

T.C.
YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI BÖLÜMÜ

**ANALYSIS OF GOTHIC ELEMENTS IN *THE CASTLE OF OTRANTO*
AND *NOT TO DISTURB* AND THEIR CULTURAL REFLECTIONS**

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**Hazırlayan
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PREFACE

The Gothic tradition in novel has started in the eighteenth century and continued till today. The Gothic's main purpose is to reach the suppressed desires of human nature and give moral lecture. In order to succeed this, it combines Romanticism with the supernatural, mystic, dark, and devilish elements. To compare and contrast the effect of the Gothic throughout the centuries, first gothic novel Horace Walpole's *The Castle of Otranto* (1764) and the Muriel Spark's Post modern Gothic parody *Not to Disturb* (1971) are observed.

I would like to thank my project director, Yrd. Doc. Dr. Memet Metin Barlık for his help on the study of this Project.

ÖZET

İngiltere, on sekizinci yüzyılda, özellikle Fransız ihtilali sonrası hızlı bir değişim süreci içersine girmiştir. Aydınlanma çağını yaşayan dönem, orta çağdaki yobaz din baskısının korkusuyla giderek kiliseden, batıl inançlardan ve fantastik öğelerden arınmıştır. Bir bilim ve sanayi devrimi süreci içersine girilmiştir. Bu süreç içersinde yeni ve zengin bir orta sınıf doğmuştur. Ticaretle uğraşan bu sınıf, politik ve ekonomik gücü ellerine geçirerek toplumdaki kültürel ve sosyal düzene istedikleri değişimi kazandırmışlardır. Kültürel ve toplumsal değişimin şokunu atlatamayan halk, içine düştüğü ikilem, yalnızlık ve depresyondan çıkmak için çözümü hayal gücünü ve romantizmi edebiyata geri çağırmakta bulmuştur. Dönemin tüm kargaşasını ve endişesini yansıtmak adına Horace Walpole çok eski bir geleneği yeniden gündeme getirmiştir. Milattan önce dördüncü yüzyıldan gelen, emperyalist ve kapitalist düşünceye karşı duran, toplumun ahlak ve kültürel bütünlüğünü korumaya çalışan, bireyselliliğe ve bencilliliğe karşı, toplum için var olan bir akımın öncüsü olmuştur. İlk Gotik eser, *Castle of Otranto*'nun yazılmasıyla birlikte günümüze kadar sürecek olan tartışmanın da fitili ateşlenmiştir. Acaba Gotik toplum ahlakını ve düzenini korkutarak ayakta tutmayı başaran bir psikolojik araç mıdır yoksa tam tersi, içerdği olağan üstü, çekici, gerçek dışı, karanlık ve gizemli elementler toplumu uyararak, bastırılmış şiddet ve cinsellik dürtülerini deşifre eden ve harekete geçiren bir şeytan mıdır? Gotik bir özgürlük elçisi midir yoksa bir esaret bekçisi midir?

Yüzyıllar içersinde Gotik'in amacı ve yarattığı ikilemler değişmemiştir. Otorite sahipleri Gotiği insanların ayaklarını denk alması için kullandıklarını zannederken, insanlar bu eserlerin içindeki olumsuz, karanlık ve şeytani olan kısımlarıyla daha çok ilgilenmiştir. Özellikle içinde bulunduğumuz şiddete susamış post-modern çağ, Gotiği artık bir korku unsuru olmaktan çıkarmış, bir eğlence yöntemi haline getirmiştir. Gotik karakteristikler bugün bilgisayar oyunlarında, çizgi filmlerde, t-shirtlerde, müzikte, mimaride, bahçe tasarımında, saç kesimlerinde, makyajda yerini sağlamlaştırmıştır. Çıkış amacı kapitalist ve

emperyalist görüşlere tepki olan Gotik, bu güçlerin eline geçmiş ve orijinallliğini yitirmiştir. Her şeye rağmen, özellikle Gotik filmlerde ve kitaplardaki korku ve terör unsuru halimize şükrettirip, bizi ailemize, dine ve Tanrı'ya yaklaştırarak, sürüden ayrılmamız gerektiği mesajını bize vermektedir.

Bu çalışma, Gotiğin on sekizinci yüzyıldan yirmi birinci yüzyıla kadar olan yolculuğuna ışık tutmaktadır. Geçen yüzyılların birbiriyle olan benzerlikleri ve farklılıkları Gotik aracılığıyla incelenmiş, Gotiğin insan psikoloji üzerindeki gücüne değinilmiştir. Bir psikolojik silah haline alan Gotik, klasik eser *Castle of Otranto* ve bu tarzın post modern parodisi olan Muriel Saprık'ın *Not to Disturb* eseri ile karşılaştırılmıştır. Böylece günümüzdeki Gotik etkisinin ister alaycı olsun, ister ciddi olsun halen devam ettiği, ancak dozunun her geçen zaman daha da arttığı gözlemlenmiştir.

ABSTRACT

After the French Revolution, England experiences a rapid change in the eighteenth century. The society is under a scientific and industrial revolution in which people are kept away from religion and free imagination. The Enlightenment period rejects all the romantic feelings, superstitions and fantastic elements in the social structure. On the Other hand, there appears a politically and wealthy middle class. This Merchant middle class decides the changes in cultural and political order. These changes cause a cultural shock and quest for the romantic feelings among the people that long for the old good days. At a period of anxiety, confliction and dualism, Horace Walpole recalls an old tradition to reflect the problems in the literature. Therefore, the first gothic novel, *Castle of Otranto* is written in 1764 with an aim of moral re-establishment. It calls a great attraction and is sold immediately. With the *Castle of Otranto*, the basic argument about the aim of Gothic is started which has continued till today. Is Gothic a psychological weapon that keeps the society from corruption or is it a devilish seduction for the suppressed violence and desires of human nature? Is Gothic a guard of freedom or is it a guardian for moral imprisonment?

Throughout the centuries, the goal of Gothic and its dualism have not much changed. Every century experiences its own chaos and Gothic benefits from them. The authorities try to use Gothic for a more controlled and sterile order. But people interest in the immoral, devilish, mystic and dark side of it more; especially in our blood-thirst post-modern times. People do not afraid of Gothic anymore but they desire for it. Gothic is in computer games, in cartoons, on t-shirts, in architecture, in garden designs, on our make up and hair cut. It is once against the capitalism and imperialism but today it is in the hands of them. It loses its originality and becomes a stereo-type or an entertainment method. Nevertheless, especially the elements of horror and terror in the Gothic still succeed to keep us closer to our family, God and unite us with the rest of the society. It avoids us from selfishness, alienation and individuality.

This study works on the journey of Gothic starting from eighteenth century till the twenty first century. The main concern is the Gothic's effect on human nature and social life both in the past and today. Through Gothic, the social, political and cultural changes of the last three century are observed. To do this better, the first Gothic novel *Castle of Otranto* and the post modern Gothic parody *Not to Disturb* are chosen. It is seen that, the effect of Gothic whether it is cynical or serious, still goes on but every time the dosage of violence is increasing.

INTRODUCTION

The cultural and social changes of eighteenth century led significant innovations in British fiction. The enlightenment period rejects all the romantic ideas and sensibility in literature and suggests a more neo-classic, realistic and didactic style. So, there are various actions against superstitions, traditional clichés and blind religious believes. Besides, the rapid changes in industrialization and transportation systems together with the French Revolution create a wealthy and politically powerful middle class. This new social and political order causes anxiety among the aristocracy and upper class. Thus, a reactionary group becomes dominant which does not accept the new order. These confusions and conflicts help nostalgia to become a common sense with a longing for the old good days. Consequently, there occurs a need for feelings to overcome the shock waves of French Revolution and rapid changes in the society. Therefore, with the demands of middle class for a new and more exciting literature and the anxieties and confictions of the upper class, Gothic is re-called to fill the gap of the lost values in religion, romantic ideas and entertainment. The new genre reflects the confusion of the period. "Gothic fiction was not only about confusion, but it was also written from confusion" (Kilgour, 9). It is found corrupted, devilish and degenerated by many conservative theorists. In fact the gothic is modern as a new method. It calls back the supernatural and the superstitious back that the enlightenment period abolishes. On the other hand, it is conservative with a mission to re-establish the alienated, corrupted and degenerated individual into its own traditional and religious norms. "Gothic resists a growing interest in individualism, novelty, originality, a personal and textual identity defined against others in constant oedipal conflict with them, in favour of an older, communal model for identity as collaborative effort." (Botting, 281)

Gothic has always been criticised from the beginning till the post-modern times.

Every change in the society according to the centuries innovations are always linked to the gothic whether it is primitive, modern, Marxist or post-modern. While Frankenstein and Dracula have always been associated with science and technology to the changing periods, vampires, aliens and feminist heroines all represent anxieties about an unauthorized reproduction. (Williams, 173)

It is accused of being a missing link between neo-classicism and romanticism. However, Gothic is never given up and used as a psychological weapon to reach the publicity by the authorities. It is used as a kind of allegory to metaphor the corruption and degeneration in each century. "The Gothic has always been a barometer for social and physiological states in a society in coordination with the anxieties of the period". (260) Every century has its own social and cultural confusions and the rule makers want to maintain the moral and social order. Therefore the nature of the Gothic's horror and terror are preferred to keep the violence and sexuality under control.

During the seventeenth, eighteenth and nineteenth centuries, gothic is accepted as a radical, dark and conservative genre which succeeds to frighten its readers and make them closer to the familial and religious values. However in post-modern times of twentieth and twenty first centuries, gothic is so familiar that it becomes a method of entertainment.

The post modern society involves the transcendence of meaningful units by a system whose only meaning is the fact of its global non-meaning. In post-modern gothic times, the loss of agency, reason and exceeding previous boundaries of conservative controls and productivity are encouraged. Technology supports this incoherence on consuming subject. (Bruhm, 290)

Therefore, in this study, the main concern is the Gothic genre's structure, nature, purpose, development and evolution as well as its effect on society through centuries. While examining the Gothic, the social and cultural changes of the periods are analysed. So, the first gothic novel *Castle of Otranto* and the post-modern example *Not to Disturb* are compared and contrasted to emphasize on the power of the Gothic and to make the similarities or the differences of the centuries clearer.

CHAPTER I

1.1 HISTORICAL CONTEXT OF GOTHIC TRADITION IN ENGLISH LITERATURE

The Goths were one of the Germanic tribes who had an important role in the disintegration of the Roman Empire in the 4th century. They were mostly regarded as Germans but they were also included the Anglo-Saxons who settled in the British Isles. Examining this colourful aspect of Anglo-Germanic culture, the historians and critics explored a native gothic tradition that opposed to both foreign imperialism brought by the Norman invasion of 1066, and the authoritarian rule which was reflected in one of the most famous British myths *Robin Hood*. (Stevens 8)

Romances, the tales of magical occurrences and exotic adventures that rose from the customs and superstitions of both the dark and the middle ages were followed by the late seventeenth century Graveyard Poetry. This trend of literature rejected human vices and insisted on morality by encouraging an interest in ruins, tombs and nocturnal gloom. Graveyard Poetry was a frontier for the Gothic genre before the eighteenth century. It opened the door for a life beyond death. Therefore, the marvellous incidents and chivalric customs of romances, the descriptions of wild and natural settings, the gloom of graveyard and ruin, the terror and wonder of the sublime became important features of the eighteenth century literature.

Eighteenth century was also the centre of Enlightenment, especially in Britain. It was a century of various actions against superstitions and traditional clichés and blind religious believes. By the eighteenth century the gothic tradition appeared as; curiosity for freedom rejecting the imperial authority and dictatorship and rebelling against monarchy. The aim was to criticise the authoritarian monarchy with all its institutions, rules and anachronistic conventions. There also appeared an argument for the concept of ‘freedom’ in political reform and it was obvious that the reformist wing of the Whig Party supported the ideals of liberty

and freedom in opposition to Tory ideology. So, the challenge in the politics of the eighteenth century helped the rise of the gothic literature. Because not only the Whig party but also the Tory party made use of its advantages from the point of view that the gothic tradition within British hierarchy represented aristocracy as against dangerous, modern and democratic ideas.

Eighteenth century was not only an age of Enlightenment but also it was the age of The French Revolution. The French Revolution caused an international change all around the western world. The shocking political waves, including the rapid changes in industrialization and in transportation systems created a new wealthy middle class. This new wealthy middle class became politically dominant in time. However, the British political system was slow in reflecting the shift in power. Consequently, there occurred a dualism against middle class whether to respect or not. A similar kind of dualism was also observed for the labouring class among the money holders and upper class aristocracy. Because of the radical social, economic and political changes in 1790s and 1890s, the rich began to be anxious about the order of the society and were no more as optimistic as in the enlightenment period. This anxiety brought the sense of nostalgia for the old good days and found solution in escaping from reality. During such a chaotic period, the gothic literature was the tool for that escape. Middle class readers could safely taste the imaginary fears and fantasies without being afraid of losing their social status, as a child's reading a horror story and experiencing the delicious thrill knowing that he is away from danger. So it can be said that, the gothic style became a general trend towards feelings, emotions and the aesthetic taste. Besides, the gothic, in a period of conflicts, reflected all the dualism and confusion of the eighteenth century. Thus, the critic Robert Kiely said that, "gothic fiction was not only about confusion, but it was also written from confusion" (Kilgour 9). On one hand, it was against the monarchy and represented the revolutionary ideas of freedom; on the other hand it based its debate on a conservative structure. Therefore, the gothic in the eighteenth century was not only a rebel against the radical changes and the monarchy; but it also decided what kind of literature would be produced. The key revolutionary thinkers and writers such as Jean-Jacques Rousseau, Thomas Paine, William Goldwin, and

Mary Wollstonecraft also played an affective role in the gothic tradition. For instance, Rousseau made a detailed critique of the relations between society and the individual. His ideas affected both Gothic and Romantic art. Thomas Paine who was actively involved in French Revolution developed Rousseau's ideas. Because of his book *The Rights of Man*, he was accepted as an outcast and his books were burnt in Britain. He was depicted as a gothic villain because of his revolutionary ideas and dismissed from the society. (Hurley 46)

Another philosopher in the eighteenth century, William Godwin and his novel *The Adventures of Caleb Williams* "has a classical outsider theme echoed in many gothic texts" although his philosophy put reason over emotions and feelings. (Stevens 17) Like Thomas Paine, Godwin was severely criticised by the press especially when he married to Mary Wollstonecraft. Wollstonecraft wrote her famous work, *The Vindication of the Rights of Women* and was accepted as radical, too. It is generally said that, the greatest gothic creation of Godwin and Wollstonecraft is Mary Shelley who would write the most famous gothic novel, *Frankenstein*. However, there was still a spiritual uncertainty during the eighteenth century. The growth of rationalism and empiricism caused a decline in religious experience. Therefore, most of the educated people in the mid of the century believed in Christianity but did not actually experience God in a spiritual sense. So, the more Christianity developed itself and excluded the supernatural from its belief system especially the use of magic and contact with the dead and demons, the more gothic tried to put many of its participants and audiences back in touch with the supernatural. It turned into an indulgence of suppressed emotions. Therefore, it can be said that, Gothic restored the fears and superstitions which should have disappeared with the enlightenment. In other words, the gothic revival was a reaction to a century or more when rationalism and classicism are dominant ideologies.

This rejection was reflected not only in literature but also in all other forms of art including architecture, landscape, and gardening. For example, *The Sleep of Reason Produces Monsters*, drawn by Spanish artist Goya in 1799: It has been called "the most important single image for the history of the Gothic." (Stevens 10) It depicts a sleeping man at a desk. His face is hidden by his arms

which give the image of desperation. There is a pen and a paper on the desk that gives the clue that he is a writer. There are strange, blood sucking bats flying in the air around the man in the darkness. The title of Goya's picture also gives a gothic message: "when reason sleeps repressed monsters will emerge both threateningly and terrifyingly." With that picture, Goya painted the picture of the eighteenth century anxiety and idea. Therefore the gothic has always been on the stage of art. The gothic forms and conventions are used in the architecture, gardening and painting among the aristocracy. On the other hand, these forms of art have provided the necessary context for the literature in which the middle class and women interested more. However it is tried to be suppressed, the effect of gothic in art is never delayed as the gothic inspires the free imagination and the creativity of the human soul.

1.1.1 The Romantics

Further contributions to the Gothic genre were provided by Romantic poets in the nineteenth century including Coleridge's *The Rime of the Ancient Mariner* and *Christabel*. The poetry, romantic adventures and the character of Lord Byron, characterised by his lover Lady Caroline Lamb as 'mad, bad and dangerous to know', was another inspiration for the Gothic, which provided the archetype of Byronic Hero.

Byron was also the host of the celebrated ghost story competition together with Percy Bysshe Shelley, Mary Shelley and John William Polidori at the Villa Diodati of Lake Geneva in 1816. This occasion was productive of both Mary Shelley's *Frankenstein* (1818) and Polidori's *The Vampyre* (1819). This vampire story revived Byron's 'Lord Ruthven' but this time as a vampire. It is accepted as one of the most influential works of fiction and starts a fashion for vampire fiction which still continues today. Mary Shelley's story was clearly influenced by the gothic tradition and considered as the first science fiction novel despite the lack of scientific explanation of the monster's creation. The emphasize of the novel was mostly on the moral issues and consequences of such a creation. The late example of traditional Gothic was known to be *Melmoth the Wanderer* (1820) by Charles

Robert Maturin which combined themes of anti-Catholicism with an outcast Byronic Hero.

1.1.2 Victorian Gothic

Gothic was accepted to enter its most creative phase in the nineteenth century even if it was no longer a dominant genre. An important and an innovative re-interpreter of the Gothic in the nineteenth century was Edgar Allan Poe. His story *The Fall of the House of Usher* (1809) explored the terrors of the soul, the aristocratic decay, death and madness. *The Pit and the Pendulum* was another influential work of Poe. The influence of Byronic Romanticism was also apparent in the work of Bronte sisters *Wuthering Heights* and *Jane Eyre* which added the madwoman in the attic. Bronte's fiction was seen by some feminist critics as the Female Gothic, exploring woman's entrapment within domestic area and obedience to patriarchal authority.

