AN ECOGOTHIC READING OF RADCLIFFE'S*THE MYSTERIES OF UDOLPHO* AND HAWTHORNE'S "RAPPACCINI'S DAUGHTER"

Buket TONGUÇ

Master's Thesis

Department of English Language and Literature

Advisor: Doç. Dr. Cansu Özge ÖZMEN

2024

RADCLIFFE'İN UDOLPHO'NUN SIRLARI VE HAWTHORNE'UN "RAPPACCINI'NİN KIZI" ESERLERİNİN EKOGOTİK OKUMASI

Buket TONGUÇ

Yüksek LisansTezi

İngiliz Dili veEdebiyatıAnabilimDalı

Danışman: Doç. Dr. Cansu Özge ÖZMEN

2024

T.C.
TEKİRDAĞ NAMIK KEMAL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

MASTER'S THESIS

AN ECOGOTHIC READING OF RADCLIFFE'S *THE MYSTERIES OF UDOLPHO* AND HAWTHORNE'S "RAPPACCINI'S DAUGHTER"

Buket TONGUÇ

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ADVISOR: Doç. Dr. Cansu Özge ÖZMEN

TEKİRDAĞ-2024

All rights reserved.

T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

YÜKSEK LİSANS TEZİ

RADCLIFFE'İN *UDOLPHO'NUN SIRLARI* VE HAWTHORNE'UN "RAPPACCINI'NİN KIZI" ESERLERİNİN EKOGOTİK OKUMASI

Buket TONGUÇ

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

DANIŞMAN: Doç. Dr. Cansu Özge ÖZMEN

TEKİRDAĞ-2024

Her hakkısaklıdır.

SCIENTIFIC ETHICS STATEMENT

I hereby undertake that I have complied with scientific ethics and academic rules at all stages of the Master's Thesis I have prepared, that I have cited every quotation I have used directly or indirectly in the study, that the works I have used consist of those shown in the bibliography, and that I have complied with the Institute's spelling guide.

30 / 09 / 2024

Buket TONGUÇ

BİLİMSEL ETİK BİLDİRİMİ

HazırladığımYüksekLisansTezinin bütünaşamalarındabilimseletiğeveakademikkurallarariayetettiğimi,çalışmadadoğrudanveyadolaylıolarakkullandığımher alıntıyakaynakgösterdiğimiveyararlandığımeserlerinkaynakçadagösterilenlerdenoluştuğunu, yazımdaenstitüyazımkılavuzunauygundavranıldığınıtaahhütederim.

30 /09 / 2024

Buket TONGUÇ

TEZ ONAY SAYFASI

ABSTRACT

Institution, Institute :TekirdağNamık Kemal University, Institute of Social Sciences
Department : Department of English Language and Literature
Thesis Title : An Ecogothic Reading of Radcliffe's *The Mysteries of Udolpho* and Hawthorne's "Rappaccini's Daughter"
Thesis Author :Buket TONGUÇ
Thesis Adviser :Doç. Dr. Cansu Özge ÖZMEN
Thesis Type of : MS Thesis, 2024
ThesisYear : 2024
Total Number ofPages :70

Literature has occupied an important place in people's lives throughout history. For this reason, people have used literature to reflect their feelings and express their opinions on a subject. Especially ecocriticism is of great importance in the works reflecting the ways of life of societies. Especially in the eighteenth and nineteenth centuries, gothic and ecocriticism were frequently used in English and American literature. The reflection of natural phenomena in literature is called ecocriticism. In addition to this, the gothic genre also occupied an important place in almost all works in the mentioned periods. Supernatural beings, dark, mysterious, and fearful events as well as bad weather conditions are frequently used to reflect the gothic genre. The simultaneous use of bad natural conditions and the gothic genre brings a brand-new approach to the reader. It is an important point that nature is a powerful phenomenon instead of being just a background. Gloomy forests, violent thunderstorms, and storms are depicted through the inner worlds of the characters. This literary approach is called ecogothic. In this thesis, the works in question are analysed with a deep approach by delving into the inner worlds of the characters in the Ecogothic genre. In this study, Ann Radcliffe's *The Mysteries of Udolpho* and Nathaniel Hawthorne's short story "Rappaccini's Daughter" convey the conditions of the period to the reader with the ecogothic genre. The common point in these two works is that women are the main protagonists. The current social and social events

of the period are reflected through female protagonists. The inner development of the female protagonists and their efforts to find their power are effectively reflected in the dark and dangerous side of nature. At the same time, it also reveals the society's perspective and approach to women in the period in which the works were written. Critical analyses of these two social works express the fear and change in the background of the restrictions and problems experienced by societies.

