also aims to examine how the authors, Marry Shelley and Bram Stoker, depict their protagonists and their lives within the circle of evil and fear.

The theoretical part dwells on the history about both the term and the tribe after which the sub-genre is named. Goths were an effective colony related to the downfall of the Romans according to Joshua J. Mark's article titled "The Battle of Abritus." They and their tribes were effectively related to the rise of the northern Europe, initially Italy. In history, many regions and cultures have been affected by Goths and their barbaric tribes. That is why the images of these tribes are nefarious in human mind. So, Goth and accordingly Gothic as a term are generally associated with demonic actions.

This thesis initially aims at explaining the meaning of the word "uncanny." When we refer to the concept of the uncanny, the first person we remember is Sigmund Freud because of his article which is titled "The Uncanny." However, this term had been firstly used by Ernst Jentsch, a German psychiatrist, in his article titled "On the Psychology of the Uncanny." Sigmund Freud repositioned this term through his article based on the same term "unheimlich" which is defined as secret in spite of being familiar in many dictionaries. The focus in the study will be on the two novels with reference to the familiar and the unfamiliar things which scare us.

After these explanations in the theory part, this thesis examines the two novels with reference to the text and the authors. These novels are mainly two of the best examples of the representation of evil both in their own the following.

A quick comparison of *Dracula* and *Frankenstein* demonstrates that the two novels bear similarities in terms of the concept of the uncanny. "Mary Shelley's *Frankenstein* brilliantly adopts a fragmented narrative in which the story is delivered by different narrators wrapped round the central confession of the creature. *Dracula*

too is told by many narrators, each given only a partial view of events. *Frankenstein* starts in the Arctic, centres on Mont Blanc and ends again in the far north. *Dracula* too covers ground, criss-crossing the whole of Europe. In *Frankenstein* the man who creates the "monster" is both a victim and perpetrator, like his creature" (The Guardian, 2013). In the novel, *Dracula*, we are traveled to the world of complexity and creativity.

In the light of all these, the conclusion will restate the gothic elements that the two novels have and the elements that suggest the concept of the uncanny in each novel. The concluding part of the thesis will draw a final attention to the relationship between these two novels and the concept of the uncanny as reflected in *Frankenstein* and *Dracula*.

CHAPTER ONE

1. THE HISTORICAL AND THE THEORETICAL BACKGROUND OF THE GOTHIC GENRE

1.1.A Brief History of Goths.

Before understanding or examining the two significant Gothic novels in English literature, it is necessary to explain the definitions related to this study, “gothic” and “uncanny”. But before that, we need to know what “Goth” is or means.

With the expansion of the Roman Empire the tribes which were living in frontiers of the imperial territory faced with the invasion from the other Germanic populations. Of course, according to the story, the tribe that invades the other territory is the most powerful one known as Goths and they are analysed in two groups: The Visigoths and the Ostrogoths. After the invasion, some of the tribes remained the empire’s enemies and they incorporated the others as their troops. After the separation or disruption of the Romans, these armies had played a significant function in the defence, also their inner power struggle. In the late part of the fifth century, Odoacer who was a mercenary soldier and captured the west side of the Roman Empire and was declared as the Western Emperor:

It would not seem that the acknowledgment of their consuls in the East can have been a matter of great moment to Odoacer or Theoderic. The men they appointed would naturally be recognized in their own kingdoms, and were in fact generally accepted in the other barbarian kingdom of the West. (Jones 126)

Dan Adams in his talk “A Brief History of Goths” explains that Odoacer or Theoderic who was a successor, literally remained under the authority of the emperor and sustained their traditions. But the Empire which was invaded or separated by the other tribes was never united again. Its dominions were fragmented into other kingdoms which were ruled by the most powerful one, Goths, and with the other Germanic tribes who were assimilated into local traditions. Most of them were still in the world map and protect their names. This was the end of the Classical Era and the beginning of the Dark Ages. However, the Roman culture was never totally lost, its influence declined and “new art styles arose which focused on religious symbolism and allegory rather than proportion and realism. This shift extended to architecture with the construction of the Abbey of Saint Denis in France in 1137” (Adams, 2017).

Adams goes on pointing out that “Pointed arches, flying buttresses, and large windows made the structure more skeletal and ornate. That emphasized its open, luminous interior rather than the sturdy walls and columns of Classical buildings.” (Adams, 2017) Over the next few centuries, this became a model for Cathedrals throughout Europe. But fashions change. With the Italian Renaissance's renewed admiration for Ancient Greece and Rome, the existing style began to seem crude and inferior in comparison. In the book titled as, *Lives of the Artists*, Giorgio Vasari had been the first to describe Gothic, a derogatory reference to the Barbarians who were thought to have destroyed the Classical civilization. The name gothic, soon came to describe the Medieval period overall, with its associations of fear, uncanny, darkness, sadness, making up, and simpleness:

In English the real history of "Gothic" begins with the eighteenth century. The word, of course, is to be found before. Chaucer employs the noun as neither does Shakespeare Spenser uses the adjective nor are these uses isolated. The dark Renaissance colour haunts the word even in merry England. And with growth of the interest in black letter and mediaeval architecture, the word is again given a fillip toward popularity (Longueil 453).

When the term, gothic, emerged on the writings, critics defined the term as what it tells or represents. One of the best definitions mentioned belongs to Rosemary Jackson. She directly declares, “the subject is no longer confident about appropriating or perceiving a material world. Gothic narrates this epistemological confusion: it expresses and examines personal disorder, opposing fiction’s classical unities with an apprehension of partiality and relativity of meaning” (Jackson 97)

“Gothic literature, of which *Frankenstein* is an example, began towards the end of the eighteenth century, and this literary movement coincided with the age of revolutions, including, of course, the Industrial Revolution. The Age of Enlightenment was at its zenith. This new, post-Romantic, secularised, materialist culture began producing horrific and violent fantasy literature” (Mayes, 2018). It is said that “the literature of the fantastic is nothing more than the uneasy conscience of the positivist 19th Century” (Todorov 3). The theorist, Rosemary Jackson, noted that “through secularization, a religious sense of the numinous is transformed and reappears as a source of the uncanny” (Jackson 5).

In the 1700s, the Enlightenment period rose on, which valued scientific reason above all else. Reacting against that, Romantic authors like Goethe and Byron sought idealized visions of past of natural landscapes and mysterious spiritual forces. Here, the word Gothic was repurposed again to describe a literary genre that emerged as a darker strain of Romanticism. The term was first applied by Horace Walpole to his own 1764 novel, *The Castle of Otranto* as a reference to the plot and general atmosphere.

According to Dan Adams, “many of the novel's elements became genre staples inspiring classics and the countless movies they spawned. The gothic label belonged to literature and film until the 1970s when a new musical scene emerged. Taking cues from artists like The Doors and The Velvet Underground, British post-punk groups, like Joy Division, Bauhaus, and The Cure, combined gloomy lyrics and punk dissonance with imagery inspired by the Victorian era, classic horror. By the early 1980s, similar bands were consistently described as Gothic rock by the music press, and the style's popularity brought it out of dimly lit clubs to major labels and MTV” (Adams, 2017). And today, despite occasional negative media attention and stereotypes, Gothic music and fashion continue as a strong underground phenomenon. They have also branched into sub-genres, such as cybergoth, gothabilly, gothic metal, and even steampunk. The history of the word gothic is embedded in thousands of years’ worth of countercultural movements, from invading outsiders becoming kings to towering spires replacing solid columns to artists finding beauty in darkness. Each step has seen a revolution of sorts and a tendency for civilization to reach into its past to reshape its present.

1.2.The Birth of Gothic Literature and The First Example of This Genre

Horace Walpole’s novel titled *The Castle of Otranto* is the first example of Gothic novel in English Literature. And to understand this term, Gothic, and his psychology, we need to examine his house which is a museum now. Horace Walpole's house was in Strawberry Hill, Twickenham, London and there is also a museum. “This is the place where both the Gothic revival in architecture and Gothic fiction began. The whole thing is a fake or theatrical version in miniature of what a Gothic or medieval castle might be” (Bowen, 2014). However, Professor John Bowen says that

“it is not just architecturally that makes the house important, because it is also significant in literary terms. One night when he is asleep in his bedroom upstairs and dreams of a gigantic armoured fist appearing on the staircase - inspires him to write *The Castle of Otranto* which is published in 1764 and begins this enormously powerful tradition that continues to the present day in hundreds of books, television programmes and films.” (Bowen) Gothic as a fiction is fascinated by strange and frightening places, such as castles as detected in *The Castle of Otranto* and *Dracula*.

Frankenstein is a novel full of wild and remote landscapes. So, if we consider the end of *Frankenstein*, he is on wild, arctic wastes. By the same token, in *Dracula*, the reader meets Jonathan Harker, a young, modern and handsome man who travels to Carpathians and he is locked up by terrifying and bloodsucker Count Dracula and troubled in the deathly, superannuated castle. And also, “it is a sudden transformation, both in the space that he is living in and the place that he goes to. It is also, of course, a change in the kind of time that Dracula is living in. He moves from a modern world – this is a world of typewriters, of recording equipment, of stenography, of modern trains – suddenly to a world that reaches back into most archaic and distant sense of time. And that is typical of all Gothic fiction” (Bowen, 2014). It depicts the relationship between the modern world and the past - not as one of evolution or development - but of sudden juxtaposition and often violent conflict, in which the past erupts within the present and deranges it and one of the most powerful motifs of that is, of course, the ghost. “The thing that you think dead, comes back vividly alive in the present. So, at the heart of Gothic fiction is the question of power. On the one hand, it tends to be drawn to powerful, often supernaturally powerful, or obscenely powerful figures and on the other, to people who are completely vulnerable, who seem to want to do this to explore the limits of what it is to be human - to be driven by either internal desires or forces outside yourself that make you or compel you to do things you do not want to do” (Bowen, 2014). And that, of course, gives it an enormous scope to explore the positions, say of women the way that women, often are forced into situations in which they are confronted by irrational kinds of desire or need to which they are vulnerable and which may make their life at risk.

“Gothic novels are full of perverse, weird and dangerous kinds of sexuality. It is often fascinated by incest, by the same gender desire, by violence, by abduction, by

rape. So, Gothic is a kind of writing that can make explicit, what is often held back within more traditional kinds of writing. On the one hand, it is fascinated by total sexual power, by these obscene patriarchal figures, who seem to be able to have no restraints whatsoever on their desire” (Bowen, 2014). It is also constantly drawn to the figure of the vulnerable young woman and her possible triumph over these apparently, unbeatable forces. “One really useful term for thinking about Gothic writing, is the uncanny. Now this is a term that comes from Sigmund Freud – so something that is new, but that also takes us back to something, either in our own psychological past, or something in the world that is archaic. Often Gothic fictions drive onwards to these uncanny moments for the reader, in which you suddenly recognise somebody who seems unfamiliar and strange, in fact, has an identity that you already know” (Bowen, 2014). In other words, completely non-human characters are not only gothic but also mysterious.