The 1880s, the revival of Gothic was more powerful with Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, and Henry James's *The Turn of the Screw*. The most famous gothic villain, Count Dracula was created by Bram Stoker in 1897. Stoker's novel also established Transylvania and Eastern Europe as the classic Gothic settings.

1.1.3 Post – Victorian Gothic

The twentieth century Gothic was a way of expressing the horrors of World War I and its devastation. The Gothic novel was often called Modern Gothic or Gothic Romance. It was mostly written by women and for women. The women Gothic writers were called as Ace Books in the 1960s. The pattern of these novels was generally an innocent, inexperienced young heroine suspected her husband or lover who was generally older, wiser and richer. She had to compete with another older woman for his affection and finally she won. Though written in 1938, Daphne Du Maurier's *Rebecca* was accepted as the best known Modern gothic thriller and later novels were claimed to be written in the style of *Rebecca*.

The themes of the literary Gothic were translated into theatre and had a revival in twentieth century horror films such as Hammer Horror. Rock and Roll music had also a gothic side. Black Sabbath created a dark sound at the time. Black metal, heavy metal, death metal used the gothic elements of terror, Satanism and anti-Catholicism.

1.2 TEXTUAL CHARACTERISTICS OF THE GOTHIC

As the gothic tendency develops, the structural and stylistic opportunities become more available to its practitioners. Gothic elements are seen into a number of literary models and characteristics which suggest that the gothic effect is both fertile and eclectic. The basic characteristics of the gothic are mostly a fascination for the past; particularly for the medieval era, a liking for the supernatural, the magical, and the sublime which are sometimes intermingled with the realistic or psychological insights and sexuality through fascinating and intricate characterization or stereotypical caricatures, a representation of fear, horror, the macabre and the sinister within a context of the emotional rather than rational, frequently exotic settings and locations, plots within plots often through multiple narrators.

Supernatural motifs are used throughout literature but are most common in the Gothic genre. The Gothic genre deals with irrational aspects of human existence. It is about the horror stories, the fantastic and the darker supernatural forces. These forces often represent the dark side of the human nature with irrational or destructive desires. Monsters such as Frankenstein or Bram Stoker's Dracula in Gothic works try to reflect our own dangerous suppressed desires. There are some repeated themes, images or literary devices in Gothic tradition. Some of these common supernatural, Gothic motifs are given below.

1.2.1 The Double or Doppelganger

The Doppelganger is defined as a second self or alternate identity but not always a physical twin. The double motif involves a comparison or contrast between two characters to represent opposing forces in human nature for example; Dr. Jekyll and his evil double Mr. Hyde are contrasted to represent the conflict between the rational, intellectual self Jekyll and the irrational, selfish self Hyde.

The double motif suggests that human are born with a double nature. Double characters are often paired in common relationships such as twins, husband/wife, parent/child, hero/villain, Creator/creature as in the case of Frankenstein and his creator.

1.2.2 Forbidden Knowledge of Power/ Faust Motif

The motif takes its name from the German Gothic legend or Dr. Faustus, who sells his soul to the devil to receive power and forbidden knowledge to ordinary humans. Forbidden knowledge or power is often the goal of the gothic protagonist. The gothic hero tries to control and understand these supernatural powers that are beyond mortals. He/She tries to be god-like. This ambition causes his/her fall or destruction. However, gothic tales sometimes evokes admiration among the readers since they depict individuals courageous against the cosmic forces and transcending to the eternal and sublime. Manfred's quest for supernatural power and Frankenstein's search for the secret science can be given as an example.

1.2.3 Monster/Satanic Hero/Fallen Man

The search for forbidden knowledge or power always carries the hero to a fall, a corruption or destruction such as Satan's or Adam's fall. Therefore the hero becomes isolated from the others through his fall and even becomes a monster. He becomes a satanic hero, he courageously fights against the God's universe and tries to transform into God.

1.2.4 Beast Transformation

The protagonist ambitious desires for forbidden powers often results in transformation into a beast/monster. This transformation means a loss of humanity. However, in some of the Gothic literature of feminist or Asia, this transformation is accepted as a liberating experience, a kind of enlightenment or a reunification with nature.

1.2.5 Demon Lovers/Vampires

The demon lover is known to be mostly female, a fatal or deadly woman such as Medusa or the Black Widow. She seduces the protagonist to destruction. During the eighteenth century Britain, feminine culture is accepted fatal and found as a production of patriarchy but in the twenty first century, it seems to be a modal of female power.

1.2.6 Demons/Devils/Witches/Spirits/Angels

They often symbolise conflicting forces in the human soul. The hero may be tempted by evil spirits or warned by the good spirits that symbolize the hero's own potential for evil or good. Remember the three witches in *Machbeth*. Their prophecies trigger Macbeth's ambition to become the king of Scotland and encourage him to murder the current king.

1.2.7 Ghosts

Ghosts are spirits that can not be repressed or escaped. For instance, in *Machbeth*, the ghost of Bunquo returns to haunt Machbeth, reminding him his guilt. In the *Castle of Otranto*, the spirit of Alfonso is a kind of curse on Manfred.

1.2.8 Dreams/Visions

Terrible truths are often revealed to characters through dreams or visions. When the person sleeps, reason sleeps too and the supernatural or unreasonable world can come onto surface. Dreams in Gothic literature express the dark, unconscious depths of the psyche which is suppressed by reason. Dreams are the undeniable motif of the Gothic literature since the first gothic novel the *Castle of Otranto* came to Horace Walpole in a dream.

1.2.9 Cursed or Blessed Objects/Holy Relics

Cursed or blessed objects such as crucifix against the vampires symbolizes the goodness. They represent supernatural forces within the hero's personality.

1.2.10 Graveyards/Churches/Ruins

Such settings are supposed to suggest human relief through infinite concepts; such as death, spirits or time.

1.2.11 Haunted Castle/House

The protagonist castle or home can reflect the protagonist's psychological character. Hidden chambers, subterranean vaults, and corridors, secret passages can symbolize the hidden depths of the mind beyond rational control. For example, Manfred's castle in the Alps where the supernatural events happen or Frankenstein's secret laboratory at the top of his house.

1.2.12 Multiple Narratives

The story is frequently told through multiple tales, each revealing a secret. So the narrative gradually gets closer to the hidden truths. The narrator is often a first person narrator who tells the story to a fascinated or captive listener. He/she reveals the secrets of human soul. For example, in *Ancient Mariner* Coleridge is narrating a horrific crime at sea. The mysterious tale reveals the truths about the listener's own potential sins.

1.2.13 Madness/Mad characters

Mad characters are accepted to be in touch with a deeper reality beyond rational understanding. They often tell the truths that normal people wish to deny. Therefore madness is the fantastic side of human existence which reveals a darker reality. For instance; in *Jane Eyre*, the mad woman in the attic reveals the truth about Mr. Rochester. In *Machbeth*, the madness of the Lady Machbeth reveals her guilty consciousness.

1.2.14 Blood

Blood represents life and death, guilt and innocence. For example; in the vampire tales, generally the innocent beauty of the young lady is contaminated by the drop of blood on her white night gown as the evidence of her crime.

As the Gothic genre is emerged out of chaos and confusion in the eighteenth century, it pictures the human condition as a mixture of good and evil powers that can not be understood fully by reason. Gothic understands the human condition as a paradox, a duality which is constantly in conflict between forces in the world and in themselves. The struggle between good and evil in the human

soul and the unexplainable elements in universe are the major characteristics in many works of Gothic literature.

1.3 THE NATURE OF GOTHIC

The Gothic deals with the return of the repressed. Therefore, one of the powerful images of the gothic is that of a shadowy form rising from a mysterious place as Frankenstein's monster rising from the laboratory table, Dracula creeping from his coffin, or the slow opening of a door to reveal a dark, mysterious figure. Therefore, the emergence of the gothic in the eighteenth century is understood as the resurrection of the emotions and spiritualism in a modern enlightened secular world in which the supernatural forces and imagination are denied. In general, the gothic is associated with a rebellion against neoclassical order and unity in order to recover a suppressed primitive and barbaric imaginative freedom.

The gothic, interests in bizarre, eccentric, wild, savage, lawless and the imagination. It is a transitional form which is superseded by Romantics such as Coleridge, Keats and especially Byron. Therefore, gothic remains as a shadowy genre. It feeds on and mixes the wide range of literary sources such as British folklore, ballads, romance, Elizabethan and Jacobean tragedy (especially Shakespeare), Spenser, Milton, Renaissance ideas of melancholy, Graveyard Poets, and sentimental novelists. Because of that, the genre is called Frankensteinian which is formed out of bits and pieces of the past. Thus, it seems naïve and simple. It is self-conscious about its artificiality and creation out of old material and traditions. Gothic creation suggests a view of the imagination not as an original faculty but as a power of combination. As Mathew Lewis said "All invention but new combination". (Kilgour 4) Mary Shelley in her preface to her own textual monster says that "Invention, it must be humbly admitted, does not consist in creating out of a void, but out of a chaos, the materials must in the first place, be afforded, it can give form to dark, shapeless substances, but can not bring into being the substance itself". (4)

However, this creation of fragmentation causes stock characters and devices which are simply recycled from one text to another, conventional settings (one castle in ruins, gloomy mountains, and a haunted room) and characters (a

passive heroine, a sensitive ineffectual hero, a dynamic and tyrannical villain, and talkative servants). Therefore, these descriptions are found never close to the central point. Gothic seems hardly unified narrative but framed conventions full of extreme emotions. Moreover, gothic is accepted a confused and self-contradictory form unsure about its own aim. Criticisms express these contradictions. J.M.S. Tompkins says that gothic is simplistic in its representations, descriptions and morality. The intricate plots only take the attention on the action but not on the moral aim. Elizabeth Napier argues that the gothic is psychologically shallow and superficial. According to Robert Kielly, gothic succeeds to reflect the instability and inconsistency of human personality. William Patrick finds it fragmented fable of identity but according to Robert Miles it is a carnivalesque mode, a response to bourgeois models of personal, sexual and textual identity. However, according to Ian Watt, the Gothic's main concern is not to depict character but to create a feeling of suspense in the reader. (5-6)

As a hybrid between novel and romance, the gothic sets a relationship between the text and reader by making the reader identify with what he/she reads. The purpose of the gothic is known as to wind up the feelings of the readers. This identification has a moral purpose. The readers exercise safely and can educate their emotions. On the other hand, it is feared that readers can be seduced by the charms of an illusionary world or the violent scenery and lose their taste of reality and responsibility. As Coleridge has warned novel reading may be "especially injurious to the growth of the imagination, the judgement, and the morals. It excites mere feelings without ministering to an impulse to action". (Watt 12)

Thus, Gothic is mostly criticized of filling the mind with criminal thoughts and causing the loss of ability to differentiate the art and life. Earlier conservative moralists find gothic as an imaginative threat for reality. It is accepted as potentially amoral whereas, to many modern readers it is a reactionary, socially conservative form. So, the gothic offers its readers a subversion of the order that is followed by the restoration of the norms. Therefore, "the gothic both represents and punishes the imaginative power to realize its own desires". (13) It enjoys in rebellion but finally punishes it often with death or damnation and the restoration

of a moral system and social order. Yet, the endings of the gothic are unsatisfactory when it is compared to the experience of excitement in the middle of the text. According to Walter Scott the endings could not diminish our pleasure in the rest of the text. (Botting 6) Although this experience of terror is once strictly criticised, it is today desirable.

According to Fred Botting, Gothic's imaginative world is not simply an escape from reality but has a deeper moral purpose, as it helps literature to have an indirect criticism. Gothic is not simply an escape from reality but a deconstruction and dismemberment of it. As for Terry Lovell, gothic is a bourgeois creation and has bourgeois conflicts between morality and aesthetic, work and pleasure. It is reactionary moral and revolutionarily aesthetic. (9). Gothic seems to be a puzzling contradiction. On one hand it enjoys its radical experiences and emotional lawlessness; on the other hand it punishes the desires and searches for social and moral order. It is modernist in style but conservative in content. It encourages readers to expect more from life but at the same time it scares them not to act too individually.

Gothic follows the path of its barbaric, freedom loving ancestors; 'Goths', who fight against the imperial powers. It is a rebel both against the dictatorship and the sudden changes in a system. It searches for freedom but it is against individualism. It supports the spiritualism and free imagination but at the same time, it strictly criticises the disorder, immorality and degeneration of the period it involves. Therefore, Maggie Kilgour raises the contradictory questions about gothic. She asks;

Whether the gothic is revolutionary or reactionary? Is it an incoherent mess or a self-conscious critique of repressive concepts of coherence and order? Is it apolitical or a direct product and artistic equivalent of the French revolution? Is it transgress or lawless or conformist? Is it psychologically deep in its representation characters and motives or totally superficial in its interest in mere appearances and coverings? (Kilgour 10)

1.4 THE INDIVIDUAL IN GOTHIC

The rise of the British novel is associated with the emergence of the protestant bourgeois culture. The middle class believes in individualism, self-determination, reason, autonomy and progress. Yet, the Gothic is a part of the reaction against these political, social, scientific, industrial revolutions of the seventeenth and eighteenth centuries. Like romanticism, the gothic is especially a revolt against mechanistic views and relations. It dreams for a return to past. It idealizes the medieval world in which the individual is combined to their families and the society. It is in contrast with a modern bourgeois society made up of individuals who have not any essential relationship to each other. Nevertheless, this reaction of Gothic does not interrupt the rise of the middle class.

In the modern world, authority shifts to self governing individual. The individual's governing himself rationally is necessary. However the gothic deals with the protestant tradition as a critique of protestant bourgeois values. Therefore, it frequently attacks the modern liberal idea that the individual needs a self governing power. According to the Gothic point of view, the individual can not govern his/her desires rationally without any external restrains. Because of that, the gothic villain is mostly accepted as an example of the modern materialistic individual. He or she is lost in wilderness and becomes an egoist threat to social unity and order. Thus "the Gothic is a nightmarish allegory of a modern world made up of individuals. For the gothic this world is lost with demonic relations that can not be reconciled into a healthy social order." (Salotto, 5) According to Maggie Kilgour, gothic shows the easy slide of the modern Cartesian mind from autonomy and independence into solipsism and obsession, depicting the atomistic individual as fragmented and alienated from others and ultimately from himself. In the gothic, normal human relationships are de-familiarised and critiqued by being pushed into destructive extremes. (Kilgour, 12) In addition to that, gothic novels are most commonly about a battle between sexes. There is generally an ambitious male who wants to maintain his own will. This will is generally set against a passive female who is restricted by social norms. With its basic division of good and evil figures, the gothic seems to suggest that the result of modern change is an alienated individual.

In Gothic tradition, reason's dominance is dismissed for the pure and deep desires of human beings. Gothic totally opposes the bourgeois relationships. By attacking the dehumanising modern world, the gothic is a part of the rise of medievalism. It tries to recover a native English literary tradition but paradoxically it plays an important role in the development of political and literary rationalism since the writers try to define what is happening at that time. Writers and historians discuss whether the New England or the old England is better. A group of writers including Robert Walpole suggest that:

To bring the government of England back to its first principles is to bring people back to absolute slavery. People had no share in the government but were the villains, bondsmen of the lords, a sort of cattle bought and sold with the land. Our modern constitution is infinitely better than the ancient constitution. The New England or England since the Revolution is vastly preferable to the old England. (Hogle 13)

Yet, the Gothic's appearance at the eighteenth century suggests a British tradition of freedom including the Norman Conquest and Great Revolution. There is a shift to aesthetic values signifying a valuable imaginative freedom rather than savagery and barbarism, Gothic is a revolt against classicism and enlightenment reason. The association of the gothic with freedom is continued by later nineteenth century medievalist, such as Ruskin. He identifies the gothic with "creative imagination, freedom of expression as opposed to modern mechanical hypocrisy. It is a peculiarly British characteristic, a sign of a national inherent love of freedom, liberty, that differentiates the country from servile foreign countries (especially, of course, France), and which is present even during times of tyranny (such as under William I or Robert Walpole)." (Watt 14) Although the Gothic demonises the past as a dark age of feudal oppression, it also uses it as a golden age of innocent liberty. The gothic is like a battle field for the politics between the ancients and moderns. Gothic is at the centre of all these conflicts. According to the several critics, it is a manifestation of a British argument that a better future must be found by recovering the past.