Keywords: Literature, Gothic, Eco-gothic, Feminism, Ecofeminism, *The Mysteries of Udolpho*, “Rappaccini’s Daughter”.

ÖZET

Kurum, Enstitü, : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü,
ABD : İngiliz Dili ve Edebiyatı Ana Bilim Dalı
Tez Başlığı :Radcliffe'in*Udolpho'nun Sırları* ve Hawthorne'un "Rappaccini'nin Kızı" Eserlerinin Ekogotik Okuması
Tez Yazarı : Buket TONGUÇ
Tez Danışmanı : Doç. Dr. Cansu Özge ÖZMEN
Tez Türü, Yılı: Yüksek Lisans Tezi, 2024
Tez Sayfa Sayısı :70

Edebiyat, tarih boyunca insanların hayatında önemli bir yer kaplamıştır. Bu yüzden insanlar duygularını yansıtmak, bir konu hakkındaki fikirlerini belirtmek için edebiyatı kullanmışlardır. Toplumların yaşayış biçimlerini yansıtan eserlerde özellikle ekokritisizm büyük bir önem taşımaktadır. Özellikle on sekizinci ve on dokuzuncu yüzyıllarda İngiliz Edebiyatı'nda ve Amerikan Edebiyatı'nda gotik ve ekokritisizm sıklıkla kullanılmıştır. Doğa olaylarının edebiyata yansımış hali ekokritisizm olarak adlandırılır. Bunun yanısıra, belirtilen dönemlerde neredeyse tüm çalışmalarda gotik tür de önemli bir yer kaplamıştır. Nitekim gotik türü yansıtmak için doğaüstü varlıklar, karanlık, gizemli ve korkulu olayların yanısıra kötü hava koşulları da sıklıkla kullanılır. Kötü doğa koşulları ile gotik türün aynı anda kullanılmış olması okura yepyeni bir yaklaşım getirmektedir. Doğa sadece bir arka plan olmak yerine kendisinin başlı başına güçlü bir olgu olduğu önemli bir noktadır. Kasvetli ormanlar, şiddetli gök gürültüleri ve fırtınalar karakterlerin iç dünyaları üzerinden tasvir edilir. Bu edebi yaklaşım ekogotik olarak adlandırılmaktadır. Bu tezde Ekogotik tür ile karakterlerin iç dünyalarına inerek derin bir yaklaşım ile söz konusu eserler analiz edilmektedir. Bu çalışma da Ann Radcliffe'in*The Mysteries of Udolpho* kitabı ve NathanielHawthorne'un "Rappaccini'sDaughter" isimli kısa hikayesinde ekogotik tür ile dönemin koşullarını okuyucuya aktarmaktadır. Bu iki eserde de ortak nokta kadınların ana kahraman olmasıdır. Dönemin mevcut sosyal ve toplumsal olayları kadın kahramanlar üzerinden yansıtılmıştır. Kadın ana

kahramanların içsel gelişimleri ve kendi güçlerini bulma çabaları doğanın karanlık ve tehlikeli yanı ile etkili bir biçimde yansıtılmıştır. Aynı zamanda eserlerin yazıldığı periyodik dönemlerde toplumun kadına olan bakış açısını ve yaklaşımını da gözler önüne sermektedir. Bu iki toplumsal eserin eleştirel analizleri, toplumların deneyimlediği kısıtlamaların ve problemlerin arka planındaki korkuyu ve değişimi ifade etmektedir.

Anahtar kelimeler: Edebiyat, Gotik, Eko-gotik, Feminizm, Ekofeminizm,*Udolpho'nun Gizemleri*, “Rappaccini'nin Kızı”.

This thesis is dedicated to my beloved father who watches me from heaven…

ACKNOWLEDGEMENTS

This study focuses on the portrayal of two female protagonists in *The Mysteries of Udolpho* and “Rappaccini's Daughter” from an ecogothic perspective. It falls within the subfield of ecocriticism, particularly ecofeminism, due to its emphasis on the natural world and women's relationships. The study aims to explore the ecogothic qualities present in these literary works, highlighting the interplay between ecocriticism and gothic elements. It will specifically examine the significance of women and nature, as well as women's roles in nature and their relationships with men. The research is centered on analysing the literary portrayal of nature and female protagonists in these novels and short stories.