M.H. Abrams explains the term “sublime” in his book titled *A Glossary of Literary Terms*, as follows:

The concept was introduced into the criticism of literature and art by a Greek treatise *Peri hupsous* ("On the sublime"), attributed in the manuscript to Longinus and probably written in the first century A.D. AS defined by Longinus, the sublime is a quality that can occur in any type of discourse, whether poetry or prose. Whereas the effect of rhetoric on the hearer or reader of a discourse is persuasion, the effect of the sublime is "transport" (ekstasis)—it is that quality of a passage which "shatters the hearer's composure," exercises irresistible "domination" over him, and "scatters the subjects like a bolt of lightning." The source of the sublime lies in the capacities of the speaker or writer. (308)

When John Bowen visited Walpole’s house in 2014, he associated the term gothic with this building. Professor Bowen associates the term “the gothic” with the idea of “the sublime” in his video on the British Library as follows:

In the mid-18th century, critics and writers became more and more fascinated by experiences that do not seem to fit within their normal category of what is beautiful and what is pleasurable. They get fascinated by - what it means to be in the middle of a storm at sea, or to see a shipwreck, or to be on the top of a high mountain in a great wind. Actually, we can use a specific word, the sublime, to describe this. The sublime is not harmonious, balanced and beautiful - which had traditionally been the concern of the aesthetic, but is often terrifying and awesome and overwhelming and Gothic is absolutely at the centre of that move to the sublime and sublimity in understanding the world. (Bowen)

It is useful to mention that “Gothic particularly tends to appear at moments of political and social crises, so there is an enormous increase in the number of Gothic novels written in the 1790s” (Bowen). There is political burst at the end of the nineteenth century, so at moments of great political change, particularly following the French Revolution in 1789, the Gothic seems a way of trying to master and understand these enormous changes.

One of the shortest and important summaries of the meaning of the gothic is explained by Maggie Kilgour. According to her, the gothic has extreme emotions. In her book titled *The Rise of the Novel*, Kilgour explains the features of narrative technique of the gothic as follows:

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

1.3.The Characteristics of Gothic Fiction

The gothic novel is a new genre that was emerging in the Romantic era. Also the novel was new for this period, before that we had plays, poems and other forms of verbal compositions or prose works. The novel is such a genre that it affects the reader with interesting stories full of adventures of the several protagonists. Of course we see that the Gothic reflects the times and the obsession of the darkness, the supernatural in all of those things that people were really interested in. And also we see the emergence of a new type of protagonist. Before that the traditional hero was popular and now we see someone a little bit more complicated.

When we think what comes to mind when we hear the word “gothic”, probably most of us feel strange and fear. We imagine some ghosts in our minds. And probably the ghosts that we see, attack or scare us. Sometimes or in some literary products, we picture some creatures of macabre features or faces and forms like Frankenstein, an ill-fated monster. In some ways, the gothic characters are in emotional emptiness, such as Frankenstein as the main character of Mary Shelley’s novel, both in emotional emptiness and in formidable atmosphere. Sometimes the gothic may comprise all these contrasts and many more. In this way, we can feel ourselves in an uncanny atmosphere.

1.4.The Elements of Gothic Fiction

In this part of this thesis, the most important elements which are included in the gothic literature will be explained. First of all, the setting of course is one of the most characteristic elements of the gothic. “Translated into the modern novel, the setting is usually an old house or mansion, or even a new house, sustained close ups during movement, and darkness or shadows create the same sense of claustrophobia and entrapment. The house might be already dark and ruined, perhaps because it was abandoned, or it might at first seem light and airy, but either night comes and people turn off the lights to go to bed, or at some dramatic point the lights will fail” (Harris, 2015).

Robert Harris in his article titled “Elements of the gothic novel” explains the importance of the setting in a castle or old mansion as follows. “The action often takes place in and around an old castle or an old mansion, or the ruins of an old castle or mansion. Sometimes the edifice is seemingly abandoned, sometimes occupied, and sometimes it is not clear whether the building has occupants, human or otherwise. The castle often contains secret passages, trap doors, secret rooms, trick panels with hidden levers, dark or hidden staircases, and possibly ruined sections.” (Harris, 2015). We feel the fear in a castle connected to caves, which lend in branchings, echoes of unusual sounds, claustrophobia, and or mystery. And these gothic caves often seem to be home to fearful creatures such as monstrous or abnormal forms of humans: zombies, vampires or so on.

The goal of the dark and mysterious setting is to create a sense of unease and a feeling of foreboding, contributing to the atmospheric element of fear and dread. Darkness also allows those sudden and frightening appearances of people, animals, apparent ghosts, or monsters.

When we consider the atmosphere of mystery, it is seen that “a threatening feeling, a fear enhanced by the unknown, pervades the work. This atmosphere is sometimes advanced when characters see only a glimpse of something--was that a person rushing out the window or only the wind blowing a curtain? Is that creaking sound coming from someone's step on the squeaky floor, or only the normal sounds of the night?” (Harris, 2015) Again according to Harris, “often the plot itself is built

around a mystery, such as an unknown parentage, a disappearance, or some other inexplicable events. People disappear or show up dead inexplicably.” (Harris, 2015)

The bodies are sometimes mutilated in ways that defy explanation--"What kind of monster could do this?" or "Here's the body, but there's no blood." “When the corpses start to mount, suspense is raised as to who will get killed next. Another modern setting that lends itself well to the sense of suspense and even entrapment is a supposedly deserted island, where the characters have arrived by shipwreck or mysterious invitation. Their way back to civilization has been cut off, the airplane ran out of fuel or crash-landed, the boat sank. Who knows? They might even run into living dinosaurs” (Harris, 2015).

An ancient prophecy is connected with the castle or its inhabitants, either former or present. The prophecy is usually obscure, partial, or confusing. Ancient, undecipherable maps showing the location of amazing treasure represent another variant of the ancient prophecy aspect.

Omens, portents and visions are other elements that a character may have a disturbing dream vision, or some phenomena may be seen as a portent of coming events. For example, “if the statue of the lord of the manor falls over, it may portend his death. In modern fiction, a character might see something, a shadowy figure stabbing another shadowy figure, and think that it was a dream. This might be thought of as an imitation vision. Sometimes an omen will be used for foreshadowing, while other writers will tweak the reader by denying expectation” (Harris, 2015).

“Supernatural or otherwise inexplicable events mean that dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects, such as a suit of armour or painting, coming to life. In some works, events are ultimately given a natural explanation, while in others the events are truly supernatural” (Harris, 2015) As readers can estimate, gothic writes often use special words to a large degree to provide the effect of fire, earthquakes, moving statues, and so forth, often blurring the line between human-produced, natural, and supernatural events.

When we look at high, even overwrought emotion, we see that the narration may be highly sentimental, and characters are often overwhelmed “by anger, sorrow, surprise, fear, and especially, terror. Characters suffer from raw nerves and a feeling

of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common” (Harris, 2015).

Women sometimes are in distress in a gothic novel. “As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, and/or sobbing. A lonely, pensive, and oppressed heroine is often the central figure of the novel, so her sufferings are even more pronounced and the focus of attention” (Cunninghame, 2019). Women suffer more when they are abandoned because they often have no one to help.

Women are often threatened by strong and vulgar men. They can be a king, heir, or even a friend, and people do not have a solution to it. Dee Cunninghame in her article titled “Gothic Literature Then and Now” explains female characters in gothic novels like this. “The woman character may be commanded to marry someone she does not love, it may even be the powerful male himself, or commit a crime. In modern Gothic novels and films, there is frequently the threat of physical violation.” (Cunninghame, 2019)

Also, wind and rain especially howling, grating doors on rusty hinges, moans, eerie sounds, footsteps, clanking chains, lights in abandoned rooms, ruins of buildings, thunder and lightning and such crazed laughter are such frightening elements that are widely used in gothic genre from the time this genre emerged to now. Sometimes we see these things as a word directly, but sometimes we see them as an acting in another genre except written one. So, that is why we have to explain such words that reflect the atmosphere.

Words can reflect mystery or surprise, hesitation, anger or so on. For example, when we see or read or hear, of course, the word “magic, or “spirit,” we think first whether we believe or not because of its reflections of the reality. So, everyone knows that there is no magic in real life. That is why, when we read the word magic or spirit, we cannot think that it is a real thing. However, sometimes these words were used by the authors in *Frankenstein* and *Dracula*. “The constant use of the appropriate vocabulary set creates and sustains the atmosphere of the Gothic. So, using the right words maintains the dark-and-stimulated feeling that defines the Gothic. Here as an example are some of the words, in several categories” (Harris, 2015) that help to bring

up the words of the Gothic in *The Castle of Otranto*: necromancer, tantalisation, infernal, portent, sorcerer, omens, vision, spirits, strangeness, miracle, preternatural, goblins, secret, talisman, prophecy, prodigy, spectre, haunted, magic, magician, ominous, ghost, diabolical and so on. These words reflect mystery.

And we can of course mention such other words that reflect fear, terror, surprise, anger, largeness, darkness and so on. For example, fear and surprise among words are noticed in both *Frankenstein* and *Dracula*. As a matter of fact, the term uncanny means to fall into situations which also refers to the cases that we are actually accustomed to. In this case it is detected that a surprising incident may be considered related to the term uncanny. As a matter of fact, the word fear in *Dracula* appears in the second sentence. "I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible" (1). We can also guess what the novel will make us feel when we read it, even from the word fear.

Another element is hyperbolic phrases. "In the advertising business, it is sometimes said that the lie was in the adjective. Adjectives control how we think of the nouns they modify: "mild curiosity" presents an attitude of relaxed interest, whereas "insatiable curiosity" presents the attitude of a hungry mind. In the Gothic, adjectives are used to amplify nouns in order to create phrases that increase the feeling of dread, horror, anxiety, or suspense, or produce a substantially increased emphasis or sense of importance" (Harris, 2015). Here are some examples from Mary Shelley's *Frankenstein* to reflect increased dread: "deep grief", "gigantic creature", "bitterly feel", "strange sight", "dark gloom", "unparalleled misfortunes", "intoxicating draught". On the other hand, we can see these words as an example of increased emphasis. "intense distaste", "inestimable benefit", "ardent curiosity", "unparalleled eloquence", "astonishing degree", "burning odour", "strongly excited". Shortly, we probably are familiar with the word "creature", but with "bitter" or "bitterly," the meaning of the phrase "bitterly feel" increases exponentially. So likewise, we know "gloom" but with the word "dark" it affects us more deeply.