The Gothic is thus haunted by a reading of history as dialectical process of alienation and restoration, dismembering and remembering, a version of the secularised myth of fall and return, which, M.H. Abrahams showed is central to romanticism. The fragmentation and estrangement of the Gothic thus both reflects a modern alienated and estranged world made up of atomistic individuals, and suggests the hope of recovering a lost organic unity. (Kilgour 15)

1.5 THE CONTEXT OF THE GOTHIC

Gothic can be associated with Rousseunian primitivism, in which the past is seen closer to nature than the present. The present is considered as corrupting and artificial. The gothic tries to use its romantic powers to rise past against the present. In the works of Horace Walpole, Edmund Burke, Maggie Kilgour stresses on “the revival of the past is a means of revolting against a commercial and mechanical modern world in which then dismembering of an already divided and fragmented atomistic present enables an organic whole gothic past to be put back together.” (Kilgour 16) The first gothic novel is written by the son of Robert Walpole. Robert Walpole is a figure of authority during the years of early eighteenth century. His government is criticised to be the modern corruption which threatens the tradition of British liberty re-established by the Glorious revolution. Therefore, his son escapes from the politics into a spiritual world he constructs for himself at Strawberry. The son Walpole is described by the critics as:

An unhealthy and disorganised mind, the most artificial, the most fastidious, the most capricious of men. His mind was a bundle of inconsistent whims and affectations. His features were covered by a mask within a mask. He was a mass of contradictions: a Whig who flaunted his hatred of authority (keeping a copy of Magna Carta and the warrant for the execution of Charles I beside his bed) was a gentleman usher at heart who liked revolution only when they are hundreds years old and who during the French Revolution was frightened into a fanatical royalist and became one of the most extravagant alarmist of those wretched times. (Clery 16)

Walpole rebels against the aesthetic standards of the time. His point of view is about the odd rather than the sublime and the beautiful. In writing his Gothic *The Castle of Otranto*, he claims to write as a revolt against all critical rules:

I have not written the book for the present age, which will endure nothing but could common sense...this is the only one of my books with which I am myself pleased; I have given reins to my imagination till I became on fire with those visions and feelings which it excited. I have composed it in defiance of critics and of philosophers. (Walpole 3)

The text *The Castle of Otranto* is a hybrid made up of conflicting feelings. It is a lawless romantic work. It rebels against limits. It breaks the rules of neoclassical unities. So that the first preface says “Everything tends directly to the

catastrophe.” (Walpole, 3) *The Castle of Otranto* has often been seen as Walpole’s reactionary nostalgia. It shows his longing to escape into an idealised past. He symbolizes this longing through Strawberry Hill. According to Walpole, as a Gothic writer, the known past is more secure than the changing present. Old castles, old pictures, old histories can not be disappointing as the present at that time. Kilgour suggests that:

His gothic world, both architectural and fictional, wasn’t a mere retread from politics but a place where politics were transformed into art. His fiction is an attempt to create a new from the past, a truly original form. The very name ‘gothic novel’ which was ultimately given to the form he created is an oxymoron that reflects its desire to identify conflicting impulses: both towards newness, novelty, originality and towards a return to nature and revival of the past. (Kilgour 17)

This suggests that the past can be set against the present by releasing it from modern aesthetic and political pressures. It is mostly accepted that “Walpole has set the pattern for later writers, who work with techniques of interruption, deferral, ellipsis, framing, to slice stories into bits and pieces and interrupt superficial narrative unity or linearity” (Clery16) Walpole doesn’t represent himself as an originator. He defines himself as an aristocratic amateur rather than the bourgeois labourer. He has characteristic contradictions in his text. He has both self-indulgence and rebellion against modern conventions and expectations. For Walpole, Shakespeare is the symbol of British aesthetic freedom. Walpole defends him against the tyrannical French rules dictated by Voltaire. Shakespeare always appears as an imaginative freedom for the Gothic, a voice from a golden age before neoclassicism. (Miles 21)

During the eighteenth century, being against the authority is very common. This is because of an individual consciousness. There is also another discussion of being original in writing which is set against individualism. Writers support that no one can be individual or original in their texts since everybody is influenced by previous works whether consciously or not. However, Walpole acknowledges that *The Castle of Otranto* is his own work and came to him in his dream.

Shall I confess to you, what was the origin of this romance? I waked one morning, in the beginning of last June, from a dream, of which all I could recover was that I had thought myself in an ancient castle (a very natural dream for a

head like mine filled with Gothic stories), and on a great staircase I saw a gigantic hand in armour. In the evening I sat down, and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands... In short I was so engrossed with my Tale, which I completed in less than two months. (Clery 31)

Gothic writers will often claim that their stories come to them in dreams and are written not only about but from demonic impulses. Since these impulses are not controllable, the gothic novel becomes an instrument that is under the control of “external and internal impressions like the alternations of an ever-changing wind”. (Kilgour 22) These flow of feelings cause transference of authority as well as responsibility from the writer to the reader. Since the centre of attention shifts to the reader, it can be accepted as the death of modern author in the eighteenth century.

At a period of confictions, fears and debates about past and present, caused by French revolution and under reform and social changes; Gothic becomes a suitable tool for reflecting the political and aesthetic questions. The nature of the past and its relation to the present are discussed throughout the eighteenth century. For both an individual and a national protestant middle-class identity, the debates among writers of the period, is very necessary. “The Gothic reflects an alienation which looks past and sees a relation to a present by reviving an idealised past, in fact, it tries to heal the wounds of rapid change and continuity. It offers the kind of escape from modern isolation that Coleridge found in the Gothic cathedral.” (Hurley 30)

1.6 THE GOTHIC NARRATIVE

The gothic returns us to a world in which there is a temporary modern life, there aren't any alienated individual characters, and there are conventions and all the plots are predictable. Therefore, *The Castle of Otranto* is a good example especially for the return of the past.

In the gothic narrative, the past is mostly represented by a parent who is thought to be dead for a long time. But in fact it is imprisoned whose release gives courage to the hero or heroine to discover their true identity. Therefore, gothic romance hesitates to believe in the death of anybody, especially if it is a parent or a wife. This means that, Gothic always revives the past either allegorically or

directly. Furthermore, the un-dead parent can be represented by a supernatural element such as Dracula whose resurrection threatens the future. Dracula is the demonic version of the English myth of return an anti-Christ figure that offers a literal resurrection of the dead and become a danger for moral rules. (Kilgour 36) What's more, Gothic narratives are often very long; create tension between desires and mysteries. It's a kind of indulgence of curiosity. The suspense of the plot is more important than the final moment of revelation which is disastrous. The typical Gothic plot tends to delay narrative development. It interrupts the plot through tales and poems which move the narrative backward and forwards. The genre has always been treated as an immature form. It is accepted as return to an earlier stage of literary tradition that is resistance towards the dominance of realism.

Gothic authors and readers have always been described as children by critics since they remind us our childhood. Because the childhood is our past, the gothic interest in child is also the interest in individual as well as the past. The child is the essential individual. It is anarchic, asocial and unruly. It is free from the restraining society. The freedom of childhood is therefore against to the slavery of adulthood that is going to become a part of the corruption. As for the romantics, the artist is a version of the child. Art is able to recover the paradise lost. They say that; "A work of art worthy of its name is one which gives us back the freshness and emotions of childhood". Thus, the gothic represents the romantic artist's attempt to recover an earlier stage of individual, childhood. It is idealised like the Gothic middle ages. It is period of unity before the alienation of adulthood. (Hurley 192) The idea of older view that the child is born corrupted is in gradual revolution. In later view, the child is idealised as a time of innocence and freedom. It is accepted as a paradise lost of individual freedom from responsibilities. According to Locke the child is neither good nor evil. It is the primal individual, a tabula rasa to be written on. It must be socialised in order to be made fit for the order of the society. Locke's child begins as an outsider and learns self-control in a social order through education.

Locke's works are known as full of stories about individuals who are scared by fictional influences and become social rejects. For example; according

to Locke, the servants are improper teachers for children. They read them ghost stories at an early age. He is sure that particular stories have negative and diverse effect on child's mind. They produce superstitious characters. He believes the reason is gained through education, is deformed by imagination. Thus for Locke, this does not create a gentlemen but an eccentric whose development is not logical. Therefore, the Gothic continues on the stories in the Locke's texts, focusing on children who do not grow up. Dracula can be a good example. It is accepted as a parodic version of romantic child and continues to do the same thing every time.

According to Kiely, Gothic's structure, settings and characters do not reflect the Lockean unified person. But remains trapped in the past, fragmented, incoherent and divided. The popularity of the Gothic suggests a resistance to the ideas of rising, progress and individual development. (Hurley 196) It supports the idea that the present can never separate itself from the past, the adult from its childhood self, the protestant middle class from the catholic aristocratic ancestors. The gothic narrative also raises the questions about both personal and sexual identity. It identifies two traditions of the gothic; one male and one female. While the male has the authority and freedom, the female is never independent and achieves her goals through marriage. In the Gothic these two gender states are reflected on extreme edges. In the tradition of male gothic, the male is represented as a satanic individual, revolutionary superman. He is so extremely alienated from the society that he can not return into society.

In female tradition, she is usually brought safely into a social order. The male hero achieves the autonomy. These two traditions, divided by gender, suggest polar political views. In terms of their endings, the male Gothic seems revolutionary. It is a rebel who resists the pressure of society that would repress individual desires. But the female Gothic seems reactionary. It enables us to indulge our imagination safely. The male Gothic follows a revolutionary aesthetic method. It is often associated with romantic art. It prefers to alienate reality. This Gothic focuses on the eternally alienated individual and does not accept it to return to a safe condition. The female on the contrary, suggests a bourgeois aesthetic. It tries to re-establish a conventional life. In female Gothic, the private

world turns into a house of horrors, a kind of imprisonment. The house is like a castle in which man imprisons helpless passive female, the angel in the house. Home is a Gothic prison for woman whereas it is a castle for a man. Botting suggests that: "Gothic resists a growing interest in individualism, novelty, originality, a personal and textual identity defined against others in constant oedipal conflict with them, in favour of an older, communal model for identity as collaborative effort." (Botting 281)

There are very, important sources for Gothic narrative which are Milton's Satan, Shakespeare's Hamlet and Macbeth. They introduce the themes such as inheritance, oedipal complex, fraternal rivalry and incest. By employing such sources, Gothic reflects the possibility of influence and the impossibility of being original. By employing the older texts, Gothic tries to declare that present can bring the past back on its own terms. Milton's myth of fall and redemption and Frankenstein are important models for Gothic plots. Eighteenth century writers also inherit from Milton his "great myth of a lost garden of innocence and his recurrent related themes of freedom, choice and responsibility, is celebration of marriage." Milton becomes an important figure for a British tradition of freedom. His Satan is an important model for the Gothic villain. "Satan, who is an oedipal son, fights against an oppressive tradition and denies his own father. For romantics and Godwin, Satan is revolutionary, tragic figure who is doomed by a predetermined fate." (Watt 132) Satan is an illusionary model of individuality and for Gothic, "individuality is itself a literary convention, an imitation of the forbidden original." (Watt 133) Milton's Satan is an archetype of the individual alienated from society.

As Milton is identified with the British Revolution, Rousseau becomes a symbol of French Revolution through his texts and ideas. For most of the critics while Rousseau supports the corruption of the society for the essentially good individual, Burke hates that idea, accuses him of being irresponsible, anti-social and satanic outlaw. To others, Rousseau's good intentions have evil consequences. He is a Frankensteinian creator. Like Milton's Satan, Rousseau provides a connotation between the Gothic villain and the romantic artist as an outcast. He rejects all literary and social conventions. He seeks freedom from

traditions. According to Rousseau, the artist is in fact the ideal individual whose natural desires alienate him from a hypocritical society. Rousseau is accepted the model for both romantic artist and Gothic villain. "He is a lonely individual in a society who yet has no power of self-control. His story is accepted as a gothic fall in which too activity becomes passivity; power becomes weakness and freedom slavery." (Kilgour 41)

The Gothic world seems a revolutionary one but, ends up just the opposite. The development of the genre, its own rise and fall suggests this idea. Politically it begins a conservative reaction against a radical middle class so that it may be read as a rebel against bourgeois norms. In 1764, with Walpole, it is a new, original novel and radical genre, yet, by the end of the century it has already begun to turn into stereotypes. The unconventional form that breaks the rules becomes a new predictable convention. Perhaps this degeneration into conventionality is inevitable since the plots are depend on suspense whose patterns are known. When a revolutionary literary form becomes reactionary, it seems astonishing. It's the same even in the twenty first century in which the speed of change has so increased that almost any invention is too familiar.

CHAPTER II

2.1 HORACE WALPOLE

Horace Walpole (1717-97) is born in London, the youngest son of Sir Robert Walpole, and educated at Eton collage in Cambridge. He becomes a member of parliament and in 1747 he buys the villa at Twickenham which he renames Strawberry Hill. Remodelled, extended, and designed in the gothic style over two decades, it becomes a popular tourist attraction. He establishes a printing press there and publishes many of his own works. The Gothic castle at Strawberry Hill is itself a monument to a life in which fantasy and politics are combined. As a member of Whig party, the party is the chief supporters and beneficiaries of the “Glorious Revolution” of 1688, and set themselves up as guardians of Constitution and liberty against any threat from Jacobites in exile abroad, or any suspected extension of royalty at home. Walpole, with all the force of his lively imagination, identifies himself as a Whig. There is a copy of the Magna Carta on one side, the warrant for the execution of Charles I on the other. For Walpole, politics is a matter of blood. He takes great pride in the achievements of his family. His cousin Henry Seymour Conway, is regarded the natural heir to his father’s place. Conway is handsome, intelligent, a successful soldier and capable in politics. Walpole admires him. “In a letter to Conway, he playfully describes him as a figure out of an antique romance, in terms remarkably similar to the portrait of Alfonso in *The Castle of Otranto*.”(Clery xxvii) Walpole sees Conway as a chivalrous champion of the Walpoles and of the Whigs. However, in 1765, Walpole finds himself in a political crisis. The cause is the arrest of a journalist for rebelling against the King in a satirical journal. This oppression of government is against the freedom of speech. The Whigs, in opposition, have the chance to rehearse all the favourite arguments against royal monarchy. Being a Walpole, Conway helps Horace Walpole but because of this; he is dismissed from his military command. This is a breaking point for Horace Walpole. He criticises this act severely in his articles and of course receives severe insults from the

conservative authors in the period. He is accused of being in love with his cousin. Nevertheless, he and the other Whigs never give up and supports what they believe. It is just that period that the dream comes to Walpole. He sees “the gigantic hand in armour, resting on the upper most banister of a staircase” (xxx) Therefore; *The Castle of Otranto*’s major aim can be the control of power, or the property. The theme is mixing the fantasy and reality which creates the dramatic effect. The characters on the other hand, are shaped by the law of human nature.

The Castle of Otranto is a novel of sensibility. It criticises the aristocratic institutions. Many years after it is written, Walpole becomes the Earl of Oxford and is shaken by the events of the French Revolution. The French Revolution is a terrible revenge of the public from the King. It is accepted as a regicide in the century. According to Walpole, it is the Reign of Terror though he is a republican. Before his death in 1797, he must have observed regretfully the explosion of revolutionary politics and the genre he himself creates. In a letter he writes to Lady Ossory, “It remained for the enlightened eighteenth century to baffle language and invent horrors that can be found in no vocabulary.” (xxxiii)

2.2 INTRODUCTION TO CASTLE OF OTRANTO

As a mid-eighteenth century novel, *The Castle of Otranto* represents the departure from the dominance of reason. It is known as the first Gothic Novel written by Horace Walpole. The novel tries to reflect the emphasis of feelings over the reason. However, this focus is especially challenged by the scientific and political changes in the society. “Un-moored by science and philosophy from the assurances of religion that the world is not only meaningful but also knowable to a benevolent God who guides human action and disinherited of innate moral ideas by John Locke ‘s notion of the mind as tabula-rasa, people began to wonder how perceptions are affected by the passions.” (Kilgour 34) Therefore people start to ask the questions of; how are the passions suppressed by the others? Could a social utopia be realized by feelings? Could novels develop this project?

The popularity of *The Castle of Otranto* suggests a positive answer. It is sold out immediately. Its popularity is in contrast to the formal reviews. The influence of the novel seems to be undeniable. *The Castle of Otranto* is found by

most critics as a degrading literary work which deserves respect through the hands of Daniel Defoe and Henry Fielding or the authors such as Jane Austen, Charles Dickens and George Eliot who write about psychological realism. Therefore it is thought to be a playful childish narrative; *The Castle of Otranto* indeed is believed to reflect the psychology of its characters. As Mike Kelley has remarked “psycho-narration – the direct transposition into third-person narrative of the immediate thought processes of the characters.” (Mandell, xvii) For example, Villain Manfred cunningly interferes to the young characters actions. It looks as if Isabella and Theodore are having a forbidden affair. In fact, they aren’t and Walpole reveals a sense of Isabella’s repressed desires, which Manfred realizes. In this respect, the novel’s title is very symbolic. A psyche protected like a castle against self-knowledge. But it is “unconsciously threaded with subterranean passages accessible in unexpected ways.” (xvii) So, the sentimental novel seems to depict one-dimensional characters that are purely good whose desires are severely suppressed. “The dualism is about sentimental souls and sophisticated, worldly bohemians who stand on their feelings. These types cause a sudden attention on emotions.” (xvii) Therefore, *The Castle of Otranto* can be accepted as the manifestation of Sensibility in the eighteenth century since it deals with the passions of horror.

2.3 SENSIBILITY

Gothic novelists like to talk about ‘Romance’ as their literary ancestor. Yet they do not simply think about it as only the love stories but also the tales of exotic adventure and heroic deeds where men are knights and ladies are fair and often in danger. The ghosts of Gothic novels reflect the epic events that awaken epic emotions. In *The Castle of Otranto* a daughter is stabbed to death by her father because of a mistaken identity. Walpole deliberately puts his characters under emotional pressure. So Walpole’s novel expresses the ordinary events within an epic importance and consequence. (Botting 52)

The sensibility in the Gothic novel is accepted as a necessary method to reach the reader. Yet, there are some opposing concerns as usual. One concern is that the ordinary feeling can give the minds false ideas about social life. Female

reformists regarded both the sentimental and Gothic novel not as junk literature but as a dangerous influence. Mary Wollstonecraft says about a character who has read all the sentimental novels: “had she thought while she read, her mind would have been contaminated.” (Clery xix) Michael Cohen mentions that; “we usually think Gothic as a world of ghosts, haunted ruins, and supernatural doings. But in the eighteenth century, Gothic indicated a confabulation of incongruous aesthetic elements. This is why Gothic originally meant barbarous with special references to the mixtures of grotesque gargoyles with sublime arches, spires, and vaulting ceilings in the architecture of the medieval Gothic cathedral.” (xx) Another concern is that “such fiction reduced feeling to a cheaply bought aesthetic spectacle. One would weep over fictional characters while remaining unconcerned about the real suffering of the world.” (Mandell xii) For example, John Dryden as a Neo-classic poet and critic has criticised the genre. He accuses Gothic of ignoring the classical rules of decorum. He suggests that this ignorance is mostly apparent in tragic-comedy. Nevertheless, Walpole defends himself through Shakespeare who used the comic characteristics between masters and servants as in the Hamlet which includes the tragic passions and Gothic settings. *In The Castle of Otranto*, shows the emotions of his major characters who belong to the aristocratic class, and play the fears of lower characters for laughs. “It is through their reactions to supernatural events that the novel creates a mocking attitude to its own supernaturalism”. (Salotto 7)

To some literary critics today, Gothic seems a matter of aesthetic rather than a genre of fiction. To others, it is an eighteenth century poetic romance, instead of a realistic narrative. To still others, “it is a hybrid that includes the real and the supernatural in a single body that achieves a genuine transformation developing the dramatic soliloquy into third person narrative of the immediate thought process of the characters, a theatre of the mind in the form of a novel.” (Mandel xxi) Because of that characteristic, Gothic novel has associations with the novel of sensibility. So, it can be said that, *The Castle of Otranto*, brings the eighteenth century modern consciousness drama into the novel as a new genre. This new genre has succeeded to exist in the twenty first century.