First, I would like to express my appreciation to my advisor Assoc. Prof. Dr. Cansu Özge ÖZMEN for her invaluable support and patience throughout my appraisal.

I sincerely thank Assoc. Prof. Dr. Fatoş Işıl BRITTEN who enlightens my path with precious comments. Also, I want to thank Prof. Dr. Petru Golban, who has always supported and encouraged me.

I want to express my deepest gratitude to Assoc. Prof. Dr. Yusuf TOPALOĞLU, the secret hero of this thesis, my invaluable secret advisor, and his family have been with me at every moment. I could not have done it without your support.

Especially, I am grateful that I have a family who always supports and has faith in me. My family has always been my greatest source of power and motivation. My dear mother and father, two wonderful people who made me the person I am, I can have these achievements thanks to your contributions to me. And my dear brother Furkan, I am glad that you are always with me and support me.

And perhaps most importantly, my dear husband, thank you for always supporting me and being by my side throughout all my processes.

Buket TONGUÇ

TABLE OF CONTENTS

SCIENTIFIC ETHICS STATEMENT i
BİLİMSEL ETİK BİLDİRİMİ ii
TEZ ONAYSAYFASI.....iii
ABSTRACT iv
ÖZET..... vi
ACKNOWLEDGEMENTS..... ix
TABLE OF CONTENTS x
CHAPTER 1: INTRODUCTION..... 1
1.1. Literature Review 2
1.2. Research Question 9
1.3. Purpose..... 9
1.4. Limitation..... 9
CHAPTER 2: CRITICAL THEORIES OF ECOCRITICISM, GOTHIC AND ECOGOTHIC..... 10
2.1. Ecology……..... 10
2.2. Ecocriticism..... 15
2.3. Feminism and Ecofeminism..... 19
2.4. Gothic and Ecogothic 23
2.4.1. Ecogothic 26
2.5. Ann Radcliffe, Her Period and *The Mysteries of Udolpho*…….....29
2.5.1. Nathaniel Hawthorne and "Rappaccini's Daughter" 32
CHAPTER 3: LITERARY ANALYSIS…….....34
3.1. Ecogothic 34
3.1.1. *The Mysteries of Udolpho* 34
3.1.2. "Rappaccini's Daughter" 39
3.2. Ecofeminism…….....46
3.2.1. *The Mysteries of Udolpho* 46
3.2.2. "Rappaccini's Daughter" 52

CONCLUSION…… 58
BIBLIOGRAPHY…… 62
GENİŞLETİLMİŞ TÜRKÇE ÖZET…… 66

CHAPTER 1: INTRODUCTION

This study aims to thoroughly research the ecogothic aspects of the works of Ann Radcliffe, *The Mysteries of Udolpho* (1794), and Nathaniel Hawthorne's "Rappaccini's Daughter" (1844). *The Mysteries of Udolpho* belong to the eighteenth century, which is in the Romantic period; on the other hand, "Rappacini's Daughter" was written in the nineteenth century, the period of the Victorian Age. Both studies have the characteristics of their period; they are significant works in their eras; the social and psychological aspects are represented through their characteristics of the eras; and beyond all these aspects, they could be the main representatives of a different literary theory called ecogothic.Ecogothic comprises of"ecocriticism" and "gothic." Furthermore, in this thesis, the novels contain two female protagonists, inherently a subtopic of ecocriticism. Ecofeminism can be included in the study because nature and especially women's relationship with nature gain much more importance. To summarise, this thesis sets out to find out the ecogothic aspects of *The Mysteries of Udolpho* and "Rappaccini's Daughter," how ecocriticism and gothic are used, and how they are combined in the two works. Implicitly, the relationship between women and nature becomes crucial to investigate in that aspect. By manifesting the hierarchal relationships in the related works as psychological, cultural, and sociological concerns, this thesis helps the reader understand the ecogothic and read these works according to the perspective in which the novel and story belong. In addition, this study sheds light on the period in which these two works were involved. The main point is an ecogothic reading, and additionally, in this context, the relationship between women and nature is encountered as an essential detail.