1.5.The Uncanny

Freud, explains the roots of the term, the uncanny. He explains the relation between the term *unheimlich* and *uncanny*. He says:

The German word *unheimlich* is obviously the opposite of *heimlich*, *heimisch*, meaning “familiar,” “native,” “belonging to the home”; and we are tempted to conclude that what is “uncanny” is frightening precisely because it is not known and familiar. Naturally not everything which is new and unfamiliar is frightening, however; the relation cannot be inverted. We can only say that what is novel can easily become frightening and uncanny; some new things are frightening but not by any means all. Something has to be added to what is novel and unfamiliar to make it uncanny. (Freud 3)

According to Freud, these words, the *unheimlich* and / or the uncanny separately imply that “class of the terrifying which leads back to something long known to us, once very familiar” (Freud 3)

In spite of the fact that the term uncanny is quite generally associated with Freud’s essay which was published in 1919 with the same name, before that, Ernst Jentsch who is a German psychiatrist, actually presents the same term as a term thirteen years before Freud’s work. His article “On the Psychology of the Uncanny,” is relatively cited by Sigmund Freud:

Whether we are dealing with that class of the uncanny in which the repressed infantile complexes of castration anxiety and womb phantasies have been revived, or that in which primitive beliefs we think we have surmounted (doubles, spirit possession, ghosts, the evil eye) spring to life, the uncanny is ultimately “nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression. (Jentsch, 5)

At first, it is known that Freud analysed E.T.A. Hoffman’s story titled “The Sand Man” which was published in 1817, then most critics interpreted his works. Within this frame, Nicholas Royle explains the term uncanny with reference to “The Sandman” as follows:

Hoffman’s story suggests uncanniness in the experience of sound, ear and voice. Freud makes no mention of this dimension of “The Sandman”... It is a question of something neither simply thematic nor formal, but rather an eerie, performative twisting. There is repeated emphasis on the frightening sound of the sandman. (Royle 46)

In this respect, it should be noted that Freud identifies this term, the uncanny, as frightening that reflects the past to what was known of the past and what was familiar. In a theoretical point of view, when faced with something familiar like yourself there should be no fear, but there is, why? We do not need to fear something familiar, it is about the feeling which cannot be likened to anything else.

For attaining the “essence” as a word, Jentsch explains that it is better to investigate “how the psychical conditions must be constituted so that the ‘uncanny’ sensation emerges” (Jentsch 13) He observes that since the traditional and the time-honoured are typically prized as being personal and familiar, people often “incorporate the new and the unusual with mistrust, unease and even hostility” (Jentsch 13); the brain can be “reluctant to overcome the resistances that oppose the assimilation of the phenomenon in question into its proper place” (Jentsch 13) A correlation begins to emerge between “new/foreign/hostile” and “old/known/familiar,” and it is this association that gives rise to the feelings of uncertainty that are associated with the uncanny.

In the novels, which are going to be analysed in this thesis, some similarities can be seen related to the term “the uncanny”. The novels *Frankenstein* (Mary Shelley, 1818) and *Dracula* (Bram Stoker, 1897) “have been much adapted since they were written, as countless films, plays, literary reworkings, and even as cartoons. Their central protagonists – the Creature and the Count – have been used in advertising to sell anything from Heineken to Apple computers. The result of all these can be a distancing from and distortion of their original characters, for example, the name Frankenstein, the hubristic doctor” (Mayes, 2018) and creator of the “Creature,” is used to denote the Creature himself. The creator and created have become synonymous, further blurring the Creature’s individual essence – effacing him.

In Freud’s essay, “The Uncanny,” Freud explores the term uncanny as “undoubtedly related to what is frightening – to what arouses dread and horror” (Freud 4). He holds by looking to ‘Heimlich’, the German word, that means “not strange”, “familiar”, and its opposite meaning, which is: ‘hidden’, ‘secret’, ‘kept from others’. Freud then posits that “the term Unheimlich is connected to the hidden, meaning of Heimlich and thereby what is repressed or hidden, the Heimlich, returns and is felt as eerie and Unheimlich” (Freud, 5) ; that this ‘Uncanniness’ is ‘the long-since known in the apparent guise of the novel’. It is the return of the repressed.

Freud states that “apparent death and reanimation of the dead have been represented as most uncanny themes” (Freud 5). This can also be related to the reanimation of Frankenstein, the ugly monster was created from trash and useless

hands, arms, eyes also by joining and adding together. Mark Mayes who is a twenty-first century poet and author explains that the Uncanny as a term is also related to the theme of “The Double” in his article which is titled “Frankenstein, Dracula and the Uncanny.” This phrase means “an external manifestation of self, doppelgänger, mirror reflection, shadow-self, twin, or the concept of the soul, and it is associated with old animistic beliefs that have been subsequently surmounted by the modern, rational, scientific modes of thought” (Freud 6).

The “double”, having once been “an assurance of immortality” now “becomes the uncanny harbinger of death”. When Frankenstein looks upon his completed creation, with “his yellow skin... watery eyes... shrivelled complexion and straight black lips,” (Shelley 45) he is “both disgusted and filled with a sense of the uncanny, for the creature symbolises Frankenstein’s own death. Turning now to *Dracula*, Jonathan Harker’s experience of his first journey to and subsequent stay at the Count’s castle is replete with examples of the uncanny” (Mayes, 2018). As Freud explains that the uncanniness showed up by: “repetition of the same thing... recalls the sense of helplessness experienced in some dream states” (6). In *Dracula*, the Count’s “going over and over the same ground again” on his confused journey to the castle, and the repetitive quenching of the blue flames in the dark woods by the coachman, prompt Harker to write in his diary: “this was all so strange and uncanny that a dreadful fear came upon me and I was afraid to speak or move” (*Dracula* 16)

In *Frankenstein*, Professor Waldman, Victor’s chemistry teacher at Ingolstadt, puts that Modern scientists are performing “miracles” (36), they “penetrate into the recesses of nature” (36), and “they have acquired new and almost unlimited powers” (36). This is clearly a challenge to the old faith-based culture, and one epitomised by Frankenstein’s act of scientific hubris, resulting in the destruction of his own life and nearly all of his loved ones.

When we look at *Dracula*, “written some eighty years after Frankenstein, when scientific knowledge had advanced apace, the text depicts the latest gadgets, including the phonograph and portable typewriter; and dramatizes recent medical techniques, such as blood transfusion and hypnotism” (Mayes, 2018). It is a new way to combine the new and unpredicted technology As an experienced Dutch critic explains, “And to

superstition must we trust at the first. It was man's faith in the early, and it have its root in faith still" (395) And conversely, Van Helsing opines: "We have the resources of science; we are free to act and think" (287).

"Victor Frankenstein's reaction to the Creature may be termed as abjection. This concept, developed by Julia Kristeva in her book *Powers of Horror* (1982)" (Sparknotes, 2017), places the abjected one or thing into "the state of being cast off" (Kristeva, 64), also she mentions "since the object is situated outside the symbolic order, being forced to face it as an inherently traumatic experience, hence Frankenstein's fleeing from the demoniacal corpse" (Kristeva, 64) and falling into a state of mental collapse. And also in *Dracula*, "Dr Seward and Arthur Holmwood abject Lucy's corpse, once they are convinced that she is other and not the woman they both knew and loved. This sanctions their driving a stake through her chest and cutting off her head, as Lucy had come to occupy a space of abjection" (Kristeva 64). In the novel, *Dracula*, we can see this abjection in the body of Miss Lucy: "There are mysteries which men can only guess at, which age by age they may solve only in part. Believe me, we are now on the verge of one. But I have not done. May I cut off the head of dead Miss Lucy?" (*Dracula* 247).

The uncanny actuality and pure otherness of the creature disintegrate Frankenstein's faith in his original intentions: "to banish disease from the human frame... and render man invulnerable to any but a violent death" (29). "His creation has become his own walking nightmare. And when faced with the Creature's injunction to create a suitable mate, he at first submits, under duress, then the feared consequences become too great, as he imagines a whole progeny of such creatures overrunning the earth. Van Helsing and the others also come to feel that in their battle with Dracula" (Mayes, 2018), the whole of humanity is at stake: "He may be yet if we fail, the father and furtherer of a new order of beings, whose road must lead through Death, not Life" (365). "Both these predicaments involve a staving off of Entropy which means a system running down to undifferentiation, to meaningless replication, and the exhaustion of sacred and secular systems alike" (Jackson 5)

In this episode, Van Helsing describes Dracula's legendary abilities as follows: "He throws no shadow, he sees in the mirror no reflect... he can become a wolf or bat,

come in a mist... can come on moonlight rays as elemental dust... he can see in the dark” (365). God is called on by Van Helsing in combination with science and reason to defeat this uncanny threat. As Rosemary Jackson states: “The cultural implication of asserting this non-signification may be seen as a dissolution to culture’s signifying practice – the means by which it establishes meaning” (Jackson 5)

Creator of the monster, Victor, selfishly and brutally, leaves the monster alone. The monster is left alone in an uncanny world as it is rejected by many people. In the world where there is no one like him, he becomes even more monster with the pain of being alone.

Consequently, the concept of uncanny, fear in the most common element of gothic fiction discussed above will be applied to the two representative novels of this genre, namely, *Frankenstein* and *Dracula* produced in the same periods to explore the differences and similarities.

CHAPTER TWO

2. THE MONSTER WHO WAS CREATED AND SCARES US: FRANKENSTEIN; THE MODERN PROMETHEUS

The book, by twenty-year-old Mary Wollstonecraft Shelley, is frequently called the world's first science fiction novel. That is why it is regarded as the King of All Monsters according to some critics. The point is, how and why a twenty-year-old woman can write such a story that famous writers and authors such as Sir Walter Scott can admire this kind of fiction. Furthermore, according to John Wilson Croker, "what a tissue of horrible and disgusting absurdity [*Frankenstein*] presents" (Croker 380).

According to the article which was published in *National Geographic Magazine* and titled "How A Teenage Girl Became the Mother of Horror", "Mary Shelley created the story on a rainy afternoon in 1816 in Geneva, where she was staying with her husband, the poet Percy Bysshe Shelley, their friend Lord Byron and Lord Byron's physician, John Polidori. The group trapped indoors by the inclement weather, passed time telling and writing ghost stories. The ideas for both *Frankenstein*, and Polidori's *The Vampyre*, which was published in 1819, were both born that day" (History, 2019). Actually, Shelley's *Frankenstein; or, The Modern Prometheus* was first published anonymously in London on New Year's day, 1818. Her name did not appear on the cover until the second edition was printed five years later.

In spite of serving as the basis for the Western horror story and the inspiration for numerous movies in the twentieth century, *Frankenstein* is much more than pop fiction. The story explores philosophical themes and challenges Romantic ideals about the beauty and goodness of nature.

The daughter of free-thinking philosopher William Godwin and feminist Mary Wollstonecraft, Mary Shelley, "led a life nearly as tumultuous as the monster she created. She also lost her mother days after her birth. She clashed with her stepmother and was sent to Scotland to live with her foster parents during her early teens, then eloped with the poet Shelley when she was 17. After Shelley's wife committed suicide in December of 1816, the couple married but spent much of their time abroad, fleeing Shelley's creditors" (History, 2019). According to the above-mentioned article, she has one child lived to adulthood.