2.4 THE CASTLE OF OTRANTO

Many of the characteristics of the Gothic novel can be found in Horace Walpole's *The Castle of Otranto*. It is the Walpole's text that has designed features from old poetry, drama and romance. It has provided the model for future developments. In preface to the second edition of *The Castle of Otranto*, Horace Walpole both situates the novel in relation to romances and novels. He supports his novel in terms of a move from neoclassical aesthetic values. Actually this is something innovative which is not in the Gothic convention since the Gothic is obsessed with the past. So, it can be accepted that, Walpole in *The Castle of Otranto*, set new rules for the Gothic genre. The novel he states "was an attempt to blend the two kinds of romance, the ancient and the modern" (Walpole 3). For the development of the Gothic novel, writing anonymous is preferred at first. The first edition of *The Castle of Otranto* has a preface that becomes an important device in Gothic narratives. It is a fiction with historical authenticity. The tone of the preface declares *The Castle of Otranto* to be a translation of a medieval Italian story printed in 1529 and written at the time of Crusades. Therefore, *The Castle of Otranto* is found as a production of the barbarous and superstitious dark ages during in the eighteenth century. Its morality is questionable for the period. The novels and romances are found far from being pastime activity for a polite society. Nevertheless, as a literal style, the idea of "the sins of fathers are visited on their children" in the Walpole's novel establishes a form for later stories. The preface is written in the third person that is new. Yet the writer is very careful with his manners for not to be improper. It is the success of the first edition of the novel since it receives a great deal of popularity. Because of that reason, Walpole admits his authorship in the second edition.

In the second edition, Walpole sets new ideas about writing. Inspiration, individual artistic talent and imaginative freedom break the boundaries of neoclassical conventions. Although the novel tries to be creative and imaginative, the influence of Shakespeare in terms of the intrigues of Manfred, the supernatural events of an iron hand like the dagger in Macbeth, the misunderstandings, identity conflicts and resolutions, Alfonso's visit to Theodore and Manfred outside the castle like in the Hamlet, can be observed easily. Therefore the dramatic structure,

contrasts of figures, its speed, the dialogues, the settings and its use of supernatural elements are not totally original. Actually this is a basic characteristic of the Gothic genre as the genre suggests the impossibility of being original because of the inevitable influence of past over the present.

In the eighteenth century, the realistic novel is accepted as a realistic representation of nature. On the other hand, the medieval romance is too unnatural and improbable for the enlightenment period. Walpole tries to let creativity free and sets rules and depicts characters that can “think, speak and act as it might be supposed mere men and women would do in extra ordinary positions”. (Stevens 48) For instance, the free will of Manfred and his passionate approach to Isabella or the love of Matilda to Theodore is reflected clearly in the novel. By this way, both Walpole creates characters with emotional depths and he makes a satire for the degeneration of the century. Besides, he shows these individual behaviours’ consequences of punishment and exclusion from the society. However, for Walpole the story is more about the marvellous events and settings than the characters. (48) Therefore it can be said that Walpole is a modernist through his psychologically deep characters and classic through his moral messages. He unites the tragedy and the comedy, the ancient and the modern in his novel.

. *The Castle of Otranto* tells the story of Manfred, prince of Otranto as the rightful owner and his attempts to secure his lineage. His sickly son is crashed by a gigantic helmet on the day of his wedding to Isabelle, daughter of another noble. The helmet comes from the statue of the original owner and, despite the physical impossibility; the followers of Manfred blame and imprison a peasant, Theodore, for its miraculous transportation. Manfred decides that although he is married, he will have to get married to Isabella to have an heir. Disgusted at his advances, Isabella is saved by a sighing portrait of Manfred’s grandfather. She flees from the castle, helped by a recently escaped Theodore through subterranean vaults. However, the youth is recaptured. At the same time servants are terrified by the sight of a giant in armour and Manfred, jealous of an imagined attachment between Theodore and Isabella, threatens his life. A friar, Jerome, discovers Theodore to be his long-lost son.

A troop of knights arrive at the castle carrying a gigantic sword which matches the helmet and the colours of Isabella's family. Suspicious of Manfred, the knights join the search for her. In the mean time, Theodore is helped to escape by Matilda who is Manfred's rejected daughter, and flees through the castle vaults to encounter Isabella among a labyrinth of caverns. There, to defend Matilda's honour, he defeats a knight in combat and discovers him to be Isabella's father, Frederic. Back at the castle, the problems are still unresolved. Theodore is attracted by Mathilda, as Frederic. At this love scenery, blood runs from the nose of Alphonso's statue. Manfred, finding the lovers in the chapel and believing Mathilda to be Isabella, stabs her in passion. His guilt is discovered, Jerome and Theodore are revealed to be the true heirs to Otranto and with a clap of thunder and clanking of ghostly chains, the castle quakes to ruin. The guilty kill them and proper lineage is restored with a warning about human vanities and with the eventual marriage of Theodore and Isabella.

While *The Castle of Otranto* sets out the features and themes for the Gothic novel, it is criticised for it does that with an ambivalent way. It reduces the patriarchy and feudal society into a few extravagant customs. "Even as it associates virtue and character with breeding (Theodore is never anything but a knight in peasant's clothes) and seems to naturalize patriarchal and aristocratic values within a wider metaphysical order governed by supernatural manifestations of an eternal law, its mode of representation undercuts these links." (Gamer 51) Despite the comedy of the superstitious fears of the servants, superstition is encouraged by the irrational, anti-Enlightenment and supernatural justice. The novel's style concentrates on the emotional effects rather than the rational understandings, especially the passions of the selfish and ambitious villain, Manfred.

Walpole describes how his own Gothic text comes from a dream. He offers this dream as the origin of the story. Therefore, instead of moral resolution, these factors centre the interest of the story on exciting and threatening events. It produces terror. The style of writing works against reason. It lets critics of the time humiliate the absurdities, the incredible events and the lack of morality. It is

found immoral because of its extravagant depictions of passions between Manfred and Isabella.

Walpole, through his text, gives the message that in a period of Enlightenment in the eighteenth century, the ideals of chivalrous virtue and honour are destined to ruin like the castle itself since they belong to an older order. They have no place in a modern society. According to Walpole, these ideals of aristocracy and patriarchy have no power against the selfish and tyrant individual. Virtue is also helpless against tyrannical fathers who are interested only in power and dicta. With these messages Walpole expresses that he uses fantastic concepts to say something more realistic. He defends Theodore as the virtue against Manfred as the tyrannical, immoral individual. In a way, Walpole is realistic in emphasizing the degeneration in the society and trying to make the people both realize and avoid this fact.

Confronted with indifference, forced marriage and death, their lot it seems, is to suffer and be sacrificed to the persecutions of patriarchal power with only the occasional knight fighting for their honour. Indeed, the predominance of arms and armour presents a culture founded on violence that is constructed as both metaphysical and individual. But it is not in eighteenth century terms, natural. (Stevens 52)

In this respect, *The Castle of Otranto* can be seen as a revision of eighteenth century values. It tries to distinguish the barbaric past from the enlightened present. Nevertheless, the period is still based on the virtue and honour. It does not witness the disappearance of the aristocratic order of which Walpole later becomes the earl of Oxford.

The Castle of Otranto, as a text, examines the limitations of reason, virtue and honour in the regulation of the passions among Manfred, Isabella, Theodore, and Matilda; ambitions and violence that underlie the patriarchal and family order between Jerome and Manfred. However they are very significant for the period, the relation between the terms and the values are left unresolved. The text reflects the conflicts of the period ironically. Some critics of the period find the novel absurd and unsatisfactory in terms of the content and its wretchedness of the conclusion. For the others, the gothic machinery is entertaining, the language is

accurate and the manners of the characterizations are very sincere. Yet it is still found lack of morality and useless as it concerns the sins of the father.

Consequently, the reactions produced by *The Castle of Otranto*, cause another debate concerning the Gothic morality and aim. “The purpose of the literature of being rational and natural, its being a moral guide for people that enlightens the ignorance are also opened to discussion. (Kilgour 36) During the eighteenth century, Walpole’s text leaves readers unsure of its moral purpose. Its uncertain tone and style, between seriousness and irony is accepted as a sin which is also continued to be followed by the new followers.” (Botting 45) Although, the Gothic invention is able to emphasize the boundaries between fact and fiction, history and present, reality and fantasy, it reflects the anxiety of the society because of its loss of rationality and morality, imagination and indulgence of emotions and pleasures, the preference of darkness, power, and sublime, unnatural and supernatural as literary contents.

2.5 THE GOTHIC CHARACTERISTICS OF THE CASTLE OF OTRANTO

2.5.1 Setting

Walpole spends his holidays and rest in the Strawberry Hill. It is a place where he can concentrate on his writings and readings. He says that: “The Strawberry Hill was nothing more than a small capricious house, built simply to please my own taste and in some degree to realize my visions.” (Watt 18) It is in the Strawberry Hill that Walpole falls asleep in the night June 1764. He has a nightmare surrounded by old tomes, suits of armour, and the lights filtering through stained glass windows. After that nightmare, he begins to write *The Castle of Otranto*. The setting of the novel is in a medieval castle which reflects the conventional gothic mystery and gloomy atmosphere.

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had past and, which grating on the rusty hinges were re-echoed through that long labyrinth of darkness. (Walpole 27)

The scene Isabella's desperately fleeing through a subterranean passage by candlelight takes the attention of the contemporary writer William Blake. He comments on the scene and says "like a ghost, through narrow passages walking, feeling the cold walls with her hands." (Lewis xvi) The castle dominates the narrative both physically and psychologically. Critics point that; "the gothic castle is the main protagonist of the *Otranto* and the story of the usurpation, tyranny, and imprisonment could be seen as an extension of the mood evoked by the setting." (Lewis xv) All the action in the novel takes place in either the castle or around the castle. But more important than physical role "is the atmosphere of oppression created by the castle, and the way it emphasises the powerlessness of the characters, manipulated by forces they only dimly comprehend. Architecture becomes the embodiment of fate." (xv)

It is obvious that The Strawberry Hill has a historical importance since it has given the inspiration for the first modern gothic novel's setting. Therefore, after the publication of the *Castle of Otranto*, Strawberry Hill has become a tourist attraction for which Walpole had to sell tickets to control the number of visitors he had received.

2.5.2 Characters

The novel serves the basic Gothic character types but in an ironic way. There are two virtuous young ladies in distress, Matilda and Isabella. Matilda has the Gothic name. They are both passionately in love with Theodore which is actually ironic for the morality of the gothic tradition. Theodore is a young hero. He is a disinherited nobleman raised as a peasant which is a standard feature of romance. Theodore succeeds in rescuing the heroine from the hands of the villain but he wounds the father of Isabella again which is ironic for the convention since the hero must be perfect as in the tradition. The character Theodore in the novel, actually receives his name from the history. Theodore is known as the name of the King of the Goths in 4th century. Walpole must metaphorically choose that name in order to give the throne back to the king, as it happens at the end of the novel which also symbolizes the return of the Gothic genre in the eighteenth century.

The tragic character Conrad is crushed under a huge iron hand. This can be symbol of a divine justice as well as the convention that, the sins of fathers visit the children. Conrad pays the bill of Manfred's sins. With the servants in the castle "Walpole set great store a light-hearted contrast to the central drama and was no doubt delighted by the judgements of his friend Cole that Matilda's maid servant, Bianca, was very Nature itself." (Lewis xviii)

According to the critics, a sense of disappointment hangs over the rest of the characters. Father Jerome, who must have been the king instead of Manfred, does not have the courage and hesitates to reveal his identity. He is thought to be dead till Theodore comes on the stage. The return of the dead parent is another convention of the gothic genre as the parent symbolizes the past. In conventional Gothic genre, the parents never die since the past must never be forgotten. Isabella's father Frederic, Count of Vicenza has also weaknesses. He is defeated by Theodore in a fight and has passion for Matilda. Hippolita is the prototype of a victimized wife. "She wonders pathetically through the castle, her passivity are a positive aid to Manfred's Villainy." (xix)

'Manfred, prince of Otranto': these are the opening words of the novel and Manfred is the most developed character among the others. He is an anti-hero. He is stopped by supernatural phenomena more effectively than his servants. He represents the degenerated authority through his uncontrollable passion for Isabella. He is so full with that passion that he forgets his wife and his son. He tries to get rid of Theodore. He behaves so individually and unruly that his loosing the throne is inevitable for a divine justice of the Gothic Romantic genre. Through the villain Manfred, Walpole gives the message to the eighteenth century that the excessive power and authority, the individual and selfish attitudes of a person full of passion, lead the one to his or her catastrophe even it is the King or the Prince. In a way, novel shows us that in front of the fate, there is no class distinction. A peasant can be the king and the king can fall from the wheel of destiny.

2.5.3 Time

Although the *Castle of Otranto* is written in 1764, the story takes place in the twelfth century during the times of Crusades. Walpole's writing about medieval period, reflecting the costumes and atmosphere of the ancient times is a conventional Gothic style. For the Gothic the past is always superior to the changing present. It is found more worthy to respect. On the other hand, while writing about ancient times, Walpole follows an individual and creative, modern style in his writing method. Therefore, it can be accepted that Walpole unites the ancient and the modern in a single work and starts the new convention of the Gothic genre.

2.5.4 Supernatural

The painting of the Manfred's grandfather's coming to life; a helmet's crushing down Conrad, the mysterious ghostlike armour seen by servants around the castle, the bleeding nose of the Alfonso's statue and Alfonso's ghost around the castle are the mysterious phenomena in the *Castle of Otranto*. The supernatural creations are the major elements for the Gothic genre through which the reader's attention is taken best. Most of the unexplainable events in the novel have a symbolic meaning. The bleeding nose of the Alfonse's statue warns Manfred because of his devilish approach to Isabella. The death of Conrad is a divine justice since he is not the real heir of the throne. The ghostly appearances of the Alfonso's statue's parts in the castle are a foreshadowing that the real heir is going to visit.

On the other hand, through these supernatural events and the servants' reactions, Walpole mocks with his novel's own supernaturalism. Besides, the readers feel sorry for Theodore and his not being able to reach the throne after his father's death. The readers pity Manfred for the sins he commits for the throne and thus causes the unnatural death of his only son Conrad. Therefore, it can be said that the gothic mission is accomplished since the reader is afraid of behaving too individually, selfishly, ambitiously and passionately. With the help of the supernaturalism, the feeling of horror and terror is created which enables people become closer to the religion and to the society.

CHAPTER III

3.1 GOTHIC RETURNS IN 1890S

The nineteenth century is a return to the romanticism for the Victorian science, society and culture. There is an increasing fictional power over the social order, economy and rationality. However, the concern of degeneration grows larger in the 1800s. Yet, this time, the anxieties are not about the urbanization and families but about criminality and sexuality. (Hogle 14)

According to Freud, scientifically, the threats of sexuality and criminality are identified with human nature itself. Therefore, to avoid these threats, human nature must be understood. One need to internalise himself/herself to comprehend his/her own nature. This point of view is later shaped by a new idea 'Spiritualism' that combines the religion and science. It legitimates the investigations of the metaphysical powers. For example, "from the theories of magnetic, chemical and electrical forces the greater powers could be imaginable. That could be possible through experiments in hypnotism and theories of unconscious brain activities as Van Helsing suggests in *Dracula*, the telepathic transference of thoughts become possible." (Hutcheon 112) Consequently, the popularity of the ghost stories grows larger in the fiction of the nineteenth century. "The ghostly returns of both the past and barbarity of the 1890s are fearful and exciting. Supernatural occurrences are more than a metaphysical power; they are associated in scientific religious terms." (Botting 136) So, there is a strong emphasize on a mysterious nature which is beyond the reason and materialistic science at the period. With the help of Freud, these metaphysical forces are debated to be in the subconscious at the human mind. While these modes are found threatening, they are also accepted as spiritually elevating for the bourgeois degenerated morality whose pressure continues to produce a respectable and pleasure seeking middle class.

Besides, the individual moral degeneration is considered as a problem of class and social structure. It is thought that capitalist movements can produce a society in which individuals are parasitic upon each other. According to the critic

Edward Carpenter: "Primitive cultures were stronger and healthier because their members were not separated along class lines or restricted to single occupations and thus, more self-reliant, did not need to prey upon each other." (137) Therefore in the cities and the factories in which the class distinctions are clearer, the alienation and cultural corruption are the most visible. This may be the reason of Dracula's choice of London as his new hunting ground. Therefore, at the end of the nineteenth century familiar gothic figures come back in new shapes. The late eighteenth century doubles, monsters and Vampires make an impressive return in the two major gothic texts during the Victorian period; *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *Dracula* (1897). They are in different intensity and concern as objects of terror and horror. The threats of the period are observed in the gothic texts in the form of Gothic villains. One of the biggest anxieties is "the new woman" who begins to demand for more economic, sexual and political independence. It is seen as a threat to traditional sexual divisions between domestic and social rules. This problem is severely developed in Emily Bronte's *Wuthering Heights*, Charlotte Bronte's *Jane Eyre*. Besides homosexuality is also found corrupted, narcissistic and unnaturally perverse since syphilis starts as an epidemic that is also a biological sexual threat in 1890s which is the subject matter of Oscar Wilde's *The Portrait of Dorian Gray*. The Byronic hero Heathcliff, the mad woman in the attic, the disobedient and freedom loving female character Jane and Catherine, the narcissistic, selfish Dorian Gray, the ambitious scientist Dr. Jekyll and his challenge to God are the best gothic examples that belong to the nineteenth century. Edgar Allen Poe and Anne Radcliff are also the influential gothic writers in the period.