The study's goalis to reveal the conditions of the period. These two works were chosen to be analysed since they both belong to different periods and places. *The Mysteries of Udolpho* belong to the last part of the eighteenth century, and this century is divided into three sections: Neoclassicism, Pre-Romanticism, and *The Rise of the English Novel*(1957) in English Literature. *The Mysteries of Udolpho* is about the development of a genre, and it is an important example of the rise of the work of fiction in England. The eighteenth-century English novel is in the process of

becoming. It was proclaimed and became a rule by Young Ian Watt, as he mentioned in his book *The Rise of the English Novel*(1957). Eighteenth-century novels are mostly about moral didacticism; thus, this era produces a different kind of realism. Additionally, the focus is individual. It is seen in the novel that although many characters are included significantly on the occasions, the focus is on Emily. On the other hand, other examples of strong and crucial characters in literature are also seen in this period, such as *Pamela*, *Robinson Crusoe*, and *Tom Jones*. Significantly, the English novel strongly concernspersonal experience and commonexperience. The concern is the individual experience and the relationship between social backgrounds. In this period, the central element is verisimilitude, and the peripheral element attacks the central element, and Romanticism emerges as a new system. The representation of reality occurs with language, and literature proceeds with the combination of reality and its reflections.

1.1. Literature Review

There have been many significant applied studies involving ecocriticism, ecofeminism, and ecogothic theories, related to this study. We will begin by reviewing current studies closely related to our subject. First, we will focus on theoretical studies, followed by an examination of issues directly relevant to our research. Subsequently, we will elucidate how our study differs from these existing works.

Firstly, regarding ecocriticism Glotfelty and Fromm (1996) in their book *The Ecocriticism Reader: Landmarks in Literary Ecology*, examine the human influence on nature. The book contains many scholars' thoughts on ecology and the effects of humanity on nature. They mention how literature is mirrored in literary works. They dealt with the relationship among man and nature in ethical and philosophical terms. With their anthropocentric approach, they have discussed why nature should be at the center. In this work, they have tried to create social awareness with the help of literary works by establishing an interdisciplinary link between literature and the environment.

On the other hand, William Rueckert's (1996) work, "Literature and Ecology: An Experiment in Ecocriticism", is about the experiments of ecocriticism in general. It searches for how ecocriticism works in literary works. In brief, his work examines how environmental perspectives are reflected in literature. In this study, Rueckert mentions that literature can be seen as an intermediary in drawing attention to environmental problems. according to him, literature is a good intermediary in raising ecological awareness and he believes that to talk about a problem to societies, it is necessary to create an intermediary that they can relate to themselves. In this context, literary works convey an interdisciplinary message to societies as an example.

Similarly, Alan Drengson (1995), in his essay "The Deep Ecology Movement" examines the relationship between humanity and nature. Moreover, he discusses the value of nature and the effects of humanity on nature. He searches his thoughts according to deep ecology theory. He adds that the deep ecology movement tries to develop the influence of humans on nature. By encouraging people to be respectful of nature, he wants to heal environmental problems. Drengson argues that the anthropocentric approach is the main cause of environmental problems, and in this work, he has defined an ethical approach to emphasize ecological integrity and the significance of nature. His main message is to provide societies with a broad framework on how to make the association between man and nature sustainable.

Mambrol (2018), in his "Key Theories of Martin Heidegger", examines the basic principles of Heidegger. He scrutinizes Heidegger's theories, such as Dasein and the concept of being, in terms of nature's place on human beings. According to his analysis, nature is the main point of humans' existence. Therefore, Dasein develops its relationship with nature over time, and on the other hand, the concept of being is essential because humanity's self-being is significant due to its relationship with nature. In this work, Mambrol interprets Heidegger's interpretation about thebond between nature and humanityphilosophically. He claims that it would be jointly beneficial for man to make his relationship with nature sustainable by examining his place in the world.

This study will also examine the association between humankind and nature. The value of nature and the effects of humanity on nature will be discussed by analyzing two works.

Secondly, regarding ecofeminism, Puleo's (2017) work, "What is Ecofeminism?" investigates the connectionamongst nature and women and how it is reflected in literature. In general, she examines how ecofeminism approaches this relationship. She defends gender equality, and with this perspective, it should be looked at how the relationship with nature is reflected in literary works. She uses interdisciplinary methods which have bound with literature, ecology, history, and philosophy to explore the relationship relating women and nature. She deals with recurring themes of nature and women in literary works. This interdisciplinary approach shows the social and cultural reflections of the relationship between women and environment in literary creations.