“Mary was only 24 years old when Shelley drowned in a sailing accident; she went on to edit two volumes of his works. Aside from her earnings from writing, she lived on a small stipend from her father-in-law, Lord Shelley, until her surviving son inherited his fortune and title in 1844. She died at the age of 53” (History, 2019) Shelley is a woman who started her career, and died at a very young age.

This novel rapidly gains its popularity through translations, plays and of course different versions of movies. According to Yiğit Yavuz, who is the translator of Mary Shelley’s book, *Frankenstein and the Modern Prometheus*, which he has written as a preface to his translation that the title of the book was a big problem about translations especially in German because of a number of people who have the same family name (Shelley 2016 ii). And also most of the readers can be confused with the names of both characters, the person who created the evil by punching or attaching the pieces, by Victor. Actually there is no name, the created one. Shelley uses many kinds of adjectives to describe her evil such as, “wretched, demon, devil or monster” but she does not use a name instead of these. From the beginning of the book to the end, Shelley emphasizes that the character, actually was created as an innocent character. So, he lately changed because of desolateness.

Victor, was actually one of the pseudonyms of Shelley’s husband who was one of the famous poets of the Romantic Era. According to Yavuz, she probably had been impressed by her husband who had some experiments about electricity of chemistry in his office in Oxford. The other important point is, she uses her sister’s name in her novel too. Elizabeth is the same name with the Victor’s step sister (Shelley 2016 ii).

The characters in the novel reflect many struggles or fight for getting their dues. Of course we can say that Marry Shelley was impressed by these ideas of the era. That is why the devil needs to take his right back from Victor. These are clear signs that reflect autobiographical elements detected in the novel. Mary Shelley was a respected writer for many years, whose *Frankenstein* and her journals are still widely read.

Robert Walton's biggest deficiency is the absence of a friend while traveling on a chartered ship to the Arctic. He often emphasizes this deficiency in his letters to his brother Margaret Saville. One day, when he struggles with bad weather, he sees a gigantic entity that runs between the sled and the ice. Immediately afterwards, the skin

and bones, a body almost frozen man takes the ship. The man, who is clearly in great pain, becomes friends with Walton and begins to tell him his story:

You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings. I arrived here yesterday, and my first task is to assure my dear sister of my welfare and increasing confidence in the success of my undertaking. (Frankenstein 1)

Victor Frankenstein was influenced by the writings of the alchemists who left their mark on the fifteenth century at the age of 13 and aimed to find the elixir of life. When researching this, lightning strikes a tree and brings it closer to galvanism. While concentrating his university studies on chemistry, he decides to produce life from the dead by worms feeding on dead bodies. He closes his laboratory with the dead limbs he has acquired for this purpose.

After a long time, his efforts give results. But the thing he revived, terrifies Victor. Facing a giant creature with his yellow skin, wrinkled face, black lips, Victor cannot tolerate the image of his being and escapes from there. As he struggles with his thoughts, he meets his friend Clerval, who comes to Ingolstadt for training. When he takes his friend home he finds that the creature is not there:

My hand was already on the lock of the door before I recollected myself. I then paused, and a cold shivering came over me. I threw the door forcibly open, as children are accustomed to do when they expect a spectre to stand in waiting for them on the other side; but nothing appeared. (Frankenstein 107)

His long-term tiredness, frustration and shock combine and tie Victor to bed for a long time. Shortly after his recovery, he learns that his brother William was killed. Upon hearing the news, he returns to Geneva and wanders the place where his brother was killed. Then he sees the creature. He is now certain, he is the murderer of his brother, and indirectly himself. While struggling with these thoughts, his greatest aid, Justine Moritz, is identified as murder suspect and sentenced to death by a court.

In order to cope with his remorse, Victor embarks on a journey alone in the Alpine valleys. His third encounter with his creation takes place here. The creature of the creature, which describes what it has experienced since it came to life, has only one desire: to create a formless, horrible wife with the same flaws, a woman, like herself. Although Victor accepts this request at first, he realizes that this situation will

be a great danger for the human race and he discards his promise. The monster's reaction to this renunciation would be great:

Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind? If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends (Frankenstein 186).

Victor tries every way to prevent it, he cannot succeed and finds his wife for a few hours in the arms of death. What follows is a pursuit of the creator and the creature. The chase, which began on the Rhone River, is halted around the North Pole where he meets Captain Walton. It ends soon after Victor's death. With the death of his creator, the creature vanishes, telling Walton with great pain that he will burn himself to death in the absence of anyone.

Victor Frankenstein, the protagonist of the novel aims to create a human being and thus to achieve the goal of immortality. In this sense, it is a concrete example of the feeling of immortality that one has always felt deep inside. For this purpose and numerous experiments, Frankenstein succeeded in creating a huge human being 2.50 meters tall from all the corpses he had collected which suggests the element of the uncanny:

The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires was the most gratifying consummation of my toils. But this discovery was so great and overwhelming that all the steps by which I had been progressively led to it were obliterated, and I beheld only the result. What had been the study and desire of the wisest men since the creation of the world was now within my grasp. Not that, like a magic scene, it all opened upon me at once: the information I had obtained was of a nature rather to direct my endeavours so soon as I should point them towards the object of my search than to exhibit that object already accomplished. (41)

What he created is an unnamed freak created by the use of alchemy and electricity, the result of Frankenstein's experiments. When Frankenstein saw what he had created, he turned away from him, but during this time the creature recognized his creator. However, the creature has no idea why humans have escaped it. Hence, he starts to look for it because he wants his creator to answer this question, but he is

constantly marginalized by people who do not know his character. He then finds the family of his creator, observes them and starts to envy the love he is observing.

In the novel *Frankenstein*, the scientific and technological discoveries of the era cause unimaginable despair, tragedy and deadlock for all characters in the novel. As a result of scientific advances and developments, many characters suffer in the novel. Beginning in the mid-sixteenth century with Copernicus's argument known as "Copernican heliocentrism" (Carman 72) that "the sun being located at the center of the universe, the Scientific Revolution ushered in an era where assumptions about the natural world were challenged and revised. Other significant scientific discoveries, such as Galileo's contributions to astronomy and physics and Isaac Newton's discoveries about gravity and the laws of motion meant that the sixteenth and seventeenth centuries saw huge changes to the level of knowledge available about the world and how it worked" (Sparknotes, 2017). These discoveries had opened a new suit for the future of man and gained how they reach knowledge: rather than "relying on accepted wisdom from authoritative sources, people favoured tests, observation, and evidence to support what was considered to be true" (Sparknotes, 2017).

Since the beginning of the novel, we see how Walton has an aspiring spirit through the first letter which is written for his sister. He has a great ambition for exploring, and he is a man who easily walks away from something. He says;

And now, dear Margaret, do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury, but I preferred glory to every enticement that wealth placed in my path. Oh, that some encouraging voice would answer in the affirmative! My courage and my resolution is firm; but my hopes fluctuate, and my spirits are often depressed. I am about to proceed on a long and difficult voyage, the emergencies of which will demand all my fortitude: I am required not only to raise the spirits of others, but sometimes to sustain my own, when theirs are failing. (5)

Right here, we need to remember what the uncanny means: The thing makes us scared through the familiar things. "Walton writes these lines to his sister as he describes his motivation for his voyage of exploration, and his justification for why he feels he deserves to be successful. The lines foreshadow the similar experience of ambition that Victor will also experience. Walton implies a moral superiority as a result of choosing to commit to hard work in service of his passion for discovery" (Sparknotes, 2017). However, his motivation for exploration is still the fame and

respect he thinks he will receive, not the possible benefits to anyone else. So, through the beginning of the novel, we meet also Frankenstein who is a kind of explorer. For example, he explores something that we see him as he tries to make a human being by collecting and adding some parts of body. It can be regarded as an example of Biotechnology. Today, thanks to the great developments of both technology and biophysics, something is transplanted from a heart to a head. According to the news which was published on 18 December 2018 on *Mirror* by Will Steward, the first head transplantation from a monkey to another is done but not with success. So, that is why the first transplantation was cancelled which was planned to be practised in the year 2019.

Courtney S. Campbell, in his article titled “Biotechnology and the Fear of Frankenstein,” says that like any good scientist, Dr. Frankenstein brought to his studies an expansive imagination and an unquenchable curiosity for understanding the workings of the natural world. He gave voice to his scientific quest in the following passage:

One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries. I revolved these circumstances in my mind and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. (342)

For Campbell, Frankenstein’s questions may be interpreted as his desire to find the meaning of life and existence “did Frankenstein make a fatal misstep in asking his question” (Campbell, 2003). Of course not. “The question of the origins of life is a human question; indeed, as noted earlier, it is a basic mythological question. How is it that we are, how did we come to be, how is it that life is? Asking such questions is perfectly legitimate, an activity that is not restricted to either scientists or those who might believe the question is inevitably shrouded in mystery and beyond human knowing” (Campbell, 2003). So, in here, how can this mystery bring a fear to us? With loneliness and desolateness of course.

The novel starts with a tip for this. Walton writes a second letter to his sister, and explains this with these words:

I desire the company of a man who could sympathise with me, whose eyes would reply to mine. You may deem me romantic, my dear sister, but I bitterly feel the want of a friend. I have no one near me, gentle yet courageous, possessed of a cultivated as well as of a capacious mind, whose tastes are like my own, to approve or amend my plans. How would such a friend repair the faults of your poor brother! I am too ardent in execution and too impatient of difficulties. (7)

Walton writes these lines to his sister as he describes his loneliness during his voyage. It should be noted that “Walton is not actually alone during this time: he is surrounded by shipmates and sailors. What makes him feel lonely is that he feels nothing in common with these men due to their different social class and lack of education. Walton fantasizes about finding a friend who would share his interests and point of view, and with whom he would be able to feel at ease” (Sparknotes, 2017). We see that the novel starts with a deep explanation of the uncanny. He has also fear and he feels lonely.

That is why, we can see another character who is lonely too, and he asks himself who he is. “I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I?” (41). This sentence is uttered by the monster. But before the explanation of this quotation, we need to meet the monster first.

The monster created by Frankenstein was created from dead and useless body parts and some different chemicals. It is actually a mysterious event that portrays it. It has a baby mind with a huge body and scary look. Because it is abandoned, it is confused and full of revenge. After, Victor destroys his work on the monster to ease the monster’s solitude, and the monster murders Victor’s best friend and then his new wife which is a very shocking and terrifying incident:

The windows of the room had before been darkened, and I felt a kind of panic on seeing the pale yellow light of the moon illuminate the chamber. The shutters had been thrown back, and with a sensation of horror not to be described, I saw at the open window a figure the most hideous and abhorred. A grin was on the face of the monster; he seemed to jeer, as with his fiendish finger he pointed towards the corpse of my wife. I rushed towards the window, and drawing a pistol from my bosom, fired; but he eluded me, leaped from his station, and running with the swiftness of lightning, plunged into the lake (176-177)

Although “Victor feels unmitigated hatred for his creation, the monster shows that he is not a purely evil being. The monster’s eloquent narration of events, as provided by Victor, reveals his remarkable sensitivity and benevolence” (Sparknotes,

2017). Although he helped a few villagers and rescued one person, he was harassed by the villagers. The monster gets angry for all these reasons and continues to punish people.