As a result, when the Victorian period's conflictions and the function of the Gothic literature are taken into account, it can be said that; horror is used as a cultural re-unification against the threat of sexual and disobedient figures in the nineteenth century society. (Hutcheon 113) Gothic is understood as a tool for the moral authorities to re-establish the lost values and save the society from degeneration.

3.2 THE CONTEMPORARY GOTHIC

“WHY DO WE NEED IT?”

Since the Second World War, the popularity of Gothic both in movies and novels has increased a lot. After Horace Walpole's *The Castle of Otranto* in 1764, the Gothic has always played with chronology. It looks back for an imaginary past. It searches for a social stability which has never existed. It mourns for a chivalry that belongs to the fairy tales rather than reality. So, the contemporary Gothic does not break this convention. The dynamics of family, the limits of rationality and passion, the definition of citizenship, and the cultural effects of technology are the same concerns for the contemporary Gothic as they are in the eighteenth century. (Bruhm 259) For example Stephen King's *IT* (1987) and Anne Rice's *Vampire narratives* (1970s) are both comment on the state of American Culture.

Why do we need the contemporary Gothic? Certainly, its popularity today is undeniable, especially after such films like *Rosemary's Baby* (1968), *The Exorcist* (1978) and *The Silence of the Lambs* (1991). So why are we driven to consume these fictions? Is it something related with structural and social structures? Does it come from the desire of us to see the political hypocrisy or the weak deformed or doomed or scapegoated?

“The Gothic has always been a barometer for social and physiological states in a society in coordination with the anxieties of the period.” (260) Therefore, another question is, what is the relationship between these general social motives and individual psyche? When the Children of Nightmare on Elm Street (1984) see Freddy Krueger in their dreams, are they expressing a sub consciousness or is it about how America treats its colonies? The point is that, there is no “we” in the understanding of Gothic, since everybody's perception change person to person. (Williams 8) People do not take the feeling or message from the Gothic as others. So the basis of needs and desires are controversial, they vary among people. All the desires, needs and anxieties are shaped by the period's social, scientific and political order. According to these alternatives, Gothic takes

its place and with the same power as in the eighteenth century, it reflects the similar problems to make the social order proper.

Generally the main anxiety in a society is political and historical which is the same today. The Second World War, the cold war, the space race have created a particular kind of horror in 1940s and 1950s. (Hogle 65) Central to this horror, the fear of otherness and monstrous invasions has risen. Realizing this social fear rooted from fast changes, producers decide to use Gothic once more to exploit people's anxieties and the *Exorcist* by Peter Batty (1971) and the *Danse Macabre* (1982) by Stephen King come on the stage. Those movies make the connection between nationality and the foreign invasion more visible and recognizable. (Bruhm 260)

Another anxiety is the technological explosion in the second half of the 20th century. Advances in weaponry of military and medicine have stated the western culture vulnerable to any attacks. (Hogle 68) Just because of this fear of vulnerability, the superhuman beings are immediately created through the power of gothic; such as *Terminator* (1984) and *The Dark City*, to maintain the society's psychology under control.

The third anxiety is the rise of feminism, gay liberation and African-American civil rights in 1960s which threatens the supremacy of white patriarchal monarchy. (Hogle 76) Therefore in Euro-American culture, the ideology of Christianity, hierarchy and the ethic values alarm a dangerous threat. These common fears are reflected through the Satanism of *Rosemary's Baby*, the cult worship of *Dracula*, the popularity of anti-Christ figures from Damien Thorne of the *Omen* (1976). All these attempts are seemed to re-establish the religious concerns and destroy the increasing secularity.

It is obvious that the rule makers manipulate the individual fears and anxieties in order to set an order that they plan. They eliminate all the rebels, rises that can destroy the religious and conservative structure. Gothic is a kind of machine for the ones who want to exploit the crowds' fears and create terror. It is a psychological weapon for the ones that have the authority to reach the subconscious of people. In someway, it connects the gothic protagonist to the

reader or spectator. “What distinguishes the contemporary gothic from the classical one is the protagonist’s or the viewer’s returns to certain fixation, obsessions and blockages.” (Bruhm 261)

Gothic can be easily analyzed through psycho-analyses by the 20th century’s interpreters. Psychoanalysis is primarily associated with Sigmund Freud for who Gothic is a rich source of imagery. Psychoanalysis helps us to understand the conflicted psyche of the human-beings whose lives are affected by several disturbances. Such psychoanalytic elements are intensely gothic. In Freud’s analysis, the father figure is a tyrannical protagonist as in the cases of Mathew Lewis’s *The Monk* or Stoker’s *Dracula*. (Salotto 129) Every human being in society; looks for acceptance but at the same time, it wants to stay individual which is a central problem, in Gothic genre. What is most basic in the gothic, whether it is classical or contemporary can be a Freudian approach. “While the id finds its expressions through the basic desires of the organism, the super ego takes a monstrous form and avoids it.” (129)

The battle between id and superego, are the same in the conflicts of the gothic. Therefore what makes contemporary gothic contemporary can be its awareness of the psychoanalytical situations. It is aware of the fears it describes. The contemporary texts have a consciousness about the longings.

Freudian approach is more than a tool for narrative, but it is a subject matter for the narrative itself. A major theme of the Gothic has always been the interior life. But the rise of the psychoanalysis in the twentieth century has given a great strength to the Gothic writers to go deeper of inner life. (138)

If the Gothic text’s subject matter is psychoanalyses, then the all the racial, national and gender anxieties of the people become the subject of the genre. In Freud’s work, the most important desire of a male child is an uninterrupted re-access to his mother. The child is in search for security, pleasure and nourishment through that re-access. This desirous psychical love and attachment to mother is called the “Oedipus Complex” by Freud. However, the father interrupts this childish desire which is called “primary narcissism”. (Kilgour 158) For the masculinity of the male child, the father forces him to obey the patriarchal laws to find his own sex partner. Therefore, leaving the mother because of the father causes a hatred and fear for the authority. Although they are not socially visible

everything is stored in the subconscious. All these fears and hatred affects the developing personality and decides what the child will desire both socially and sexually. Thus, what make contemporary Gothic particularly contemporary are its themes one of which is the problem of a lost object. That loss is usually material. It can be parents, money, property, freedom, a lover or a family member. But, this material loss always has a psychological side effect and has a symbolical aspect. When the child is separated from the mother's breast and affection by father, it is filled with feeling of loss. In the psychoanalytical gothic, the intense desire for loss has a punishment. It can be the anger to the father, breaking of the law or the castration. According to the contemporary psychological schema, we desire not only the lost object but the approval of the tyrant who takes that object from us. The conflict between the parent and child is not limited to father-son dynamics. The Gothic gives the same opportunity for the monstrous mother as well. In Stephen King's *Carrie* or Shirley Jackson's *The Haunting of Hill House* or in Hitchcock's *Psycho*, There is that contemporary monstrous mother. (Bruhm 265)

For example in the *Exorcist*, Chris McNeil has left her husband. She supports herself and her daughter Regan, through her successful acting carrier. She abandons the religious and social codes of feminine roles. For this, she is punished. The traditional Gothic convention of 'the sins of the father follow the child' is seen in here too. A demon enters the body of her neglected child. According to feminist critic Julia Kristeva;

Regan McNeil pays her mother's refusal of conventional, social codes governing woman; Carrie White becomes the monstrous murderer mother she hates. So "we are not only the victims of the lost object but also the active agents of them." (Hutcheon 140) Contemporary Gothic gives us the message that, since we are creatures of conflicted desires locked in the prison of our fearful subconscious, we must be attached to our parents but not too much, we must distance ourselves from our parents, but not too much." (Bruhm 265)

Paternal prohibition is not the only reason the child must achieve distance from the mother. The child must object, discard the mother at least in the child's fantasy, continually lures and seduces the child back to the primary bond where he/she is completely taken care of; in response, the child must demonize and reject the mother in order to constitute itself and its culture. (266)

Adults such as Hannibal Lecter in the *Silence of the Lambs* (1988) and in *Hannibal* (1999) are affected deeply in their childhood and become murderer in their adulthood. Older and wiser parents should care their vulnerable and innocent child, but not in the Gothic. Gothic destroys the balances of the social order. It reflects the disorder in the real life and shows the fearful punishment through horror and terror to maintain the established system. In the late eighteenth century of Anne Radcliffe or Mathew Lewis, “the aim of revealing ancient tyrannies, foiling the characters and returning the property and people to their ordained statues, is to return the society to a historical progress.” (Salotto, 140) However, the cotemporary can not follow such a scheme because of the psychological complexity of its characters. Since the unconsciousness continually interrupts one’s understanding of the world. The protagonist is often trapped between past and future.

It has been said to us that one will grow from a fragile, vulnerable child to an autonomous rational adult. But it can not come true in the twentieth century. We are only offered a future that is trapped between past and present. Contemporary gothic points out a crisis in personal life, as it is mentioned before; this crisis is mostly caused by a loss of object through identification or imitation. This history of repetition can be expressed by the concept of ‘trauma’.

The gothic itself is a narrative of trauma. Its protagonists usually experience some horrifying events that affect the structures of their identities. Images of haunting, destruction and death, obsessive return to the shattering moment, forgetfulness all define the Gothic’s aesthetic approach to its subject matter which is trauma. The hallucinations and nightmares are caused because of these experiences. (140)

Because of the trauma, one forgets the moment of shock or catastrophe. The child-vampire character Claudia of *interview with the Vampire* lives a vampire life but can not remember the moment that made her one (unlike Lestat and Louis who remember everything). For example, the ones who survived from the concentration camps or a child from a sexual abuse, do not remember at least, do not want to remember their experiences. All of this together, forms a contemporary gothic. It feeds from the period’s traumas, individual psychological structures, consciousness and unconsciousness, horrifying turning backs of history. Williams says: “In the process of trauma shattering us from one into a

stunning little multitude, we are forced to confront our demons our worst fears about the agents and influences that might control and create us.” (Williams, 117)

In short, as Freud calls, we are trapped in repetition of the same stories, experience the same traumatic experiences. So, to return to the question asked before, why are we drawn to the Gothic? Clearly, it is because of its comfort in repetition.

As Walter Benjamin states: “such horror narratives confirm for us that we are spectators, safely distanced audiences whose integrity is guaranteed. What draws the reader to the novels the hope of warming his shivering life with death he reads about”? (277) it gives us the relief that the victim is not us. Furthermore, we do not want them only because their distance, but also for they make our hearts speed up, our blood pressure rise, our breathing becomes faster and our stomach-ache. Like the traumatized subject, we physically experience the same uncontrollable and horrifying, familiar images. We want to be possessed by them. “Indeed, as an individual reader or viewer, I may not be traumatized subject at the moment of reading but I certainly join with the gothic mode feeling like one who is traumatized.” (Bruhm 173)

The priest of the Exorcist says: “I think the demon’s target is not the possessed; it is us, the observers. Every person in this house.” Gothic fiction can perform such kind of exorcism on us, the observers in that highly traumatized world.

We need it because the twentieth century has so forcefully taken away from us that which we once thought constituted a coherent psyche, a social order to which we can pledge allegiance in good faith, justice in the universe, and that withdrawal. That traumatic experience is vividly dramatized in the Gothic. (Williams 118)

One of the basic characteristics of the Gothic as it has been said before is the repetition. Repetition means visiting the same place once more but with a difference. In repetition we relieve, since we are experienced of it. It produces the original experience differently. As we taste terror of our times through Gothic, it provides us a security against fatal threats we read or watch. When we read a horror story or watch a horror film, the pleasantly terrifying thing is actually the life itself. This consciousness of being secure is the best part of it. Contemporary

life constantly reminds us we are coming closer to the death day by day. Paradoxically, we need Gothic to understand the value of life and living. Therefore, there is an attempt to re-establish a past to heal our modern existence. Because of personal and social traumas, when the civilization or an established order is under danger the psychological weapons are used by authorities one of which is Gothic. It shapes our conflicts. That's the reason of our tendency of Gothic.

3.3 POST MODERN GOTHIC

There is something strangely familiar about popular computer games. The labyrinths, ghostly figures and monstrous mutants re-call the primitive fears. (Botting 275) Their violence sets the rules of racing. But, their repetitive structure helps for the emotional pleasure. In fact, computer games owe to the horror cinema. *Resident Evil* steals scenes from the cult movie in 1978 which is *Dawn of the Dead*. These kinds of computer games have a parallel quality in form and effect with Gothic. Horace Walpole, discussing his new style in 1765, states that "the powers of fancy a liberty to expatiate through boundless realms of invention and thence creating more interesting situations." (Walpole 7-8) In order to create more adrenalin in the body, computer games try to be meaningful. The uncertainty and the excitement created in these games seem to take their root from *The Castle of Otranto*.

The artificiality of computer games are comparable to eighteenth century aesthetic notions in which there is a sublime that mind can not understand, a natural divine power exist in wilderness or in mountainous landscapes. For example the foggy world of *Silent Hill* or post-industrial ruins of *Doom*. First we are overwhelmed by the vision of this technology. The viewer starts to feel itself elevated and god-like. One of the major enjoyments of the games is self-preservation which is actually instinctual. As Edmund Burke declared during the mid-eighteenth century about self hood; "a sort of delightful horror, a sort of tranquillity tinged with terror; which as it belongs to self-preservation, one of the strongest of all the passions." (Botting 278)

The sublime has economic and cultural dimensions beyond its popularity. Associated with the bourgeois commercial culture, there is a luxurious and wasteful expenditure. It reflects a significant change in the ideas of self and nature. Ideas are more individualistic. Yet the nature is observed through science and spiritualism through Romanticism. In the natural images, architectural ruins and courtly customs are frequently employed in the gothic. The past is used to separate modern civilized life from the barbaric, primitive, social order. Therefore gothic figures are the turning points in cultural, historical progress. It points out that feudalism is dismissed as a ruined past towards a more enlightenment future. Yet it still carries the anxieties of that have we really overcome the primitive energies and passions? Gothic figures once more come to represent these anxieties. It gives them a fearful form as monsters, ghosts and a demon whose return terrifies bourgeois order and underlies the civilized humanity and rational progress.

In the high technology products of the computer games depict future as ruined as the gothic past. It is because of a post industrial fast innovation in genetic experimentation, in alien and mutant forms of life and death. The Gothic in the contemporary life represents similar cultural anxieties which are supernatural demons, unnatural phenomena, guilt and sexuality and of course technological powers. Some critics say that there is no difference between occults and technological media. For the critic Terry Castle: “the magical materialization of ghostly images caused thought to become phantasmagorical and so the mind found itself super naturalized at the same time as rational science discovered a technical language and instrumentation to represent mental operations.” (Botting 280)

Therefore, it can be accepted that human identity and society are subjected to transformation and redefinition by mechanical technologies. Machines accelerated human functions. Nowadays it is difficult to exclude them from our daily life. We constantly follow the innovations and consume extravagantly. As it has been mentioned several times, Gothic representations are a product of cultural anxieties about the nature of humanity, the order of institutions and process of change. As a result all these representations are influenced by the cultures that

produce them. It can be an aristocratic evil set between the past and present in the eighteenth century or in genetic experimentation for a late twentieth century consumer culture. The similarity and differences of gothic images and effects in the contemporary world can be seen in reaction to fiction and computer games. As the critical subject matter is romances in the mid-eighteenth century, it is the game playing which is found waste of time, energy and resource in the twenties. Through repeated violence according to critics and psychiatrists, there is a rational discrimination. There is a moral panic because of the war games like 'Doom', 'Battle Zone' or 'Missile Command' which can cause real destruction in poisoned sub-consciousness. Because of these anxieties and critical opinions, there occurs a general idea that the culture is again in decline, its social and parental order apparently threatened by pleasures that dismiss the reason, intellect or morality. According to gothic writers, "Gothic representation serves as the inverted image of acceptable qualities." (281)

Therefore, the Gothic's destruction creates a restoration at missing human factors so that the reason, morality and good sense can survive. Gothic fictions main aim is to make modern culture recognize higher values of normality, family order and paternal authority together with rational judgement, useful production and reality. However in a period of post-modernity in twenty-first century, there is no one single method that can stabilize the social identities. Underlining the threats of modernity for society, Gothic now underlines the darkness of post-modern condition. Today "the paternal authority receives less respect and the possibility of restoring order is increasingly enveloped in an unending and repetitive series of computer simulations." (Botting 282)

3.4 GOTHIC TODAY

Gothic figures and fictions now spread with a greater visibility and speed through internet and cinema. They continue to obey the absence of strict, prohibitive mechanisms. Yet, the tales of terror, monstrous figures are now less terrifying objects since people are get used to them. Instead they are no longer objects of hatred or fear but welcome by sympathy, desire and self-hood. Once excluded figures as malevolent, disturbed or devilish are now accepted as more

humane. The feeling of romantic identification with outcast and rebel together with its feeling of liberation and individuality dismiss the negative change of paternal prohibition. Therefore the post-modern Gothic becomes just another permitted social activity.

In post-modern times, sexuality, dark desire and fantastic events have changed the limited orders of reason and paternal morality. With the movements after 1960s, energy of rebellion and liberation associated with the political and sexual movements challenge all the aesthetic and social taboos. Figures of authority and their power are rendered. Anxieties are expressed freely. Living in gothic times at present means that the Gothic loses its older effectiveness, darkness, danger and mystery. Gothic becomes a fashion as a matter of style, life choice and a personal taste, even as an entertainment.

For example, vampires are now in comic books, in cartoons or in public television's such as Sesame Street. The vampire becomes a metaphor of current consumption. It exists between life and death, between human, animal and supernatural. It consumes bodies, transforms beings and contaminates them with its own desire. Therefore, with all these qualities, although it is used the literal meaning in eighteen hundreds, nowadays it is used metaphorically to criticise the capitalist world. Victims of the vampire capitalism loses their humanly qualities and become more materialistic day by day.