Mary Wollstonecraft (2008), as a feminist writer, discusses gender inequality in her *A Vindication of the Rights of Women*. She thinks that women should also have equal education and political participation with men. In her work, she reflects her thoughts clearly and adds that women should have necessary roles in society, not just be stuck with housework. In this context, she defends that social gender roles restrict women's potential since they can achieve as much as men, she advocates that these roles must be changed. She mentions her thoughts clearly by criticizing the patriarchal structure by using an ethical and moral approach, she expresses her thoughts that women should be better educated and assigned to crucial social roles.

Warren and Erkal (1997), in their work, *Ecofeminism: Women, Culture, Nature*, discuss the roles of women in the essay. They connect environmental movements and women's rights, and Warren adds that women have a more restored union with nature than men. Apart from the other scholars, she argues that the problem is not just sexism but environmental injustice. She criticizes the effects of the patriarchal system on women and nature by using a critical and ethical approach. She uses an interdisciplinary methodology that is bound by common and cultural aspects.

Val Plumwood (1997) mentions human domination and how this domination changes nature in her book*Feminism and the Mastery of Nature* book. She reviews the correlation between human being and nature under Western thought. Plumwood argues that the feminist perspective questions the relationship between nature and women. She criticizes patriarchal systems' effects on women and nature since they are suppressed by patriarchy. She uses dualism in her analysis such as nature and culture, women and men, logic, and emotion to describe how these dualistic approaches humiliate women. She adds that ecofeminism submits alternative ways to liberalize women, and the harms of anthropocentric approaches are crucial for her.

Finally, concerning the ecogothic, which encompasses our study in its entirety, it is found that Ervin Panofsky (1985), in his book,*Gothic Architecture and Scholasticism*, discusses that gothic architecture reflects the thoughts of the era since it is reflected in literature. According to him, gothic architecture reflects philosophical movements in the medieval ages. Panofsky in his work investigates artworks and architectural structures' symbolical meanings. He compares Gothic architecture and scholasticism to analyse the similarities between them. Through architectural and philosophical analysis, he discusses how these two fields are connected.

In her manuscript, *Contemporary Gothic* Spooner (2006) mentions gothic culture, literature, art, psychological complexities, and a dark atmosphere as the main interests of gothic literature. In a cultural context, gothic literature reflects society's fears. She builds a bridge between interdisciplinary fields such as literature, movies, art, and popular culture to tell how contemporary gothic phenomena are discovered. She investigates how gothic literature evolves throughout history. She operates the psychological effects of gothic literature and culture.

Starting with the most recent work, we will discuss how current studies related to our research address this issue. First, Guo (2024), in his article called "Appeal for a Harmonious Relationship between Man and Nature", studies Nathaniel Hawthorne's novels from an ecocritical perspective in his thesis. The attention is on the dense connection concerning nature and human beings. The thesis explores the

view that individual beings should integrate with nature and maintain a harmonious relationship with it. It aims to provide an in-depth analysis of Hawthorne's treatment of the crisis of the natural environment in his works and individual's relationship with nature, contributing to our understanding of the association between nature and humans in ecocritical literature.

In “Analysis of the Vocabulary Ambiguity in “Rappaccini's Daughter” from the Perspective of New Criticism, Wu (2023) focused on the text by using the New Criticism method that requires close reading and analyzed the ambiguous words of the language used in the text. Wu uses this technique because he targets to reveal the text's sense of value and irresistibility.

Mnassar (2022), in his study titled “Nathaniel Hawthorne's Ecophilosophy in “Rappaccini's Daughter”, examines Nathaniel Hawthorne's claim that nature has a divine order and that human beings try to protect this order. Hawthorne suggests that if the natural system starts to malfunction for some reason, it will have negative effects on human life. However, by trying to reveal the state of nature from anethical point of view, he analyses the privileged state of humanity in the dimension of the universe by comparing it with the description of human-divine competence in the Bible.

The study of Alwais (2021), a master thesis called “Feminist Features in Gothic Fiction: An Analysis of Mysteries of Udolpho, Northanger Abbey, And Wuthering Heights”, is about the feminist structures which are the main topics of the study. The study exposes the parts of the female problems, especially in Gothic fiction. And to show the reader the development of the social conditions in the selected novels and especially the progress in the light of Gothic literature. By using an ecocritical perspective of Gothic literature in the lightning of feminist point, this study targets to examine these novels deeply.