The monster, in the novel, “tries to make sense of his identity and origin. Because of his traumatic experience of coming into the world abandoned, alone, and confused, the monster has no one to help him or guide him. He also does not even recognize what he is, which makes him feel even more intensely isolated. With these expressions, Shelley captures the importance of community and family for identity formation. Human beings come to understand their identity by being surrounded by other human beings, but the monster has no one else like him” (Sparknotes, 2017). Because the creature cannot define his identity, he always damages his environment. This damaging creates an uncanny situation in the readers’ mind:

My eyes still fixed on the western horizon, the edge of which the moon nearly touched. A part of its orb was at length hid, and I waved my brand; it sank, and with a loud scream I fired the straw, and heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it and licked it with their forked and destroying tongues (121)

Through the novel, the monster expresses the extreme cruelty of living a life of “complete loneliness and isolation. Since he has read Milton’s *Paradise Lost*, the monster is familiar with the story of Satan, and he comments on how the figure who is usually viewed as the most extreme of evil was still not sentenced to live completely alone” (Sparknotes, 2017).

There is another point to mention. “Scream” as a word, is one of the most important words that creates uncanny situation in the readers’ mind, Especially, most of the female characters in gothic novels, including *Dracula*, may find themselves screaming because screaming is one of the easiest ways to give an uncanny feeling. The same issue will also be explained and exemplified in the *Dracula* section of this thesis.

The monster’s loneliness is particularly acute because he knows he will be rejected anytime he tries to reach out to anyone, since his size and appearance make him terrifying to human beings. Because readers are first introduced to the monster from Frankenstein’s perspective, the monster is portrayed as grotesque and disgusting,

with “watery eyes ... his shrivelled complexion and straight black lips” (45). Readers will understand why Victor Frankenstein recoils in horror. “When the monster encounters Felix, Safie, and Agatha, all three characters are immediately terrified, even though the monster is simply talking peacefully with Mr. De Lacey. These characters are not entirely wrong in being fearful” (Sparknotes, 2017). The monster’s size and supernatural strength make him easily capable of harming others. As he says when describing his reaction to Felix striking him:

Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung, in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sank within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain and anguish, I quitted the cottage, and in the general tumult escaped unperceived to my hovel. (118)

In the course of the novel, the monster kills first little William, then “Henry Clerval, and finally Elizabeth. The murders are particularly heinous because all three characters are positioned as extremely sweet and kind, and both William and Elizabeth are relatively defenseless. However, when the monster tells his own story, the reader sees him from a new perspective. From the first days of his life he has been alone, with no one to help him or provide him with basic necessities like food and shelter” (Sparknotes, 2017). Being alone in the world, metaphorically, is another way to feel isolated and in an uncanny situation. With reference to Freud’s definition, when the familiar things emerged in an unfamiliar situation, this arouse a feeling of uncanny.

The monster is emotional when it is first time alone in the forest. It is surrounded by bird sounds and chirps around. For this reason, it does not harm the surrounding creatures. In fact, although he grew up with a baby brain at first, then his behavior changes and the evil becomes his other name because of what he experienced:

This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood (97).

Not only does the monster seem capable of kindness, he is also intellectually curious, eager to learn language and an enthusiastic and appreciative reader. Sometimes there are signs that monsters are good. However, this is not believable.

When monsters are confronted with a person, the person is afraid and passes out. Even its own creator. In this novel, Frankenstein even promised to create a mate for the beast. As a result, the monster resorts to violence and kills the creator's favorite people. He tries to show him what loneliness is like that..

So, the other big question is, why does Victor Frankenstein create the monster? Frankenstein believes that by creating the Monster, he can discover the secrets of “life and death,” can create a “new species,” and learn how to “renew life.” “He is motivated to attempt these things by ambition. He wants to achieve something great, even if it comes at great cost. He gives several different accounts of where his ambition comes from, reflecting his ambivalent attitude toward it. Sometimes he sees it as a character flaw, comparing his ambition” (Sparknotes, 2017) to Satan’s, “the archangel who aspired to omnipotence” (189) Often, however, he suggests that he had a moral duty to follow his ambition:

I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow creatures. When I reflected on the work I had completed, no less a one than the creation of a sensitive and rational animal, I could not rank myself with the herd of common projectors. But this thought, which supported me in the commencement of my career, now serves only to plunge me lower in the dust. All my speculations and hopes are as nothing, and like the archangel who aspired to omnipotence, I am chained in an eternal hell. My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. (189)

Some who read the book are Frankenstein's abstain to create a new life. Because it is still sad for his family. His mother died before he started science. Frankenstein realized that after creating the monster, he could not create his mother, which is interpreted as he could not bring back a past life.

The return of people after death seems like a ghost event at first sight, it is scary enough to be touched, felt, to come back as a living being that can hurt you when you touch it, and even to look rotten like someone found in your grave. Frankenstein's mother is the one he is used to, but his return from rotten and many body parts reflects the uncanny that unfolds in the usual situation:

These are the reflections of the first days; but when the lapse of time proves the reality of the evil, then the actual bitterness of grief commences. Yet from whom has not that rude hand rent away some dear connection? And why should I describe a sorrow which all have felt, and must feel? The time at length arrives when grief is rather an indulgence than a necessity; and the smile that plays

upon the lips, although it may be deemed a sacrilege, is not banished. My mother was dead, but we had still duties which we ought to perform; we must continue our course with the rest and learn to think ourselves fortunate whilst one remains whom the spoiler has not seized. (33)

After this incident, Frankenstein works for two years to give life to a lifeless body, and eventually gets paid for on a bleak November night. Imagine a dead breathing “hard” (45) in front of your eyes. He also is shocked against this incident. The monster's body was proportional and the contours were properly “selected” (45). Imagine that you can choose a person's face. However, Frankenstein suddenly becomes disgusted by the image of the monster. Suddenly he awakens, and when he sees the consequences of the rain, he begins to fear and escape the monster he created. During this period, Frankenstein was in deep indecision:

I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life (46).

Later, The Beast is angry that his creator has abandoned him: “He had abandoned me: and, in the bitterness of my heart, I cursed him” (174). In addition, the monster is angry with Frankenstein for creating it alone: “I was dependent on none and related to none” (112). “The Monster also feels hatred and envy for the all human race. He feels humans have treated him unfairly because of his appearance. He is especially hurt by the horrified reaction of the DeLacey family, his protectors, when he reveals himself to DeLacey. The Monster only seeks revenge against Frankenstein, but sometimes he seems to see Frankenstein as the representative of all mankind” (Sparknotes, 2017) . He calls him as a “Man!” (151) “when he announces that he will kill Frankenstein’s family, suggesting Frankenstein is a stand-in for all humanity” (Sparknotes, 2017).

The creation of a monster is of course a success. Science, as everyone knows, means modernity. The story of a young scientist Shelley wrote in those years shows

how scary science can be at the same time. So much so that the main character is unimaginably afraid of his own "monster".

I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep (45).

He is enthusiastic about what we have been through and the consequences of what he created. Almost every human being is like that. In this quotation, Victor is doing his job with great enthusiasm. But the fact that the being created frightens him changes the course of events from this point on. We can see how Victor is afraid, as reflected in this above quotation and how he is in an uncanny situation. In addition, when we compare the two novels, we see that Harker falls into a similar situation of uncanny. Of course, there is no creation in *Dracula*, but it tells us that there is an unusual confrontation in a situation related to Harker who expected to see the count in the mirror when he looks at the mirror at Count Dracula's palace.

When some gothic elements are searched in the novel, the things that are seen in both novels are of course supernatural creatures, the monster in *Frankenstein*, and the vampire and other vampires in *Dracula*. In *Frankenstein*, Victor admits how supernatural the situation is:

Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy, but this was not sufficient; I must also observe the natural decay and corruption of the human body. In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. ... Now I was led to examine the cause and progress of this decay and forced to spend days and nights in vaults and charnel-houses. (40)

Here, Victor is already prepared for something supernatural although his father has taken some precautions. But then he reacts unexpectedly and makes us feel his fear. Because of this preparedness, we can describe Victor's situation as uncanny. He escaped from the monster he created and did not want to face it.

Victor is so scared that he runs away. Coincidentally, his friend Henry has come to the city to study. Henry takes care of the patient who has been in bed for a

few months. Once he has recovered, Victor accompanies him to college to pick up his friend's circle and waits for his father to hear about his returning home.

The porter opened the gates of the court, which had that night been my asylum, and I issued into the streets, pacing them with quick steps, as if I sought to avoid the wretch whom I feared every turning of the street would present to my view. I did not dare return to the apartment which I inhabited, but felt impelled to hurry on, although drenched by the rain which poured from a black and comfortless sky. (47)

In fact, death is seen as the beast's desire in most of the novels classified as gothic including most of the elements mentioned in the introduction of this thesis. Of course, there are no such things as footsteps in every novel, but footsteps of unknown origin are as useful as making the novel even more terrifying. This is applicable to *Dracula*. Harker summarizes his situation as follows: "At times the mist cleared, and the sea for some distance could be seen in the glare of the lightning, which now came thick and fast, followed by such sudden peals of thunder that the whole sky overhead seemed trembling under the shock of the footsteps of the storm" (93).

The footsteps here are not the footsteps of a person, of course, but the sounds of the strange can always scare people. We can experience the same situation in *Frankenstein* when we hear an unexpected noise coming from inside the house while working late at night. Is not that how we feel uncanny? "Presently I heard the sound of footsteps along the passage; the door opened, and the wretch whom I dreaded appeared. Shutting the door, he approached me and said in a smothered voice" (151).

Another gothic element is woman in distress. However, the two novels in which this thesis is concerned include men who feel much more fear than women who are in fear.