Every change in the society according to the centuries innovations are always linked to the gothic whether it is primitive, modern, Marxist or post-modern. While Frankenstein and Dracula have always been associated with science and technology to the changing periods, vampires, aliens and feminist heroines all represent anxieties about an unauthorized reproduction. (Williams 173)

According to a post-modern feminist Sandra Plant "Man confronts the system he built for his own protection and finds it female and dangerous. Computer and genetic codes allow everything from identity to bodies to be rewritten according to a different supplementary logic. If the future is vampire, it is also female and mechanic like." (288) For example, in the *Alien* series (1979) questions of women are also observed. Maternal bodies whether they are alien or not, are represented as miserable in which the fears are stored.

The company wishes to control and exploit the powers of female, devilish alien. Ripley is given the mission to capture it. As she becomes more like the alien mother throughout the series, her feminine convention moves from its traditional position and becomes full of terror. The alien has always been the other during the second part of the *Alien* (1986) yet in the third period (1992) Ripley is carrying an embryo of a female alien. She has become a carrier of what she most fears or hate. (As it is mentioned before, this is a characteristic feature of gothic narrative, remember the gothic children who become like their parents whom they most scare or hate as in the case of Carrie.) Her off spring becomes a threat for all the humanity. Ripley sacrifices herself for the sake of humanity and throws herself into an industrial furnace. Her Christ-like saviour behaviour symbolically reflects the womanhood's deeds for the society. In *Alien Resurrection* (1997) Ripley is resurrected and tattooed with the number '8' like a soldier as if she does not carry an identity or a soul and later she discovers other female bodies, that are used for more alien embryo production. Ripley shows resistance to the system that created her. Yet, though she looks like a human, she does not have any feeling and compassion. After destroying the embryo carrying bodies, she discovers that she is a robot and says "I should have known. No being is that human." She is an android designed to care her offspring. But this attempt results in self-hatred. The Alien queen which is Ripley's grandchild has a humanly gift of human reproductive system. Nevertheless, at the end, after a maternal hug, Ripley kills her alien relative by looking into its eyes, saying "I am sorry".

These Alien series are good examples for the social changes we have experienced through decades. Our movements from modernism to post-modernism in terms of gothic we witness the death of humanity; we encounter the evil accounts of scientific and technological innovation; how they threaten the humanly qualities and the social, moral order. We witness the fear and mystery of femininity productive abilities. It is a common Freudian, Oedipus complex for femininity. It is to deny what is in fact really wanted and return for security. That is the reason why the female figures are drawn both devilish and saviour.

In terms of post-modernist Gothic, the final part of *Alien Resurrection* reflects the meaningless of life and gloomy, pessimistic future as ruined as the

past. It points out the dangers of primitive instincts as well as the divine powers through technology, how they can destroy our humanity. Again, Gothic tries to accomplish the mission in our post-modern times to remind us our nature and patriarchal order. To add more to the post-modernist times of our today, in the eighteenth century, the indulgence of appetite is immoral. “In contrasts, the post-modern economy enjoys consumption by not caring about the rationality or morality. The emphasize is now work harder, longer, faster and spend more, more quickly and wastefully. Economy works for desire and our primitive instincts.” (Bruhm 287) According to critics:

The post modern society involves the transcendence of meaningful units by a system whose only meaning is the fact of its global non-meaning. In post-modern gothic times, the loss of agency, reason and exceeding previous boundaries of conservative controls and productivity are encouraged. Technology supports this incoherence on consuming subject. (290)

This decline of authority and the loss of belief create meaninglessness. This can be the black hole of post-modern culture and the ultimate horror since nothing can escape from a dark hole even the light itself. For most of the people, this means the post-modernity’s collapse. The light of enlightenment trapped into this black hole and has lost in there. Therefore, post-modern gothic tries to represent these anxieties and horrors. It tries to create an order from the chaos as usual. For example, the children today are poisoned by the violent technological 3-D computer games which can cause loss of reality. Besides in the twenty first century, the parents are no more anxious about what their children become but where they are. Therefore, we live in more dangerous gothic times as it was before.

Gothic fiction turns anxieties into fears with a mission; however this is now too familiar after two centuries of repetitive mutation and now it is almost incapable of shocking. May be it is because of the real blood outside on our streets or in our schools. May be it is because after two big World Wars, Cold wars and racial violence. May be these are the reasons why we are so accustomed to terror, blood-thirst computer games, gun industries which are in search of new wars. This is a post-modern fragmentation and plurality. Gothic figures are once more used to give form to anxieties with a conservative attitude coming from aristocracy to

bourgeois culture. However, they are facing with formlessness and the extravagantly consuming world today.

CHAPTER IV

4.1 PARODY

Parody is named in the classical literature and poetics of the Greeks and regains importance in Western tradition. The term parody becomes the centre of many arguments. It is used for a long time in an extended field. There are various definitions of parody by many thinkers and writers throughout the history. According to ancient thinkers it is a 'close literary imitation' which refers to 'mock-epic'. The sense of the word 'comic' is described through more modern English usage as "1) aiming at a humorous or ridiculous effect, burlesque, and funny. 2) Trivial, mean, low; the opposite of tragic, elevated or dignified. 3) Like the conclusion of a comedy, mirth provoking; humorous, funny, ludicrous, laughable. 4) The ordinary sense; queer, strange and odd." (Rose 20) During the years, parody is reduced into burlesque and modern literary critics associate it with mockery or ridicule. Nowadays, parody is accepted as both a more specific and in a more negative manner.

While most associations of parody with burlesque and its use of ridicule are accepted negatively or found destructive, there is also another approach that defines the ridicule as a positive characteristic. It is tried to express that "ridicule is society's most effective means of curing inelasticity. It explodes the pompous, corrects the well meaning eccentric, cools the fanatical and prevents the incompetent from achieving success. Truth will prevail over it, falsehood will cover under it." (21) Parody is a useful way of device for attacking what is false. Most of the parody authors try to defend the genre against the severe critics by arguing that "parody did not attack an author personally and that its main function was to unmask the vices which tragedies had disguised as virtues." (26) Isaac D'Israeli defines parody as a "turning of another" and continues:

Parodies were frequently practised by the ancients, and with them, like ourselves, consisted of a work grafted on another work, but which turned on a different subject by a slight change of expressions. It might be a sport face of fancy, the innocent child of mirth; or a satirical arrow drawn from the quiver of caustic

criticism; or it was that malignant art which only studies to make the original of the parody, however beautiful, contemptible and ridiculous. Human nature thus enters into the composition of parodies, and their variable character originates in the purpose of their application. (26)

Therefore, it can be said that parody can be used in a variety of different ways. Because of that reason, problems can appear in describing the parody. For example, it is condemned to be burlesque; its comic effect or structure are used in more fashionable meta-fictional and inter-textual forms. Nevertheless, the comic effect or structure still causes the parodists to be seen as a simple mocker of other texts and condemn parody on moral grounds.

“The ‘Simulation’ of other styles, is a kind of ironic technique in Parody through which the parodist can pretend not to understand the original meaning of a parodied text or author” By the help of the simulation, the parodist can use a word-mask behind which he/she can conceal his or her own intentions. By this way, the target text may be the object of rewriting as well as the object of satire. (Hutcheon 59)

In addition to that, Parody is said to be a ‘special form of conscious imitation – which is an ancient human activity- and that is above all an exercise in learning or perfecting a technique or style.’ (Rose 30) Therefore, imitation is one of the most preferred artistic styles in parody. Yet, that imitation must not be a plagiarism, so there must be some changes while parodying the original text. This controlled and changed context is also one of the chief sources of the comic effect. The most frequently observed changes in parody are listed below:

Semantic changes; meaningless, absurd changes to the message or subject matter of the original, changes to the choice of words and/or to the literal and metaphoric functions of words taken from the original, changes in tense, persons or other grammatical sentences, juxtaposition of passages from within the parodied work, or with new passages, changes to the associations of the imitated text made by the new context and other co-textual changes, changes to meter or rhyme in verse parodies or to other such formal elements in drama or prose works, as well as to subject matter. (Hutcheon 61)

So, Parody may change the serious with the absurd as well as the high with the low or the ancient with the modern. Therefore, Parody is still comic, playful and reflexive as well as satiric and meta-fictional.

4.1.1 The Ancient Use of Parody

It is used in the fourth century BC to describe the comic imitation and transformation of an epic verse work. Later it is extended to further forms of comic quotations or imitations in literature by Aristophanes. The parody of dramatic tragedy is also another kind of parody in ancient times which is used for comic meta-fictional as well as satiric purposes. Aristophanes *Frogs* is believed to show how the use of parody can be both comic and complex effect to give serious messages.

4.1.2 Modern Use of Parody

It is accepted as meta-fictional, critical and comic. It is practiced in works *Don Quixote* (1605-15) and *Tristram Shandy* (1759-67). Both these works are supposed to suggest that parody can criticise and renew other literary forms through irony. The parody is the imitation of verses which makes them more absurd. It is accepted as burlesque and parasitic. It is the method of criticising the false, a method of changing the original text. It is seen as comic but at the same time condemned to be ridiculous rather than original. Nietzsche finds it 'a lack of originality' (Rose, 281)

4.1.3 Post Modern Uses of Parody

Parody is used against interpretation in the twentieth century. It is used as a method of distortion. It is critical of reality and found insane. Baudrillard defines it as 'lack of power, intentional and different' in 1977. Derrida finds it 'non-mastery' in 1978. It is said to be intertextual and a minimal transformation of a text. According to Bradbury, Lodge, Jencks and Eco; it is nihilistic, complex, comic, Meta fictional, humorous and intertextual. (283)

4.1.4 Burlesque

It is known that burlesque is first used in the classical literature of Greece and Rome in the works of Aristophanes. It is derived from the Italian *burla*, meaning a joke or a trick. It transforms other works in ambiguous and often complex and meta-fictional ways. Burlesque can depict the great people acting and speaking like the basest among people. It is said that, some burlesque does not

even require a specific literary model. Burlesque in the eighteenth century is also described as ‘grotesque, rank or flat comicality, extravagance of imagination or style by using a vulgar or extraordinary language.’ (Hutcheon 55)

A twentieth century theorist, Richmond Bond, divides the burlesque into both high and low and specific and general. He claims that “all burlesque may generally be called demising or magnifying degrading or elevating, low or high.” He adds that:

The parody mimics the manner of an individual author or poem by substituting an unworthy or less worthy subject and the mock poem copies the manner of a general class of poetry without specific reference to a poet or poem, again the difference being one of strictness of imitation. Thus the travesty and the parody imitate some definite work or style, the Hudibrastic and the mock poem are more general in their approach. The low burlesque places the subject and consists of the travesty and the Hudibrastic, and with the distinction between the two species that of degree of closeness of imitation; the high burlesque fixes the style above the subject and consists of the parody and the mock poem. Parody and travesty have in common closeness of satirical representation. (55)

Comedy is described as showing persons to be worse than they are. For instance, Cervantes novel may be described as parody since there is a depiction of a mean person who imagines him-self to be a hero in a chivalric romance. Through this parody, Cervantes can analyze the chivalric romances which influence his hero and reflect the story both ironically and meta-fictionally.

4.1.5 Meta-Fiction

Meta-fictional writing is accepted as one of the most appropriate literary forms since it is self-reflexive. (Rose 91) The author can reflect his/her own parody in a more ironic and sophisticated style. In meta-fictional writing the role of the reader is as interpreter of the text. In meta-fictional parodies the Cervantes example is followed in comparisons and contrasts between fiction and reality. That allows the author both to have fun in showing a reader where other authors confuse to create a more realistic type of fiction. The meta-fictional writing reflects the author’s insight and shows their readers how the author is under the control of the fiction and the truth in the novel. “This self reflection as an author in a text allows the reader to take on the role of a Cervantes rather than that of a Don Quixote in interpreting their works. Therefore, one classic meta-fictional statement is self-conscious narrator”. (91)

So, the meta-fictional parodies can be used not only to show some of the general points but also show how the parodist can use them in several different and comic ways. Therefore it becomes a good tool to criticize and revive the less self-reflexive works of fiction. "Meta-fictional writings can show us where and when other fictional statements create illusion or falsity and the truth or reality. It serves for the reader to illustrate the distinction between the reality and illusion in the work." (92) It educates its readers about the structure of fiction and to create new works from old.

4.2 POST-MODERNISM AND PARODY

Late modern theories of parody from the 1960s emphasise the powerlessness or the nihilistic character, or it's meta-fictional or inter textual aspects. The post-modern theories of parody are in its humour and meta-fictional complexity. This means that every post-modern parody does not need to be always comic but ironic. The authors Eco, Bradbury and Lodge are accepted as post modern parodists since their works are described as meta-fictional inter textual and comic in a positive way. Post-modern parody description understands the parody as much more complex combination and development of both the meta-fictional and the comic. Despite the example of works of general parody such as *Don Quixote* and *Tristram Shandy*, many modern theories reflect both the definition of ridicule and burlesque. (Rose 271)

While the nineteenth century is given the title 'the age of parody', it is seen that more complex works of modern parody such as *Don Quixote* and *Tristram Shandy* are not always called as parody by modern and post modern theorists. They interest in their complex aspects and discuss the intertextuality of parody works without mentioning the importance of their comic elements.

As it has been mentioned before by combining the meta-fictional view and the comic elements which were rejected in modern and late modern period, a post modern idea is created and the ancient parody which was lost by so many modern commentators through their reduction of it to the burlesque has been regained. The ancient and the modern has been combined in a way and created a new and even more complex understanding of parody than ever before. Nevertheless,

despite these post modern complexity, parody can be used for several purposes in different ways. It remains as a device for satire and entertainment.

CHAPTER V

5.1 MURIEL SPARK

Muriel Spark is a Roman catholic. Yet, she is known to be never didactic about her religion. Therefore, Spark is accepted as a novelist whose themes are religious even if they are not always a traditional one.

In all Spark's work, there is an almost unbearable contrast between what religion demands of its adherents and what human beings are ready to give. From the beginning, Muriel Spark recognizes that it is not just a choice between indifference and true religion. There is also a false religion, seductive and destroying. (Ramados 11)

As a catholic she believes that beyond reality, there is a spiritual idea and fiction is traditionally a deterministic form, yet Spark wishes to persuade the reader that "life should not be taken for granted, as a faith accompli, as a matter of going through the motions" (Bold 91) For example, at the end of *Not to Disturb*, the aim of the Muriel Spark can be realized:

"Could you repeat that, sir?" says a voice Clovis pushes his way through the mass of shoulders and reaches Lister. "Phone call from Brazil" he says. "The butler won't fetch Count Klopstock to the phone. Absolutely refuses. He's locked in the study room with some friends and he is on no account to be disturbed." (93)

The speech gives the sense the same kind of event is happening in Brazil, too. So, all the pre-arranged plans of Swiss servants are destroyed by the Brazilian servants. This situation announces Spark's familiar view that no one can make sure plans but God. One can not fully know what God wills. Nothing is completed. We are limited by God's plan. Actually this novel is based on Spark's religious philosophy which concerns about one's using freewill. For example; Lister uses his freewill over the rest of the servants and ignores them as he ignores the trio in the library. He plans what he desires and he does not care anything else. Therefore, Spark is writing about religion in a world that has lost faith. Her catholic characters exist in an alien, indifferent post modern world in which nobody has any fixed belief or idea. So, Spark says that that fixed idea is Catholicism. "As a novelist, who is also catholic, she is aware that her own

fiction, take place within what could be called ‘God’s plot’, being a metaphor for the Christian belief in a divinely ordered universe.” (12) Thus, the religious focus of Spark’s criticism can be summarized as a moral or spiritual truth.

I am writing fiction because I am interested in truth, absolute truth. And I don’t pretend what I am writing is more than an imaginative extension of the truth. I claim that they are fiction out of which truth emerges. I don’t believe in good and evil so much anymore. No one makes pacts with the devil as in the middle Ages. Now there is only absurdity and intelligence. (14)

Nevertheless, perhaps this moral or spiritual truth is not simply catholic. What keeps Muriel Spark from becoming only a catholic novelist is said to be the ability to set religious themes at the centre of life. It is claimed that her criticism’s basic purpose lies in the nature of the universe and man’s place in it. “Therefore, in all her novels Mrs. Spark uses the theme of plotter and fiction maker to point out the prevalence of deceptions, and the danger when these people take it upon themselves to extend their fictions into reality. Yet, a divine or moral plot is revealed after a sudden unexpected action upsets the puppet show.” (Becker 8) Therefore, Spark’s characters in *Not to disturb*, to receive acceptance and achieve their goals, use fake appearances. They are trying to speak the languages of their culture to gain publicity or even just a boyfriend. They want to be accepted by society either by deception or murder or hypocrisy through media. They are materialistic and self-centred. By *Not to Disturb* “the lack of explicit moral objectives is such that the reader must take almost the entire text as a terrifying metaphor of contemporary society.” (13) On the other hand, Spark’s aim is not to create a sense of sympathy for her characters in the novel. She says that “I am tremendously against the kind of literature which is making a constant appeal to pure emotional sympathy. The only effective art of our time is the satirical, the harsh, witty, ironic, and elegant.” (Bold 90)

Spark makes use of parody which has become a technique among the post-modern novelists. She is known as self-consciously fictive, playful and cynical. Her contributions to the post modern novel are of great importance which are the criticism of subgenres as well as post modern techniques such as flash forwards, direct interference of the author in the narrative, self reflexivity and the absence of the all knowing author. “Her aim is to provoke the reader, to startle as well as to

please through extravagancy.” (Ramados 136) Thus, she is said to be “deliberately experimental and tear up the contract she had earlier establish with her readers. She has always been a fantasy novelist whose deepest allegiance has been to the fictional subgenres and especially to the gothic rather than realism.” (137)

5.2 NOT TO DISTURB

The plot is based on the pre-supposed deaths of the owner of the castle, Cecil and Cathy Klopstock and the lover of Baroness; Victor Passerat. The servants, Lister and the others fictionalize their murder. Therefore, the servants are acting like producers, film makers and actors. They plan to turn this event into a film whose rights they want to sell to famous companies. They are sure that their plan will come true and thus they act like all-knowing bodies. “But, what is done is about to be done and future has to come to pass.” (9) Lister flash-forwards as he knows what he has planned will finally be realized. “They are already dead.”(12) Says Lister again. This flash-forward technique is used to support the metaphor of meta-fiction which is the major feature of the novel. By using meta-fiction, the author expresses her own reality in the novel. She wants to satirize the corruption in the society through the plot of her own fiction. For example from the beginning of *Not to Disturb*, Lister and his staff are planning to make a profit out of deaths of Klopstocks and Passerat by selling the scripts of murder they have planned. “Clovis is busy with his contract. I made my mine with Stern and Paris match...There is still the movie deal to consider”. (6) Through this self-reflection the fiction making process comes out. It can be seen in the dialogues such as “The film is in our pocket.” says Mr. Samuel. “Some of the scenes are beyond belief. Only an authority on the subject could have pieced it together.”(58) On the other hand, besides these speeches, there are some other technical devices for the self reflection of the novel. The characters who try to get into the house of Klopstocks, Lister makes his decision; “They don’t come into the story.” (31) After a few pages, the two characters are destroyed by a bolt of lightening “without a pain” (86). This fictional status of the novel attracts the reader’s attention through extraordinary scenes. Muriel Spark, as the author of the bigger fiction, destroys these two characters in order to reflect an atmosphere of an experimental novel. It

becomes clear that all the figures in the novel are in fact in the imagination of Spark. This metaphor of fiction and experimental narrative creations make *Not to Disturb* a post-modern work in the twentieth century.