In Alebrahim's (2020) “Chimamanda Ngozi Dechie's Purple Hibiscus as a Rewriting of Nathaniel Hawthorne's “Rappaccini's Daughter”, he investigates the relationships amongst Nathaniel Hawthorne's “Rappaccini's Daughter” and Chimamanda Ngozi Dechie's*Purple Hibiscus*. The author searches how Hawthorne’s

short story, which is published in the middle of 1844, influenced the writer about writing her novel Adichie (2003). It also examines how Adichie processes the key problems of her time in Hawthorne's work. This work also centers on the thematic perspectives of the authors on social, religious, and human development issues.

In his thesis, “A Study of Gothic Space and Character in The Mysteries of Udolpho and Jane Eyre”, Mahgoob (2019) analyses the gothic universe and personalities in Ann Radcliffe's *The Mysteries of Udolpho* and Charlotte Bronte's *Jane Eyre*. The focus is on the female protagonists' struggle against male oppression and cruelty as they seek freedom. The study emphasizes women's search for independence and a free identity in a patriarchal society through these eighteenth and nineteenth-century gothic novels.

In her article, “Tin PerdesininKalkması: Ann Radcliffe’inthe Mysteries of Udolpho (Udolpho’nunGizemleri) Romanı”, Kümbet (2018) examines the exploration of Emily's psyche, the Gothic heroine who reveals the eerie and enigmatic in Ann Radcliffe's *The Mysteries of Udolpho* (1794). Ann Radcliffe reflects on the domestic confinement of women in eighteenth-century England and portrays Emily's liberation from this captivity through confronting her past. By employing the Gothic genre and suspense, Ann Radcliffe effectively uses the supernatural to shed light on the position of women in eighteenth-century England and to make constitutionalannouncements about females, whilst also critiquing society.

In his thesis entitled *Ann Radcliffe and the Scientific Imaginary: Education, Observation, and Sensibility*, Addicks-Salerno (2017) researches the studies of Ann Radcliffe on how she incorporateseighteenth-century scientific practices and sciences in her books. He tries to describe the correlation between science and the imagination about how she uses and reflects them. It is important in this study how the cultural system and the eighteenth-century novel as a part of a cultural system are linked to each other. Also, he investigates how Radcliffe approaches to the current conditions.

Kramer (2016) argued in his study “Ann Radcliffe's Supernatural: A Study of the Supernatural in The Romance of the Forest and The Mysteries of Udolpho”

that new methods are used in Ann Radcliffe's novels to instill logical reasoning in the characters of supernatural phenomena. He also argued that the use of the supernatural in this direction is a very complex phenomenon.

Koç & Karabulut (2015), in their article “Ann Radcliffe’s Life Described as 'Helpless Maiden' and the '(Un)Conventional Woman' in the Mysteries of Udolpho”, analyse Ann Radcliffe's contribution to the construction of the powerless female figure in the gothic category by analyzing the novelist's life and mindset through her work *The Mysteries of Udolpho*. They aim to uncover the author's dilemma between civilized and uncivilized forces by studying the portrayal of the character Emily, who both enjoys and detests the two settings in the novel. Radcliffe intentionally contrasts civilized and sentimental Apollonian values with wild and uncivilized Dionysian ones to express this conflict.

Sohail (2014) investigates Nathaniel Hawthorne's short story “Rappaccini's Daughter” in his article “Use of Sense Relations to AnalyseRappaccini's Daughter (A short story by Nathaniel Hawthorne)”. He tries to understand the text by using semantic relations and to examine and evaluate it. With these semantic relations, he tries to Decipher the semantic connections between words and each other. This technique has important applications in the understanding of various texts.

This literature search has been conducted about gothic literature and has revealed many important and valuable works in its field. In these scientific studies, various topics such as eco-philosophy, human-nature connection, word ambiguity, education, gothic and feminist characteristics, gothic place, investigation, sensitivity research, and supernatural phenomena in gothic works are covered. However, in the studies investigating *The Mysteries of Udolpho* and “Rappaccini's Daughter”, it has been observed that detailed studies have not been carried out in terms of ecogothic and ecofeminism. As a result, our study aims to reveal detailed information by examining these two works, consisting of a novel and a story, within the framework of eco-gothic and ecofeminism theories. Since both works cover female protagonists, we will also do an ecogothic analysis of these works. In our analysis, we will evaluate the issues of ecofeminism, ecocriticism, and ecogothic in detail.