Mina Harker, reflects this distress in her journal by these words. "I was looking at a very beautiful girl, in a big cart-wheel hat, sitting in a Victoria -a horse-drawn vehicle- outside Guiliano's, when I felt Jonathan clutch my arm so tight that he hurt me, and he said under his breath: My God! I am always anxious about Jonathan, for I fear that some nervous fit may upset him again; so I turned to him quickly, and asked him what it was that disturbed him" (207). In here, she has not found Jonathan yet and feels that she is afraid of his death. It suggests a difference between men and women that women can easily scream when they see something that is unfamiliar:

There was a fearful scream which almost froze our hearts to hear. As he had placed the Wafer on Mina's forehead, it had seared it—had burned into the flesh as though it had been a piece of white-hot metal. My poor darling's brain had told her the significance of the fact as quickly as her nerves received the pain of it; and the two so overwhelmed her that her overwrought nature had its voice in that dreadful scream. But the words to her thought came quickly; the echo of the scream had not ceased to ring on the air when there came the reaction, and she sank on her knees on the floor in an agony of abasement. (358)

Not only people in these novels but horses or wind can scream as well. We either can hear some sounds like a scream or scream like sounds in the novel; for example, the horses can scream that we learn this from Abraham Van Helsing's memorandum: "Presently the horses began to scream" (440) he says. And also including the memorandum left by Lucy Westenra. The memorandum, which was opened after her death, has these words from Lucy's mouth:

The sounds seemed to have awakened the maids, too, for I could hear their bare feet pattering outside my door. I called to them, and they came in, and when they saw what had happened, and what it was that lay over me on the bed, they screamed out. The wind rushed in through the broken window, and the door slammed to. They lifted off the body of my dear mother, and laid her, covered up with a sheet, on the bed after I had got up. They were all so frightened and nervous that I directed them to go to the dining-room and have each a glass of wine. The door flew open for an instant and closed again (173,174).

In this novel, the monster is excluded. During the exclusion, people's behaviour directs the most threatened psychological needs. However, prolonged exposure to exclusion can lead to alienation, helplessness and even depression. The state of social exclusion leaves such a severe mark that, unlike physical pain, even thinking about a moment of former exclusion can lead to the re-experiencing of the pain felt at that moment. This pain makes the monster do things that are not true, and this makes the novel even more uncanny.

The creature, who is monster enough to kill people, has evoked negative feelings. Now they want revenge on each other. In this case, uncanniness exists in both of them. When Victor meets the monster again, all he can do is to yell at him:

Devil, do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered! (85)

Finally, as is seen in the novel, fear, scream, the monster and the death are the elements that reflect the concept of the uncanny due to their being the source of mystery which makes the reader uncomfortable during the process of reading. Thus, the reader feels as if he or she is a character in the novel. Thus, it may be pointed out that some readers may also identify themselves with the monster and others with the main character to feel the existence of evil and thus the feeling of the uncanny.

CHAPTER THREE

3. THE CONCEPT OF THE UNCANNY IN *DRACULA*

Dracula is a gothic novel, which was written by Bram Stoker and published in 1897. The novel was one of the most popular literary works derived from vampire legends and it has become the basis for an entire gothic genre of literature and film industries.

At that time, in the late seventeenth century, people were entirely open to notions of witchcraft and supernatural powers as science and empiricism had yet to come to the fore. Word of mouth, second-hand accounts and circumstantial evidence were taken as proof in a world where they served as likely explanations for things that people found frightening and disturbing. People were religious too, so they were entirely indoctrinated with the notion of heaven and hell, and good and evil.

The author, Abraham Bram Stoker was born on 8 November 1847 in Dublin, Ireland “to a civil servant father and charity worker and writer mother. He was a sickly child and spent lots of time in bed being told horror stories by his mother. He entered Trinity College Dublin in 1864 and while he studied, he also worked as a civil servant, turning his hand to journalism and drama criticism on a part-time basis. Being a fan of the romantic movement in literature, Stoker corresponded with Walt Whitman and was a friend of Oscar Wilde. A dull life in civil service provided Stoker with the inspiration necessary to produce such master works as the classic horror tale” (History, 2019) *Dracula* (1897) and numerous collections of horror short stories.

By the eighteenth century, things were beginning to get out of hand. Many people, both dead and alive, were accused of vampirism and they found themselves staked or beheaded whenever unexplained misfortune fell upon others in the community. In cultures where illnesses and diseases were not understood scientifically it was only natural to presume that someone had cast a spell on them or done something unspeakable to them.

By the nineteenth century, the subject of vampires had entered the realm of considered debate. Many scholars denounced the whole idea, pointing out that all reports of vampires were nothing more than fictitious stories based on anecdote and hearsay. Furthermore, there was not a scrap of scientific evidence that it was possible

for people to become the undead and transform into vampires under cover of darkness. Nevertheless, many people persisted in their beliefs – especially in the more remote regions of Eastern Europe.

In 1876 Stoker “met the famous actor Henry Irving and they soon became friends. Shortly after that Stoker met and fell in love with actress Florence Balcombe. Against his family's wishes, in 1878, Stoker moved to London and took a position as actor-manager with Henry Irving's Lyceum Theatre. On 4 December that year, he married Florence and the couple had their only son Noel in 1879” (History, 2019). He had written his first fictional book titled as *Under the Sunset* was published in 3 years later and despite *Dracula* being his best-known published novel, he wrote eighteen books during his relatively short 64 years life. He had continued to produce something until 1912, his death “at the age of 64 due to exhaustion. After his death, his wife had the short story collection *Dracula's Guest and other Weird Stories* published in 1914. The first adaption of *Dracula* occurred in 1922, named 'Nosferatu', led Florence to sue the filmmakers as they had not obtained her permission. The first official film adaption of Stoker's most famous novel came a decade later with Bela Lugosi playing the vampire. A modern day adaptation of the novel was made in 1992 starring Gary Oldman as Dracula, Winona Ryder as Mina Murray, Sir Anthony Hopkins, Keanu Reeves and Richard E Grant” (History, 2019).

When Stoker published his definitive story of Count Dracula the vampire, Mary Shelley's *Frankenstein* had already been in print for 69 years and had enjoyed great success. It told a similarly satanic story of a Victor Frankenstein who fabricated a corpse, brought it to life using electricity and suffered the consequences of interfering with nature. Clearly the Victorian public had a taste for literature that served to chill and thrill, so *Dracula* had an interested and ready readership.

In *Dracula*, an English businessman, named Jonathan Harker, visits Count Dracula in his Eastern European gigantic castle to organize his estate. He soon was trapped by Dracula and is subjected to all manner of frightening and supernatural horrors. Stoker explains this situation with these words in his novel:

Solicitor's clerk! Mina would not like that. Solicitor—for just before leaving London I got word that my examination was successful; and I am now a full-blown solicitor! I began to rub my eyes and pinch myself to see if I were awake.

It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows, as I had now and again felt in the morning after a day of overwork (17).

Stoker's book is made real by the way it is written. It comprises various accounts narrated by different characters and includes excerpts from newspaper reports. The result is a story that has the illusion of truth. This style of writing is known as epistolary and was also used by Mary Shelley in writing *Frankenstein*. From an author's point of view, the technique means that a story can be told in such a way that the central characters do not need to witness everything themselves and the inclusion of newspaper excerpts means that events can happen without any of the characters having been there as witnesses. Inevitably this approach mimics the way things happen in real life so that scenarios (fictitious events) take on the quality of actual events. Readers are left wondering whether they are reading the imaginations of an author or reportage, thereby blurring the boundary between fiction and non-fiction. Needless to say, this enables the reader to readily suspend their disbelief and become wholly absorbed by the story.

Lawyer clerk Jonathan Harker travels to Transylvania to complete the sale of properties Dracula bought in London because of the discomfort of his boss Peter Hawkins. On his way, he left his fiancé Wilhelmina (Mina) Murray with his friend Lucy Westenra in Whitby. Harker arrives in the Carpathian Mountains after a long journey and warns the locals not to go to the Earl's castle, especially on the 5th of May. Upon the determination of the young clerk, an old woman gives her the cross on her neck. From the beginning of the journey to the castle, Harker is experiencing a lot of fear and people are trying to turn him down.

A strange journey from the Borgo Pass to the castle, Jonathan meets Count Dracula, a tall, old, bushy, white moustache, jet black dressed in the castle, and says that his servants are not at home because it is a late hour and he will provide the guest comfort himself. Despite the gentle demeanour of the Count, Harker suspects and understands that he is imprisoned because he does not eat at all, has no reflection in the mirror, all the doors in the castle are locked and sliding, and there are no other people in the castle. He tries to hide this idea from the Count and learn as much as possible about him. The ancestors of the Count were known to the Sequels, Dracula,

who was a descendant of the dragon, III. It is based on Vlad Tepesh, and the Count is proud of it.

Dracula explains to Harker in a gentle but clear statement that he should remain in the castle for a month. On the pretext of the unreliability of the postal service, he asked his friends to write three letters, informing him that he would leave after a few days of June 19, arriving at the castle on June 29, and arriving at Bistrata, where his work on June 12 was almost finished, respectively. Harker learns the rest of his life and starts looking for a way out of there. At the top of a staircase he finds a room door that is locked but can be opened with a little force. Harker explains this with these words: “When a couple of hours had passed I heard something stirring in the Count’s room, something like a sharp wail quickly suppressed; and then there was silence, deep, awful silence, which chilled me. With a beating heart, I tried the door; but I was locked in my prison, and could do nothing. I sat down and simply cried” (Dracula 54).

In this room he succumbs to sleep, and between sleep and wakefulness he sees the Count rescuing himself from the blood of the three sisters. In the morning, Harker finds himself in his room. To prove that it was a dream, the Count put Harker into his bed and arranged his belongings in such a way that he would leave. Another night, Harker sees Dracula walking off the cliff-facing wall of the castle as a lizard: “Somewhere high overhead, probably on the tower, I heard the voice of the Count calling in his harsh, metallic whisper. His call seemed to be answered from far and wide by the howling of wolves. Before many minutes had passed a pack of them poured, like a pent-up dam when liberated, through the wide entrance into the courtyard” (Dracula 54).

In the period when the novel was written, castles and similar structures were used by people. These structures were built by people and nations in the past to protect their own existence and to spread fear to the enemies. It is said that Harker had never visited such a structure before. The reason he was surprised was that he had heard the "castle" figure before, and that he felt himself in fear when he saw it so closely.

When Harker was the guest of Count Dracula, he was well received at first, but later realized that there was something strange. The rapid disappearance of the Count, the fact that he did not see him eating anything, and that he seemed to be alone in the

whole castle were other factors that triggered Harker's uneasiness. Harker explains that when Dracula was nearby, his unrest increased and he did not feel comfortable:

This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away, and his hand touched the string of beads, which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there. (30)

This is one of the scenes which the reader fears like an prisoner. Shortly after meeting Dracula, Harker realizes that he has been imprisoned in this huge castle and looks for ways to escape:

When I found that I was a prisoner a sort of wild feeling came over me. I rushed up and down the stairs, trying every door and peering out of every window I could find; but after a little the conviction of my helplessness overpowered all other feelings. When I look back after a few hours I think I must have been mad for the time, for I behaved much as a rat does in a trap (32).