In the novel, there is the frequent use of the word “authority”. (41) This mentions the presence of an author and the tape-recorder which is used for recording the original sounds of the real characters which are necessary for their movie. Lister acts as a producer. “He raises a finger and the discs of the machine begin to spin. He raises a finger and the machine stops. He as a producer can decide on the tone and manner of the characters in the plot.” He is very self-conscious. In this respect, Muriel Spark gives her main character a god like power of a creator. Therefore, the name Lister is said to be a pun since he always lists the things to be done. “Now of course there is still the movie deal to consider, but you want to play it cool. Don’t forget. Play it cool and sell the highest bidder. (6) Another significant fact is the title of the novel since it is ironic. Baron and Baroness, with their friend Passerat, tell Lister that they do not want to be disturbed. However, they are more than disturbed, they are murdered. Lister and his stuff sell the deaths of three people while they are alive. “The title is ironic because its function is to serve to the parodic mode and contribute to the experimental atmosphere of the novel.” (Becker, 27) Another interpretation about the title, people do not want to be disturbed by bad news. They do not want their dreams interrupted by reality. They do not want to leave their fantasy world. Instead they want to be entertained, to escape unpleasant reality. The novel is also focuses on how fiction is reported as reality and facts are distorted in the news. (Ramadoss, 142)

The major device Spark uses in her novel is Parody. In *Not to Disturb*, through the parodic plot, Muriel Spark gives the message that this society of artists and film makers such as Lister and his stuff are as corrupted as the trio in the library. The trio’s corruption is definite since they are involved in an immoral love relationship. There is an irony in here. The message in the novel is about the artists in a small society who act like moral preachers are in fact immoral on the edges. Remember the Lister and his friends’ aim is to benefit on the trio’s death, to inherit all the possessions. “Small change compared with what is to come has

already come, according as one's philosophy is temporal or eternal. To all intents and purposes, they are already dead." (12) At the very beginning of the novel, it is revealed that the plan they designed is completed and the aim is accomplished.

From the beginning of the novel the servants are calculating how to make themselves as attractive as possible for the media. Eleanor tells pregnant Heloise "you better get out of the way when the journalists come...They will be making inquiries of you, wanting to know." Here are the greedy people desiring for publicity. Spark gives the message that people profit from others misfortunes. For example, Lister sounds like a Baron in the novel. He describes the Klopstocks: "They did wrong well. And they were good for a purpose as long as they lasted...As paper cups are suitable for occasions, you use them and throw them away" (31) Through *Not to Disturb*, Spark reminds us our metaphysical poverty. She wants us to remember that appearances can be deceptive. As in *Not to Disturb* the servants are so imaginative that they can not separate their lives from those of their movie characters, and find meaning in life only through imitating fiction.

The insistence on shape and form, the inclusion of fantasy, the rejection of realism and the omission of emotional involvement are Sparkian elements. All these elements reflect the religious dimension in the novel. *Not to Disturb* thus sets off truth against falsehood, present times against eternity, dynamic and fluctuating half, truth against permanent and stable realities and the artfulness of the sub-creator against the commitment of the artist. (Ramadoss, 147)

5.3 NOT TO DISTURB AS A POST-MODERN GOTHIC PARODY

Muriel Spark's characters signal her aesthetic concern since the novel is a meta-fictional work. The reader knows that the presence of these characters in this plot is functional.

The parody of characterization throughout *Not to Disturb* expresses Spark's intention of jarring the expectation of the readers who are used to being presented with the background information about the characters either by directly being told or somehow being informed through the stream of consciousness technique. (Bold, 94)

So, in short, the Victorian novelists present the reader with all the social, economic and cultural details, to portray their characters in a realistic manner. The aim is to create empathy between the reader and the characters. In the modern times, the approach has changed yet not in the radical way. Modern writers agree

that “truth” can be achieved through the sub-consciousness. Therefore the characterization is involved with the depth of the individual. Thus, in the modernist novel, we observe the emotions and ideas even the background information about the characters. The reader knows that what he/she is reading is reflecting the real human nature. On the other hand, *Not to Disturb* through some structural and linguistic games, the reader realizes the characters are fictional ones. What’s more, the writer does not have the intention to create empathy between the readers and characters. There is not any effort to justify the servants’ actions. Actually, it is quite the opposite. The parody employed in this novel seems to have two purposes. One of them is to make a criticism of creating a real sense of image. The second one is to make clear that no author can fully know the personality of the characters created since it belongs to God ability. To all intents and purposes they are already dead.”(12) Says Lister giving clues for the inhuman scenario they have planned for the owner of the castle and their friend. For the characters who keep disturbing the plot, Lister says “they don’t come into the story.” (31) That reminds us an all knowing writer.

Another figure in the novel is the concept of time. There are remarkable linguistic games in the use of time. “Too late” says Lister “the Baron is no more” “I can hear the voice, what do you mean?” “Let’s not strain after vulgar chronology” says Lister (40) “Let’s not split hairs....between past, present and future tenses.”(6) ‘There was sure to be something unexpected’ says Lister. ‘But what is done is about to be done and the future has come to pass. My memoirs up to the funeral are as a matter of fact more or less complete...I place the event at about 3 a.m. so prepare to stay awake.’ (9) All the events in the novel are presented in the present tense. This is said to be a typical feature of Spark’s experimental novels. This method sets the reader way from past and future and gives the impression of eternity. In their fictional world they act like gods and goddesses in an eternal life. Yet, they know that, they are also a work of art, too. So the experimental use of *Not to Disturb* helps the reader understand the aim of Muriel Spark: The characters might produce their own story but their lives are Muriel Spark’s story.

Nature is another point that should be discussed in the novel in terms of parody. Throughout the novel, there are detailed descriptions of nature and the condition of the weather reflected through a gothic atmosphere. This acts like a foreshadowing prepares the reader that something wrong will happen. “A storm in the distance coming over” (60) says Mr. McGuire. That gives the signal of a disaster. “The wind is high tonight.” (12) The weather is dark; the land seems to be isolated. From this aspect, Muriel Spark imitates the manner of Victorian novelists in which the fates of the characters are foreshadowed by descriptions of nature. As it is mentioned before, there are two unnecessary characters disturbing the plot and they are excluded from the story by a bolt of lightening spark. Their death is reported as painless. This unexpected bolt of lightening symbolizes the point of view of Spark that, we, the human beings are under the control of a superior power and remember this ultimate creator or terminator through some coincides.

Another target of parody in *Not to Disturb* is the Gothic novel. The convention of Gothic is mostly observed in the setting of the atmosphere of the novel. First of all, in *Not to Disturb* the place is the chateau of Cecil and Cathy Klopstock. “The large windowed wall of the servants’ hall looks out on a graveyard court yard and beyond that, the cold mountains, already lost in the early darkening of autumn.” (9) Spark seems to obey the rules of the Gothic novel since the weather is windy and dark repeatedly reminds the readers of the gothic mode. Although the middle ages settings, content and machines are dominant in the Gothic genre, in *Not to Disturb* a 20th century world of cameras, food blenders, tapes and microphones is set in a medieval chateau. This can also be regarded as a post-modern parody of Gothic.

Another stock feature added to the list of the Gothic is the presence of a madman in the attic. This stock of the genre is parodied humorously in the novel. “One of the main concerns of the Gothic writing is to create a state of thrilling suspense” (Kilgour, 6) and this is supplied by the madman in the attic. “From somewhere far away at the top of the house comes a howl and clatter” (15) But the madman character is exaggerated so much that his sound is likened to “a human bark followed by an owl-screech” (33) When Lister finds out that ‘him in

the attic' is the rightful heir to the Klopstocks, he decides to get him married to Heloise. So a wedding ceremony is arranged. The description of the madman is quite humorous.

The zestful cretin's eyes fall first on Irene. He neighs jubilantly through his large teeth and shakes his long white wavy hair. He wears a jump-suit of dark red velvet fastened from crotch to collar-bone with a zip-fastener. This zipper is secured at the neck by a tiny padlock which very likely has been taken, for the purpose, from one of the Baroness Klopstock's Hermes handbags. (74)

When the relation between the setting and the action is considered, it is noticed that in a gothic atmosphere where every detail is organized according to the tragic rules, the characters act like the gods and the goddesses of a 20th century materialistic world. Therefore there is a critical approach of the old conventions. But, at this point the characteristic point of view of the gothic should be admitted that "something new can not be represented unless the stabilized and stereotypical old" is rejected." (Ramados, 80) Being ironically loyal to the traditional elements of the gothic fiction, she makes use of "surrealistically comic and absurd surface" (83) For example, the reader expectation is disappointed when it is realized that "the house itself, for all its gothic atmosphere, is no ancestral inheritance but a mere eleven years old assemblage whose spare parts were ripped from different parts of Europe." (83) "It once belonged to foreign king; he had to flee his throne. He took the parquet of his palace with him, also the door knobs. Royalty always does, when they have to leave." (28) So, the gothic chateau's each part is obtained from different places in different times. This symbolizes post-modern text. Besides events become more absurd and experimental when the servants act like film producers and get in touch with media for the rights of the film in such a gothic setting.

In an age of Freud in the early 20th century, the psychological worlds of the individuals are expressed in terms of characterization. "The character is accepted as a rational body of predictable behaviours that can think logically and make decisions. This individuality contradicts with the gothic idea of social unity. On the other hand, in post-modern period, most of the novelists prefer the concept of gothic character and reject the individual personality and abandon the definition of character as a self-contained whole." (Hoffman, 331) So, most of the

post-modern novelists refuse to act like god and admit that they can not know everything about a person. They stop manipulating the human beings as puppet. The more post modernist writers reject to know their characters' personality fully, the more their characters become free and self-conscious. In *Not to Disturb* Muriel Spark as a catholic writer lets her characters act through their free will. Yet, the more they use their free will, the more they become a gothic villain. Lister is the corrupted protagonist with a plan of selling the rights of the film in which he sets on the relationship of the Baron, Baroness and Victor Passerat. So, the characters are not stereotypical ones. The author does not know and give clues about their personalities since she is not a goddess. The characters are functional; they serve for a fictional plot. The characters in the post modern novel become a device for the text.

Finally, it can be said that, Muriel Spark makes use of the post-modern device of meta-fiction and criticise the individuality, alienation and selfishness in the 20th century through the parody of Gothic.

5.4 THE POST-MODERN GOTHIC PARODIC ELEMENTS IN *NOT TO DISTURB*

In Muriel Spark's *Not to Disturb*, there are a lot of Gothic Parody and Post-modernists elements. There has been made e general over view of the text in the previous part but it may be better to give these elements in detail in order to make a closer analysis.

In the very beginning of the novel, Lister says that "Let us not split hairs between the past, present and future tenses." (6) Through this sentence, Spark makes the parody of Gothic idea of blending the ancient and the modern. As the Lister and his stuff plan to make a profit from the deaths of the owners of the castle, they prepare a movie script. In that part their ambition and attitudes are apparently ironic. "Play it cool and sell to the highest bidder." "English is the higher income language." (6) Says Lister. "Supper never again. For them, supper no more." (7) This sentence creates the suspense and the typic Gothic murder nights as in the Agatha Christie. The setting and the atmosphere of the novel is totally gothic. "The large windowed wall of the servants' hall looks out on a

gravelled courtyard and beyond that, the cold mountains, already lost in the early darkening of autumn.” (9) In the Gothic genre, as the main aim is to be virtuous and moral, sex is not approval. This approach, is also parodied by Spark; “Sex, is the forbidden word.” (11) Says Lister. The Woman’s role in the genre is conventionally passive, naïve, in need of rescue or serves for the authority. Spark reflects this understanding through Lister; “Woman should have the courage to accompany their kinsman on his errand.” (13) But she also reflects her point of view through the mad-‘man’ in the attic not the woman. This time, the trapped and the violent one is the man who is excluded for his inappropriate state of mind and activity in the society. There are some strange sounds in the castle like in the *The Castle of Otranto* which are creepy and gothic; “From somewhere far away at the top of the house comes a howl and a clatter.” (15)

“‘Lister here’, he says, and listens briefly while something in the telephone crackles into the room. ‘very good’, he then says into the telephone and hangs up.” (15) The modern technology in an ancient castle is post-modern and in terms of Gothic genre, it is a parody. Clara says; “I have a terrible dream last night.” (16) This actually creates a Gothic foreshadowing that something terrible is going to happen. This suspense is the same in *The Castle of Otranto*, as it is mentioned Walpole’s starting point is his nightmare. Yet, although the dreams and nightmares prophecy come true in *Otranto*, in *Not to Disturb*, not only the deaths nor the coming storm make us feel any terror or pity. So, the useless nightmare for Spark is deliberately created. She signals the meaninglessness of life which is a post-modernist point of view; nothing can change our end, the death is inevitable for all of us even if we are aristocrat or rich.

The Baroness says to Theo that: “I’m so very glad. Among servants of such mixed nationalities, it is very difficult sometimes to achieve harmony. Indeed, we are one of the few places in the country that has a decent sized staff.” (21) In that part, Spark points out the difficulty in post-modernism’s intertextuality as a new experimental literary form as well as its difficulty both to write and understand. Just after that praise to Theo, the Baroness decides Theo and Clara to be dismissed. Such attitudes are deliberately put in the plot by Muriel Spark in order to express the hypocrisy among people in real life.

After the trio meet in library and order not to be disturbed, Lister says that “They haunt the house like insubstantial bodies, while still alive.”(22) This metaphoric gothic approach adds to the irony in the plot. Besides, the Servants’ idea of Baroness, declare her as a gothic woman villain since she “likes to keep grace and favour in her own hands.” (23)

The people who do not want to be disturbed are not only the trio but also the servants; they do not want to be disturbed by the visitors outside of the house, in the car. After a while, they are post-modernly destroyed by the Spark, and send out of the plot. Moreover, the seemingly ancient castle’s revelation of having only an eleven years past (26) is also a gothic parody which can be accepted as a post modernist attitude of Spark. “This parquet flooring once belonged to a foreign king. He had to flee his throne. He took the parquet of his palace with him also the doors knobs. Royalty always does, when they have to leave.” (28) This is also very satiric for the authority today. Spark gives her message that no one really has a strong responsibility; the novelty and the loyalty are dead. In the large gallery of the castle, “the Monet is one of the smaller scale, and so is the Goya” (27). This is symbolic. If the castle is the life, the art receives no importance and does not carry any meaning. “Royalty is very careful about its setting and its lightening.” Here, again a parody and a satire for the artificial, meaningless point of view of the aristocracy who only deals with the appearance and ignores the soul as well as the art itself.

“Think, in this battered Caravanserai whose doorways are alternate Night and Day, how Sultan after Sultan with this Pomp abode his hour or two, and went his way.” (29) This is a passage from Omar Hayyam’s Rubaiyat; this intertextuality or multiple narration is one of the basic elements of both post modernism and Gothic. After Lister’s adding these lines to the story, he makes his own parody and confesses that the castle is not a Caravanserai but is like a “Swiss Hotel”. (30) I think this is a corruption of romantic idea, a post modernist parody of the indifference of the servants. Besides Lister’s speech of “They were good purpose so long as they lasted. As paper cups are suitable for occasions, you use them and throw them away.” supports that corruption. (31) Although they are parodied, still, there are Gothic effects and descriptions in the story such as “From

an upper room comes a sound like a human bark followed by an owl-scream.”
(33) “Behind them, and beyond the darkness, twinkles the back of the house.”
(31)

In the classical Gothic tradition, there is revelation of a heir. Theodore and ‘him in the attic’ are the next line for the authority. However, Spark is making a parody of those conventional revelations through servants’ dialogues. After the Prince tells Lister who the one in the attic is and how he will inherit, Lister says that “Our fortunes lie in other directions.” Lister and the rest of the stuff do not care about the him in the attic, Baron or the Baroness; they only care about their project and the desire for fame and power. “Let us not strain after vulgar chronology” says Lister. While Mr. McGuire and Lister are carrying the tape-recorder out of the room Lister says “It’s a heavy machine to carry one place to another.” (44) So, Spark tries to express the difficulty of change in a society. The change is not easy and so quick. In other words, post-modernist ideas and approaches are not easy to be accepted.