1.2. Research Question

This thesis targets to interpret how elements of the ecogothic are employed within the narrative works, focusing on their theme and style. This thesis targets to analyse how the ecogothic theory is reflected in the two specified works and to examine the positioning of the female characters within an ecogothic framework in these two works. Besides, it tries to examine the role and activity given to female characters within the ecogothic framework.

1.3. Purpose

This thesis investigates the depiction of two female protagonists in the novels; thus, an examination within the subfield of ecocriticism generally mentioned as ecofeminism, given the pronounced importance placed on the natural world and women's contacts. Fundamentally, the thesis attempts to explain the ecogothic attributes surrounding *The Mysteries of Udolpho* and “Rappaccini's Daughter,” explaining the dynamic contact between ecocriticism and gothic elements present within these literary works.In this analytic analysis, the importance of women and nature is examined.

Ecocriticism and gothic constitute the main themes of this research. Therefore, women and nature, the role of women in nature, and their relationships with men are the focus of this research. In this study, we aim to examine the literary aspects of nature and the female protagonists in this novel and story.

1.4. Limitation

This thesis is restricted to the connection of ecogothic theory and ecofeminism through an analysis of Radcliffe's novel*The Mysteries of Udolpho* and Nathaniel Hawthorne's narrative“Rappaccini's Daughter”. By focusing completely on these two literary works, the thesis goals to approach a concentrated investigation of how ecogothic elements and ecofeminist topics come together within the narratives of Radcliffe and Hawthorne. Thus, this study seeks to explain the female characters and their relationships with the natural environment.

CHAPTER 2: CRITICAL THEORIES OF ECOCRITICISM, GOTHIC AND ECOGOTHIC

2.1. Ecology

The term“eco” is gained from “oikos,” a Greek word meaning that ecology depicts how living organisms interact with other organisms around them so that it is the relationship between living things and their habitats. Additionally, it occurs from the Greek word “logos,” which implies learning about ecosystems, or, in other words, learning about life itself (Odum & Barrett, 2005, p. 2). Ecology has strong concrete forms all around the physical environment; moreover, nature proves this in the simple sense that when a bee lands on a flower, it lands on another plant with the pollen it takes from the first flower, and the whole of nature is affected by each other and the ecosystem functions. Even this little example demonstrates to the world that everything in nature, animate or inanimate, interacts with each other. Another example that proves the cycle of the ecosystem is fungi, which can occur even in the human body. Fungi growth is normally seen as a natural phenomenon, but since humans are living creatures, different versions can be seen in the human body. As can be seen in this example, humanity is an essential part of ecological systems. There is more than one kind of ecology such as deep ecology, feminist ecology, human ecology, population ecology, community ecology, ecosystem, and, in addition, ecological critique, which is of great significance for this study.

Arguably, three of them are more outstanding than the others: deep ecology, feminist ecology, and human ecology. Deep ecology firmly rejects anthropocentrism and the superiority of humans over nature. Norwegian philosopher Arne Naess is a pioneer of this movement; moreover, this type of ecology was formed in response to modern and industrializing societies' disregard for nature. According to deep ecology, nature is a very rich resource, and humans should not use it except for their basic needs. Ecologists who defend this system argue that the world population should also be reduced. Man destroys nature, and therefore this view aims to extend the life of nature (De Jonge, 2017, p. 11). On the other hand, Hanna Hollos expresses

her ideas about deep ecology in *Wilderness Society*: “The theory of deep ecology is not radical, but the idea is above humans and puts nature into the focus instead of humans. It emphasizes the intrinsic value of nature.” (1)In his one of the most known essays of Arne Naess, “The Shallow and the Deep, Long-Range Ecology Movement: A Summary”,defends environmental problems should be handled with a holistic approach. He emphasizes that nature has value and nature is humanity’s responsibility. He discusses that deep ecology underlines nature and life with an eco-centric approach. He states,“The ecological fieldworker acquires a deep-seated respect, or even veneration, for ways and forms of life” (Naess, 1994,p. 130).As it is seen, self-realization is crucial for Naess because this act of self-actualization is a state of reaching a broad sense of self rather than a simple ego, and the human being can achieve this. Thus, humanity can be identified with other living creatures. Besides Drengson, a Canadian philosopher, mentions Arne Naess, the pioneer of the deep ecology movement, in his book *The Deep Ecology Movement* below:

> Self-realization for humans he says, can be realized in a variety of ways. His approach is to extend his sense of identification to a larger sense of Self. Humans naturally have this capacity as Naess and others have observed cross-culturally. We can connect with a much larger sense of self, transcending ego, by extending our sense of identification beyond the usual narrow focus on ego to a wider sphere of relationships. It is not difficult for us to identify with other living beings. We can practice or cultivate this capacity. One way is to practice extending our care and affection. We can explore this larger Self in a variety of ways (2) (Drengson, 1995, p. 5).