However, Harker manages to escape, only to be followed back to England. Dracula arrives in the form of a satanic beast, who has fed on the blood of sailors whilst crossing from the continent. The crewless ship is wrecked and rescuers find only the captain's account of supernatural events on board his ship. There is also a cargo of Transylvanian soil, which Dracula has brought with him as a home from home:

The sequel to the strange arrival of the derelict in the storm last night is almost more startling than the thing itself. It turns out that the schooner is a Russian from Varna, and is called the Demeter. She is almost entirely in ballast of silver sand, with only a small amount of cargo—a number of great wooden boxes filled with mould. This cargo was consigned to a Whitby solicitor, Mr. S. F. Billington, of 7, The Crescent, who this morning went aboard and formally took possession of the goods consigned to him. (97)

Soon Dracula is stalking Harker's fiancée Wilhelmina and her friend Lucy. When Lucy begins to fall ill her blood is drained and she appears to die. However, by night she is resurrected as a vampire, where she begins victimizing children. Professor Abraham Van Helsing recognizes that Lucy has become a vampire, so she is ritually killed. Dracula reacts by infecting Wilhelmina and controlling her mind through telepathy. Ultimately Dracula is pursued back to his castle, as the Professor knows that the only way to save Wilhelmina is to put an end to Dracula:

I cannot help feeling terribly excited as the time draws near for the visit of Dr. Van Helsing, for somehow I expect that it will throw some light upon Jonathan's sad experience; and as he attended poor dear Lucy in her last illness, he can tell me all about her. That is the reason of his coming; it is concerning Lucy and her sleep-walking, and not about Jonathan. Then I shall never know the real truth now! How silly I am. That awful journal gets hold of my imagination and tinges everything with something of its own colour. (217)

Days go by, June 29 is the date suggesting the end of Harper's adventure. As Harker searches for an escape route, he sees Dracula sleeping in an earth-filled chest in an old chapel in the castle.

On June 30, the Count left the castle with the Russian-flagged Demeter Ship from Transylvania to Whitby, leaving Harker to three sisters. The only way Harker can get out of there is to escape from the wall like the Count:

These may be the last words I ever write in this diary. I slept till just before the dawn, and when I woke threw myself on my knees, for I determined that if Death came he should find me ready. At last I felt that subtle change in the air, and knew that the morning had come. Then came the welcome cock-crow, and I felt that I was safe. With a glad heart, I opened my door and ran down to the hall. I had seen that the door was unlocked, and now escape was before me. With hands that trembled with eagerness, I unhooked the chains and drew back the massive bolts. (60)

Mina has not heard from Jonathan for months. His friend Lucy is engaged to Arthur Holmwood and is very happy, but his sleepwalking worries Mina. Dr. Dracula's purchase of property in Whitby is next to the mental hospital director Dr. John Seward, 59-year-old patient, R. M. Renfield also noticed a number of changes. The man says with arrogance that his master is about to come.

On the night of August 9, Demeter arrives at the Tate Hill Wharf in Whitby. The body of the captain tied to the helm of the ship with a cross in his palm drags the people to horror. Dracula, disguised as a dog, is the only surviving descent from the ship. With the help of Renfield, Dracula settles in his house and hypnotizes Lucy and starts feeding on her blood:

Mina took a growing interest in everything and I was rejoiced to see that the exigency of affairs was helping her to forget for a time the terrible experience of the night. She was very, very pale—almost ghastly, and so thin that her lips were drawn away, showing her teeth in somewhat of prominence. I did not mention this last, lest it should give her needless pain; but it made my blood run cold in my veins to think of what had occurred with poor Lucy when the Count had sucked her blood. As yet there was no sign of the teeth growing sharper; but the time as yet was short, and there was time for fear.(355)

Dr. John Seward is unable to cure Lucy, who is becoming increasingly sluggish and fading, he asks his Amsterdam friend Professor Abraham Van Helsing for help. Van Helsing understands the situation but it is too late. Lucy is separated from this world as a Non-Dead, a vampire. The only thing to do is to pile Lucy's heart with a prayer, cut off her head and fill her mouth with garlic.

On returning to England, Jonathan Harker's experience in the Count's castle leads him to doubt his own sanity. He is in a state of doubt as to whether what he experienced was real or "brain fever". When the story is confirmed by Van Helsing, Harker feels like "a new man because doubt was lifted". He describes his previous doubtful state of mind as: "impotent, and in the dark, and distrustful of my senses... not knowing what to trust... and I mistrusted myself" (226). And later, Van Helsing implores Dr. Seward to: "Believe in things that you cannot" (232), and quotes an American whom he knew as describing faith as: "that which enables us to believe things which we know to be untrue" (232).

On discovering Lucy's body first missing from her tomb, and then returned to it the next night, Dr. Seward's sense of reality/normality is shattered, and in desperation he states: "Surely there must be some rational explanation for all these mysterious things." (244) Viewing Lucy in her coffin, he "could not believe that she was dead. The lips were red... and on the cheeks was a delicate bloom." (240) In his essay, titled "On the Psychology of the Uncanny", Ernst Jentsch defines the uncanny as: "doubts whether an apparently animate being is really alive; or conversely, whether a lifeless object might be, in fact, animate" (Ernst 7). "As seen, this is a recurrent theme in *Dracula*, in that the Count, the three female vampires and Lucy all exist in a state of ontological vacuity, neither alive nor dead, but undead, and this creates a psychical conflict according to Jentsch Ernst, in all the other characters" (Mayes, 2018). Contrary to Freud's emphasis on repressed desires and surmounted animistic human beliefs, Jentsch's central thesis is that "intellectual uncertainty is in fact essential to the experience of the uncanny" (Ernst, 8).

Soon Dracula chooses Mina as her food source. Jonathan, Mina, and the doctor try to force Dracula to get out of this world without harming more people. Seward, Van Helsing, Holmwood and his Texan friend Quincy P. Morris join forces.

Both *Dracula* and *Frankenstein* form the foundation upon which most subsequent horror stories rest. In many respects the vampire and the monster have now become caricatures of themselves, but a read of the original books makes one realize just how dark and Gothic those characters were upon first inception.

The concept of the uncanny may be examined not only through *Dracula*, but also in the diaries. Yet in the first episode, Harker explains that he could not sleep despite his comfortable bed. Even this situation can be identified with the concept of uncanny. The reason is that he had strange dreams and barked dogs under his window:

I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams. There was a dog howling all night under my window, which may have had something to do with it; or it may have been the paprika, for I had to drink up all the water in my carafe, and was still thirsty. (2)

The novel actually begins with the traveller telling the beauties he sees on his way to his destination. In this section, the author reflects the beauties of the environment before the reader notices the elements of the uncanny that the writer will introduce later to the readers, and reflects the unusual situations that occur between the usual events exactly as mentioned in the concept of the uncanny. Speaking of usual situations, Dracula's welcome letter is so appealing and helpful even before seeing his face.

Fear and uncanny begin with Harker's asking people around the hotel to see if they recognize Count Dracula since the reaction of the hotel owner and his wife show that Count Dracula was not exactly a teaser:

When I asked him if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all, simply refused to speak further. It was so near the time of starting that I had no time to ask anyone else, for it was all very mysterious and not by any means comforting. (5)

Just as Freud puts it, encountering and avoiding a situation in which you do not know what is happening in familiar situations is adequately reflected in the crossing movement in this quotation. Obviously, the man and his wife are afraid of Count Dracula, and it reflects that he and his companions are not very good. That is why he says, they refused to talk any more, perhaps because they know more things about Count Dracula than Harker. Harker's first uneasiness begins here. The old woman is trying to persuade Harker to come back because she knows what to expect.

At the beginning of the novel, the beauties of the environment are depicted before the reader detects the elements of the uncanny, which enables the author to provide the reader with unusual situations as explained in the concept of the uncanny. While the author talks about the green and beautiful scenery of the Carpathian Mountains, an uncanny silence is added here to turn a familiar scene into a mysterious one.

Beyond the green swelling hills of the Mittel Land rose mighty slopes of forest up to the lofty steeps of the Carpathians themselves. Right and left of us they towered, with the afternoon sun falling full upon them and bringing out all the glorious colours of this beautiful range... where the snowy peaks rose grandly. Here and there seemed mighty rifts in the mountains, through which, as the sun began to sink, we saw now and again the white gleam of falling water... But just then the moon, sailing through the black clouds... They were a hundred times more terrible in the grim silence which held them than even when they howled. For myself, I felt a sort of paralysis of fear. It is only when a man feels himself face to face with such horrors that he can understand their true import. (8).

It is clear from the characters' crosses and speeches that this area is not safe enough. The weather is getting colder, twilight is rising, and the coachman talks about the wildness and predators of dogs in this area:

Then a dog began to howl somewhere in a farmhouse far down the road—a long, agonised wailing, as if from fear. The sound was taken up by another dog, and then another and another, till, borne on the wind which now sighed softly through the Pass, a wild howling began, which seemed to come from all over the country, as far as the imagination could grasp it through the gloom of the night. At the first howl the horses began to strain and rear, but the driver spoke to them soothingly, and they quieted down, but shivered and sweated as though after a runaway from sudden fright. (13)

Only up to this section, we can see dozens of elements found in a gothic novel. Darkness, dogs, shouting, crossing, chateau, wind and howlings are the main images used in such novels in creating a gothic environment.

From the beginning of the novel, we may feel that Jonathan encounters something scary, both before and after arriving at the castle. When Jonathan arrives at the castle, he explains with amazement that they see that the environment is uncanny enough. The size of the hands of the man opposite, imposing carved chandeliers, here our hero begins to express his fear:

The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of grim adventure was it on which I had embarked? Was this a customary

incident in the life of a solicitor's clerk sent out to explain the purchase of a London estate to a foreigner? (17-18)

Harker since the beginning of the novel says that Count has always felt an implicit unrest with him. The second part of the novel tells the story of the meeting between Count Dracula and Jonathan Harker and the resulting tension. The full summary of this incident is understood in Jonathan Harker's words:

Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good-morning." I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment. (30)

Harker actually turns around, sees the Count, but when he returns to the mirror he cannot see his reflection in the mirror. In this case, the reader feels very excited by feeling herself/himself experiencing the situation and finds herself/himself in a fear of the hero of the novel. That is why, this fear may be one of the most important reasons why his masterpiece has been on the agenda for centuries.

In the following parts where the exciting parts of the novel begin, our hero cannot get out of there even though he tries every door in the castle and understands that he is a prisoner. In *Dracula*, he is physically trapped inside the castle. And the more he tries to escape, the more he feels trapped, thinking that he lost his mind. Moreover, the fact that he is trapped between the vampires makes the reader uneasy. Mina, who comes looking for him later, understands this:

There are such beings as vampires; some of us have evidence that they exist. Even had we not the proof of our own unhappy experience, the teachings and the records of the past give proof enough for sane peoples. I admit that at the first I was sceptic. Were it not that through long years I have train myself to keep an open mind, I could not have believed until such time as that fact thunder on my ear. (285)

In recent years, by the increasing popularity of gothic movies, people know bats as creatures which can drink blood (except Batman of course). In this novel we can see another creature who drinks blood but it is not a bat. It is a vampire and it scares the reader with both its gigantic body and its supernatural features. This is also an uneasy situation that arises. In fact, we can understand this when they suddenly appear and disappear. Harker explains this situation through these words in his journal:

I had certainly been much upset. I must watch for proof. Of one thing, I am glad: if it was that the Count carried me here and undressed me, he must have

been hurried in his task, for my pockets are intact. I am sure this diary would have been a mystery to him, which he would not have brooked. He would have taken or destroyed it. As I look round this room, although it has been to me so full of fear, it is now a sort of sanctuary, for nothing can be more dreadful than those awful women, who were—who are—waiting to suck my blood (48).