The servants in the house are acting indifferently about the trio in the library. They act as if nothing has happened. They are like living in an imaginative world, they do not accept reality. They escape from the reality which is a Gothic convention. “What’s that?” asks the Reverend. “It’s the new electronic food-blender. We are all computerized these days. We simply programme the meal” says Lister. This is also a post modernist criticism.

“A storm in the distance coming over” says Mr McGuire (60) as if something bad is going to happen. “A crackle of thunder passes the house, letting them drop again when the noise is past.” (60) Writes Spark, creating the Gothic suspense. What is ironic in here is, at the end of the novel, nothing really bad happens to the servants. The only tragic thing is the plan and the film they are planning to make profit is done before by some other servants, which is ironic and symbolic again. There are a lot of selfish people in the society who want to make profit from others’ catastrophe. So, they are not only the ones who think themselves clever and superior. When it is the post-modernist idea, the message is

that; no one is really innocent. Every body has sins, secrets and uncontrollable desires. Besides, no one can make any plans but God.

At the end of the story, after the police come and find the dead bodies in the library, the media comes and interviews with the servants. The servants act as they plan before, and play their role so successfully that no one suspects them. “The storm has passed and the sun begins to show itself on the wet bushes, the wide green lawns and sodden rose-garden.” Spark relieves the suspense but does not give up reflecting the corruption as Prince Eugene, accepts Lister’s offer of Irene. I think this final scene of marriage is a blink to *The Castle of Otranto*. There is also an unplanned and un-expectable marriage between Isabella and Theodore. Muriel Spark definitely writes a post modern Gothic parody and inspires from the basic Gothic stock, *The Castle of Otranto*. Her themes, her characters, her settings are close to the Walpole’s. She does this deliberately not to ridicule the genre but to remind the lost values to an indifferent, selfish and alienated society in an enjoyable way. Her choice of Gothic is cunning since it is still attractive and effective. Muriel Spark carries the flag of Walpole as a catholic. She is not a real Gothic genre supporter but believes the power of it, and uses it for the same purposes as its pioneers.

CHAPTER VI

6.1 THE CASTLE OF OTRANTO AND NOT TO DISTURB

Gloomy forests, dark subterranean vaults, decaying abbeys, sharp mountains, wild sceneries, terror, supernatural incidents and superstitious beliefs set the basic elements of Gothic stuff as it has been mentioned before. These elements promote a sense of sublime and wonder through which the fear rises and imagination is elevated. Therefore, the Gothic is accepted as a hybrid genre of medieval and historical romance. The manners and life itself is framed in supernatural and sentimental terms. Like romances before Gothic, however Gothic tries to reflect the human nature through imagination, it is found improper and immoral. Although the gothic novel is recognised as a distinct type of fiction at the very beginning, the popularity of it causes a neoclassical fear that all romances and novels can produce antisocial effects and disintegration. Moreover, because of its insistence of supernaturalism in settings and events, the constantly repeated production of terror turns the genre into a simple convention rather than an object of satire.

This is ironic actually since the Gothic genre is associated with literary and moral impropriety. Many Gothic novels later are accused to be vindictive in terms of morality, virtue and reason. Nevertheless, despite all the criticism for the genre, literature in eighteenth century experiences a shift from the neo-classical values and Gothic begins to be associated positively with nature, feeling and individual imagination by the middle class and especially among women. Fiction becomes a pleasure and excitement rather than a moral instructor. These changing attitudes are observed also in the literary production and consumption. There is a cheaper process of printing and also emerging new libraries. The mercantile economy is dominant rather than the aristocracy. In such a period of Industrialisation, urbanisation and political power shifts manifested by the French Revolution cause an unstable social structure and individuality. So, Gothic fiction is a kind of relief for the society which re-established the sense of order and divine justice. It

supports the metaphysical and all the familial values in a world of alienation. It ignores the enlightenment rationality. Therefore, Gothic fiction can be said “to blur rather than distinguish the boundaries that regulated social life, and interrogate, rather than restore, any imagined continuity between past and present, nature and culture, reason and passion, individuality and family and society.” (Botting 47)

Horace Walpole’s *The Castle of Otranto* is recognised of this new, popular species of writing. As the Horace Walpole’s manifesto for the Gothic genre and the Muriel Spark’s post-modern gothic parody have been observed in previous parts, in this part, *The Castle of Otranto* and *Not to Disturb* are going to be compared and contrasted in terms of Gothic qualities.

Walpole’s preface to the second edition offer the manifesto for a new kind of writing. It is a pioneering Gothic aesthetic and unreason which are silenced throughout the enlightenment period. *The Castle of Otranto* is the first self-described Gothic romance and a tale of ancient romances of chivalry. It creates a sense of experiment between past and present that concerns aesthetic and social structures. There are features from old poetry and drama. It has provided the model for future developments. The term ‘Gothic’ is used to describe the styles of architecture, a form of print or type and anything connected to the Goths themselves as well as anything medieval or post-roman until Walpole. Through Walpole, the path for inspiration, individual artistic writing and imaginative freedom are once more opened. Walpole is known to have expressed strong opinions on the issues of controversies during his life time. He is a critic of his period like Muriel Spark who tries to reflect the moral corruption of authority and the ambition for power. These criticisms are ornamented with the miracles, visions, romance, dreams and other supernatural events by the two authors. For example in *The Castle of Otranto*, despite the comedy of the servants’ superstitious fears, superstition is encouraged by the gigantic and supernatural justice of Alfonso. Besides, the novel’s emotional effect in order to express the vicious and destructive passions of the selfish and villain gothic characters is preferred by the two author rather than the rational understandings. The sense of irrationality is dominant in *The Castle of Otranto* from the very beginning since

Gothic mansion and its decorations come to him in a dream. These factors centre the story of Walpole on marvellous and threatening events which evoke terror rather than morality. Therefore, it leads critics of its time to ridicule for the novel's absurdities, lack of morality and false taste. Its depictions of passions and incredible events are found too extravagant. The suspicion for the Walpole's novel of being a serious criticism or a subversive play is dominant among literary critics. On the other hand, when it is for Spark, however she conservatively emphasises on the familial and moral values in *Not to disturb*, she has so cunningly written the supernaturalism that it has become a novel of not to be ridiculed but ridiculing the Gothic genre itself. In other words, Muriel Spark is not the one to be criticised but the one to criticise.

In *The Castle of Otranto*, Walpole's theme of Chivalry through Theodore and an ancient castle is conscious as not only for it is belong to a medieval romance but also it is destined to extinct and ruin. He is afraid of the extinction of the proper and royal values. He sets an association for the chivalric qualities and the ancient castle's end with the morality of his time. Virtue (Matilda) is helpless against the selfish and patriarchal culture of tyranny. (Manfred) Walpole emphasises on the corrupting moral values and social unity. He creates a scheme of aristocratic order as he is an aristocrat. Yet, nevertheless, he is hopeful for a salvation or a re-establishment. He believes divine justice and for this device he uses the statue or the armours of the dead Alfonso in terms of God. He knows the acts of his characters and directs their behaviours. But in *Not to Disturb*, Spark already accepts the corruption of selfish and indulgence people. She does not try to change any one; she does not decide their destiny or decisions. She rejects to use a divinely power of a creator or an all knowing body as it is so for Walpole. In Spark's novel, corruption is eternal and unchangeable. No one in the novel is irritated from any catastrophe. There is sense of comedy for an unchanged situation that is a basic quality of a post-modern desperate, hopeless world. Although spark is a catholic and believes in God, and criticise the society's falsehood, she accepts that no one is ever going to change for the good.

In this respect, *The Castle of Otranto* can be seen as a reinforcement of the eighteenth century values, distinguishing the barbaric past from the enlightened

present. Moreover, eighteenth century culture still depends on notions of virtue and honour. It does not witness the disappearance of aristocratic order of which Walpole later becomes the Earl of Oxford. But for the *Not to Disturb*; as the seemingly ancient castle's being just a fake one, the virtue and honour are just an illusion or a costume that the servants wear in day light but take off when it is night and the real attitudes of their hypocrisy is revealed. This illusion, falsehood and matter of originality reflect the novel's post-modernism and gothic parody.

For both of the novels, the Gothic machinery is entertaining. Besides, it helps the major subjects in the two novels come closer to each other such as; the boundaries between fact and fiction, history and present, reality and fantasy. As for the language; it is accurate and their representation of characters, manners and humanity are influential. All the anxieties in both of the novels are read as an imaginary creation and the idea of individual imagination, the indulgence of emotions and pleasures ironically become dominant instead of becoming a tutor of morality or virtue.

The Castle of Otranto is often described as a spontaneous, almost unconscious activity. It is regularly censured for stock characterization and self indulgence of its supernatural effects. Yet, in the twentieth century, the unconscious activities are accepted as stream of consciousness or free style, wooden characterizations are found classic and self indulgent supernaturalism is fancied as experimental. So, with the post-modernism, understanding and the criticism of literature has changed a lot and everything becomes acceptable and out of criticism. Therefore, in terms of social approval, Spark is a lot luckier than Walpole. She has not experienced any censure or moral insults. Although both of the writers are modern in their works of their own time and Walpole is the pioneer of the genre, Spark is the one who has the relief of writing freely.

The Castle of Otranto is never judged not only for its own radicalism but also as a founding text of a genre that has several followers up to the present. According to the critics; "Walpole's fanciful tale takes on the appearance of a nationalist enterprise; and breaking the rules of literary decorum by including a few phantoms, or mixing comedy and tragedy, becomes almost a patriotic duty."

(Clery xiv) As the death of Matilda, the death of the trio in the library of Spark's novel is also tragic. The servants' attitudes and the extravagant ambition of the authority are the comic parts that can be observed in Spark and Walpole. So it can be said that, *The Castle of Otranto* and *Not to Disturb* mix the tragedy and comedy in a single context and are experimental in their periods. None of the novels are historical novels but a modern fiction. As it has been mentioned before the term 'Gothic' is used for the expression of the past and the antique, but it is not for *The Castle of Otranto*. For Walpole, it is definitely an initiation of a new genre. As for the Muriel Spark, 'Gothic' is also a genre but now it is a classical convention and can be used as a tool to create a post-modern text.

In *The Castle of Otranto*, there are the themes of usurpation, tyranny and imprisonment. We see Manfred's grandfather's poisoning Alfonso and receiving the throne unjustly. This usurpation's sin is visiting Manfred, as in the prophecy "the sins of the fathers visit the children". He looses his son Conrad under the fallen Alfonso's statue's huge iron helmet. This irony sets the divine justice of the Gothic rule. Besides, Manfred accidentally kills his virtuous daughter Matilda, which is again a tragedy. So, Manfred pays for his and his ancestors' sins and he repents for it. Nevertheless, he is still a tyrant for his passion to Isabella, his daughter in law. He looses his control and imprisons Theodore because of his jealousy. Yet, nothing can stand in front of the destiny in a Gothic novel. Nothing can hide forever. Sooner or later the truth is always revealed. Theodore is declared to be the true heir of the throne by his father Jerome, Isabella is survived from Manfred and married to Theodore. Manfred and Hippolita can not get divorced however Manfred desires for it since Gothic genre is a catholic convention. The same themes are clear in *Not to Disturb*. Since Spark tries to make a parody of the genre, her choice of inspiration is not a surprise. As in the Walpole's tale, the story turns around in a seemingly ancient castle, the servants are desiring for the authority as Manfred, trying to kill the real owners of the castle and take the control of everything, they do not release the mad man in the attic until the very final moment, and they are constantly lying to the visitors of the house. So tyranny, usurpation and imprisonment are used in similar ways as in the manifesto. Yet they are parodied and the tone is not a serious one.

In The Castle of Otranto, the characters and the virtue is powerless against tyranny; such as Matilda and Hippolita against Manfred. Theodore is also powerless against Manfred until he is revealed to be the true heir. Same in *Not to Disturb* with a single difference; the tyranny is realistically powerful. The servants succeed their aim. Nothing has disturbed their plans not even a divine justice. Walpole punishes the tyranny as in the prophecy but Spark, lets the characters act freely and reach their devilish design. According to the critics; “the characters in *The Castle of Otranto* are highly finished, and the disquisition of the human manners, passions, and pursuits, indicate the keenest penetration, and the most perfect knowledge of mankind” (Clery xvii) We can observe the despairism of Isabella while she is escaping from Manfred; “Like a ghost, thro’ narrow passages Walking, feeling the cold walls with her hands.” (12) The loneliness of Hippolita is clear, the fears of the servants are visible, the passion and fury of Manfred is almost like a mirror. Therefore the characters feelings, attitudes and acts are known during the novel. But in *Not to Disturb*, Spark refuses to be an all knowing writer and does not give any clue about the inside of their characters. We can not realize the feelings of Lister or the trio in the library. All we now is, nobody wants to be disturbed, as they are all selfish in a wild world as the storm outside the castle during the events.

At first glance, the novel seems to offer the basic stock of Gothic characters, but a closer analysis suggests an irony in each of them. There are two virtuous women in distress, one of whom is Matilda. She is the mutual love object of Theodore. Theodore himself is raised as a decent peasant yet he wounds the Isabella’s father. The father Jerome and Frederic, Count of Vicenza, are introduced as strong opponents of Manfred, later shows weakness against woman and the authorial desire of power. Hippolita is the prototype of victimized woman symbolizing passivity against villains. Manfred is of all the characters is the most developed one. He is an anti-hero. Yet, he is blocked constantly by supernatural phenomena. So the characters that must be honest and moral have weaknesses and mistakes. This quality of the novel may be taken as a realistic approach which is totally new for the Gothic genre. These weaknesses are of course can be taken as the reflection of the corruption in the aristocracy in the eighteenth century

England. In *Not to Disturb*, we can not observe such weaknesses since they are close boxes. The thing we are sure that they are corrupted and hypocrite. They have a plan of murder are in search for a profit from that murder as they are trying to make a movie from that tragedy. They do not have a conscious, they do not feel guilty. They act like a programmed machine coming closer to the end of the scenario. This is not strange for us since we live in a mechanic, meaningless world. This post-modern approach of Spark, the author of the real scenario, makes us realize that life is a fiction of God.

The Gothic genre's another conventional stock is to awake the feeling of terror and pity in the reader or the audience. Through the supernatural events such as; the appearance of gigantic hand, armours, leg of the Alfonso's statue, the sighing of a picture, the ghostly whispers in *The Castle of Otranto* are terrifying and shocking. The death of Matilda, the desperate escape of Isabella, Theodore and Matilda's hopeless love are pitiful. But it is not same in *Not to Disturb*. We do not feel pity for the trio in the library since they are merciless to Theo, and since they are involved in an immoral love triangle. We know that they are in search of money and they never want to be disturbed by the reality. We do not feel sorry for the man in the attic either, since he is the part of the parody and he is mad. What's more we do not feel any terror as the servants are very relax despite the gloomy atmosphere of the weather and the castle.

One of the most basic functions of Gothic fantasy is that it serves as an escape from reality. People feel themselves away from the cruel and busy world and spend their leisure time with their imagination. As Walpole said in writing of *Otranto*, "think anything rather than politics" (Clery xviii) According to Walpole, his aim is to both "please and instruct". (xviii) Imitation is said to be the key for this aim. By imitating the nature, fiction is able to give moral lecture to the reader. However, although Walpole aims to both please and instruct. *The Castle of Otranto* is accepted as a challenge to the didactic principles since Walpole declares in his second preface "the story is a blend of the marvellous and of nature and probability." Besides, he creates characters through the human nature that "think, speak and acts it might be supposed mere men and women would do in extraordinary situations." (10) Therefore, it can be said that *The Castle of Otranto*

is an entertaining Gothic story whose major aim is to please the reader and spend an enjoyable time. Apart from the rest of the literary works in his period this attribute is radical but pioneering. Muriel Spark is an example of the followers of Walpole. *Not to Disturb* is also written to entertain first, yet it also makes us think about the corruption of a pitiless society of our own age.

Both of the novels attempt to blend the ancient and the modern since this is a Gothic convention. Walpole's attempt is of course more serious than Spark's. Walpole writes in Italian form as he claims his tale is belong to the times of crusades. Yet, his not being totally didactic and his fantastic creativity emphasize his modernity. Through his writing style and setting, he is ancient but through his aims and context he is modern. It is the same for Spark though she is parodying every gothic convention. She chooses a gothic castle but with type recorders, cameras and blenders. This makes the text definitely a post modern one. Muriel Spark, as Walpole does, blends both the ancient and the modern together but not seriously. Her aim is to mix the genres and create sense of ridicule to criticise her ages' complexity.

CONCLUSION

The Gothic school calls a great attraction and becomes a dominant and a popular genre of the fiction in not only the eighteenth century but also in the next three centuries. It challenges to unite both the ancient and the modern with a mission of giving moral lectures as well as calling the consciousness back to its own terms. It has been created out of chaos, and its nature includes confusion. The modern and post-modern period experience great traumas of two big world wars, cold wars, space race; technological, genetic and scientific changes. All these rapid changes create their own indifferent, selfish, blood thirst, lonely, fragmented, meaninglessness consumer monster.

It has been observed that the power of the Gothic has always been sensational from the eighteenth century till the twenty-first century. Gothic has been like a mirror of the period when it was dominant. It has expressed the loss of values, the corruption and the alienation of the society in different times with the same style and aiming the same goal. Gothic tradition in literature has aimed a re-establishment in terms of morality and religion. Our basic argument in this thesis is that, the Gothic starts its journey as a radical, conservative, fearful, attractive and seductive rebel in a period of strict realism and ends up as an absurd method of entertainment that encourages the violence and the anarchy in post-modern era. Through the historical process of the Gothic, in different cultures and periods, we have come to the conclusion that the social and cultural degeneration of humanity; terror and horror reflected by the Gothic school in literature has intended to tame us for the good. Therefore, the similarities and contrasts of the Period of Enlightenment and Post-Modern period has also been the concern of this study. The Gothic genre is a familiar and desired genre today and there are still contradictory questions about it.

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