One of the most enduring monsters created by man is the vampire. The creation of vampires in human imagination is influenced by the fact that diseases are unknown and frightening before the development of medical science. In the creation of the vampire, one of the forms in which the human expression of his fears came into being, not only infectious diseases, but also diseases that were probably transmitted by animals or caused by passive genes in the body. These diseases, which led people to supernatural explanations, created widespread monster legends and vampires. But with a small and important detail.

Harker thinks he is under the effect of an hallucination in this episode. For example, Harker falls asleep in this episode, and when he opens his eyes, he sees three noble dressed ladies, but realizes that the moonlight does not shade, even though the moonlight strikes them. Likewise, they disappeared like a ghost suddenly, without passing by the bag that Count brought after a few lines.

Although Harker has not felt a lot of oddities, he has not yet been able to name things clearly and has not been able to fully understand what he sees or feels. In this novel *Dracula*, not only the protagonist Jonathan Harker, but also the other characters have a feeling of fear and uncanny.

I was not alone. The room was the same, unchanged in any way since I came into it; I could see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust. In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that I must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me, and looked at me for some time, and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great wavy masses of golden hair and eyes like pale sapphires. (44)

For example, Jonathan Harker escapes from the castle of Dracula to save Mina from the vampire count. For example, the letter given by Hawkins is a single line from Dracula's castle, and Mina senses something odd about it and sets up these sentences:

“It is only a line dated from Castle Dracula, and that's just starting for home. That is not like Jonathan; I do not understand it, and it makes me uneasy” (86).

With this letter, Mina is more concerned about Jonathan. At the same time, Lucy's habit of sleeping on the feet tells how uncanny her life was. After this episode, the misty weather, the storms and the stranding of the ships are perhaps the longest samples of the uncanny that the novel has conveyed since the beginning. Mina Murray says this, in her diary on 8 August:

Lucy was very restless all night, and I, too, could not sleep. The storm was fearful, and as it boomed loudly among the chimney-pots, it made me shudder. When a sharp puff came it seemed to be like a distant gun. Strangely enough, Lucy did not wake; but she got up twice and dressed herself. Fortunately, each time I awoke in time and managed to undress her without waking her, and got her back to bed. It is a very strange thing, this sleep-walking, for as soon as her will is thwarted in any physical way, her intention, if there be any, disappears, and she yields herself almost exactly to the routine of her life (104,105).

The disappearance of Lucy in episode 8 leads to a dead end. Mina is looking for her along the North Terrace, but she cannot find it. Looking at the docks, North Cliff, East Cliff and the surrounding area, you finally find it. In the last chapter of the novel, which is full of uncanny elements since the beginning, the fight of the good with Dracula and its disappearance are the samples that exemplify the concept of the uncanny in this study with reference to Freud.

To conclude, as is detected in *Frankenstein*, we see fear, scream, the monster (Vampires are supernatural creatures. That is why they can be regarded as monsters although the author does not say monster to it directly) and death (It is thought that the main character is dead for a long time) are the elements that reflect the concept of the uncanny. It may also be pointed out that the main characters of both novels are horrific characters, resilient ones, and both represent immortality.

CONCLUSION

With reference to Freud's term, the uncanny, this thesis has focused on gothic elements in *Frankenstein* (1818) by Mary Shelley and *Dracula* (1897) by Bram Stoker, respectively. It has been observed that both novels reflect similar uncanny elements such as dark and mysterious settings, sense of unease, evil and frightening atmospheres.

The uncanny is a disturbing emotion that is known from the past and is not alien to the cause of fear. According to Freud, the concept of the uncanny cannot be limited to the alien-new relationship and cannot be explained only by intellectual uncertainty. The uncanny is the point where art meets psychology. It is a Freudian term that describes the situation where something is simultaneously alien and gives a feeling of discomfort.

The return in the Freudian formula is that what is revealed is familiar; since it has come back, it has long been known; it is not expected to cause any rashes when encountered under normal conditions; but when it reappears as a result of its repression, it becomes bizarre, alienated in an incomprehensible way, and thus creates suspicion, anxiety and uncertainty. The uncanny has a repetition in it. Again, with Freud's example, when the person loses his way, he creates a feeling similar to the eerie feeling of uncertainty created by the fact that he unwillingly turns and returns to the same spot.

The uncanny is the alienation of the things familiar to us like a stranger in our own house who makes us startle. It is like an unexpected encounter of a person in the mirror. This unfamiliar stranger is more frightening than a familiar stranger. Freud uses his knowledge of the laws of the spiritual world, which he derives from his observations and dream analyses with his patients to explain the emergence of the uncanny experience. It recalls that an "automatic automatism" (Costello 820) which reigns unconsciously. This automatism, which derives from the peculiar qualities of impulses, is powerful enough to manifest itself beyond the pleasure principle. The impression of the uncanny arising from the repetition of the same is derived from the child's spirituality, according to Diarmuid Costello. (Castello 835)

The uncanny, which expresses the individual's experience of anxiety, is expressed as a negative situation that s/he experiences when s/he suddenly confronts what s/he suppresses in his/her self by being conceptualized with psychoanalysis and is seen in his/her life with different identities.

The uncanny is a subjective experience. It is not an inherent attribute of an object or situation. Depending on the individual, any situation or object can be detected as uncanny. However, social norms, habits and needs have led to common perceptions of the uncanny in almost all individuals.

Born as a literary classic about 200 years ago, *Frankenstein or Modern Prometheus* is one of the most comprehensive examples of the reflection of intertextual interaction in different branches of art. Frankenstein's monster, the most well-known, and most widely used example of monsters is an indication of the figurative reflection of the source of fear, regardless of cultural and technological changes: In these 200 years, it has been interpreted by different artists in different media.

Victor Frankenstein's goal of making a scientific revolution by bringing different dead bodies together, acting as God, has led to catastrophes far beyond guess, and the monster he created with his own hands has become an uncontrollable killer who wants revenge on him throughout the story, causing the death of all loved ones. At this point, the fact that the beast did not choose to exist and the way he existed, caused the reader to identify themselves with the beast and to pity the beast by trying to understand the monster.

At this point, both the way of being created and the lack of pure evil caused Frankenstein's monster to be separated from *Dracula*, whose name was all-together. Another point that the novel differs from its peers is undoubtedly its author Mary Shelley and her writing style. Shelley, who lost both her mother and her child at a very early age, has not lost her popularity until today by blending her extraordinary creativity with this trauma she has experienced, and in some periods her awareness has increased exponentially as a masterpiece.

Although the novel emerged from Shelley's imagination, experiments on bioelectricity and Calvenism (Danacı 53) were the main pillars of the novel. The title of Shelley's book, *Frankenstein or The Modern Prometheus* is inspired by Giovanni

Aldini's and Luigi Galvani's book. In 1780, Aldini and Galvani conducted a research related to the muscles of a dead frog by means of electricity; sudden movements and contractions. In 1792, in Galvani's book titled *De Virbus Electricitatis In Motu Musculari Commentarius*, the explanations and various illustrations of this experiment are included.

In *Frankenstein*, the monster is a collective and artificial creature that is not found in nature and is completely a human production. The story of the clash between Frankenstein, a creative inventor-scientist and Walton, an explorer-scientist who likes to deepen his thoughts (8), continues to move to a different temporal dimension as Victor Frankenstein begins to recount his childhood memories, and from time to time to Walton's perspective and narration. rotates.

In *Frankenstein*, there is a new creativity, the role of God. The occurrence of these events is said to coincide with Shelley's pregnancy. From here, one can understand the natural reasons why Shelley, who feels uncanny in her world, seeks the secrets of immortality.

The main characters of both novels represent uncanny and disturbing symbols, and also draw their environment into this situation. This situation, which is reflected as the opposite of the sense of trust, causes the reader not to feel safe and therefore to get excited while reading.

Unknown things always seem frightening and threatening. Uncanny brings us away from the world where we think we know the rules, where we feel safe, into an unknown world where suspicion, anxiety, chill and fear prevail. As we move away from the familiar world of what is known, we get a feeling of helplessness. This does not necessarily require supernatural events. In situations that create gothic fear, the effect of uncanny situations can be more than that of supernatural events. For example, darkness does not just mean scary. It also arouses curiosity because of the feeling that the unknowns are hidden in it.

The castle is also one of the indispensable elements for a gothic novel as described in the introduction. Knowing that you are left alone in a castle makes you uneasy. If you think you are alone in a house with hundreds of rooms, even the silence of the house will start to make a sound over time and scare you.

Dracula's feeling lonely in the castle with a dozens of rooms, at the beginning of the novel, proves that the events will be mysterious and unusual very soon. The mysterious occurrences including Dracula's never eating go on throughout the novel. Although Harker does not care about these occurrences, he sets out to go to Dracula's castle for his mission, where things are surprising, although everything seems to be ordinary. Since Harker suspects it, he takes Dracula's custody and follows him. It is clear that someone who has not eaten for 24 hours has aroused the feeling of uncanny in Harker. Moreover, Dracula, who seems to be very reliable in his letters, frightens Harker with the latch of windows and doors, the strange sounds coming from the castle and the cold appearance.

Similarly, as the events continue, Harker finds a way to escape from the castle, but Dracula leaves Harker's relatives. It gives the same fear and uncanny to others, especially Mina and Lucy. Dracula drinks the blood of his other victims, even if he does not do it to Harker. The phenomenon of blood sucking, which is now identified with the bat, can be considered one of the most terrible events that can happen to a human being. Indeed, in today's horror movies, and in this type of blood-sucking scenes, victims die after their blood is sucked. Therefore, Dracula's blood sucking creates fear that Count Dracula will kill the victims.

Another important element related to the term uncanny is the communication by means of letter in the novel. For example, the delay in communication and thus the uneasiness felt between Mina and Jonathan lead to a different uncanny situation in the novel.

Finally, in *Frankenstein or Modern Prometheus*, and *Dracula*, written about the same periods, the technical and scientific developments of the period in which the authors were also involved, have been noticed. In both novels, full of mystery, horror, supernatural and suspense, similar signs of the uncanny such as dark and mysterious settings, sense of unease, evil and frightening atmospheres have been detected. In the light of such signs, fear-centered uncanny elements have been explored with reference to the representation of evil in this thesis.

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