Moreover, the general concept of feminism is an opposing approach to the patriarchal order and emerged from the ideas of equality and freedom of the Age of Enlightenment in the eighteenth century. Contrary to popular belief, females are further prone to nature than men, and both women and nature are fertile. In this context, the other type of ecology is feminist ecology, which constitutes the relationship between nature and women. It is a subbranch of biology, and it searches for the functions of nature's construction and, additionally, the relationship between humans and nature. Nature is fertile; furthermore, literature generally uses the connection between nature and women. Darko Nadić mentions feminism and ecology in other respects. He includes, in his article “Ecofeminist Ideology of Petra Kelly: The Challenges of Modern Political Thought” (2013), Eliza Haywood's (2005, p. 303) words, which can be understoodas women are aware that nature has effects on

them and through them the effects are spread. Moreover, self-fulfilment originates with harmony with nature.For this reason, the deconstruction of male-dominant society reveals the new correlation is formed between humanity and natural world.

In summary, there is a direct relationship between them because humanity is in direct interaction with nature. After all,humankind is dependent on nature and therefore changes nature. In this case, a new perspective emerges, which is that nature is a creative part of the universe, and just as trees are productive creatures that give fruits, women perform the same function by bringing children into the world. Hence, this perspective brings out the other type of ecology which is human ecology, consisting of humans and nature, and there is the third factor that brings them together, the relationship between them.

Humanity's relationship with nature is different from other living organisms because humanity is aware of its existence and what it can do. Whereas humanity's relationship with nature differs from the others, it also covers psychology, sociology, law, etc. Since its existence, humans have tried to be superior to nature. For instance, in ancient times, people hunted animals with spears in their hands. It shows that man has a war for life, and this war creates his culture. With this war, man started to change the geography in which he lives in every sense, like plants, animals, and climate. And this relationship sometimes harms and nourishes each other. Humanity cannot live without nature, and nature serves humanity, but it does not need man (Hawley, 1944, p. 398-400).

The dualism of existence can be mentioned at this point because neither nature nor humanity can live without each other. Humans are placed between the world, or nature, to serve its existence and humanity's existence. In addition, landscape is a supply of encouragement for man, and because of this, the nature theme is commonly used in literature, especially in the Romantic period.

In this period,"Tintern Abbey" by Wordsworth (1798) and "To A Skylark" by Percy Bysshe Shelley(1820) are considered the first examples of Romanticism. In these two worksthe characteristics of Romanticism are impressively revealed. William Wordsworth accepted nature as a source of human spiritual well-being and

promoted the idea of nature conservation. Nature is a kind of escape and reconnection point for Romantics and they express that industrial developments are alienating people from nature and destroying nature.In line with this statement of the romantics that the developments in industry have alienated man from nature and destroyed nature, and this is an escape for humanity, Heidegger, a German philosopher, has also a similar perspective.

In his work,“The Age of the World Picture”,associated with phenomena and existentialism, Heidegger (1977)examines the relationship between nature and humanity in terms of modern technology. According to him, modern technology alienates people, and he adds that modern technology causes people to see nature only as a source. According to him, modern people treat nature as a usable object.His philosophical background is based on Aristotle and Brentano. Aristotle's “Metaphysics” drives him to think deeply about “being” with the influences of Husserl, Dilthey, Aristotle, Kirkegaard, Kant, and Nietzsche. They caused his theory of being and his theory of time being born. In *Being and Time*, he claims that philosophers failed to answer the question “What is being?”. He posed the term “Dasein,” which means existence or being in German. He questions the meaning of existence in this work (Heidegger, 1977, p. 53).According to him, this solves the most-questioned question of what a being is. This question has continued since Plato and Aristotle. According to Heidegger, Dasein is a human being's place to exist. Dasein means being here and there. And it is who asks about the being or existence. Dasein is an existence who is aware of her or his existence. Dasein means being in time and being in the world. Moreover, being aware of his existence comes with a sense of death. Heidegger says that life becomes meaningful with death because the phenomenon can be comprehended from a mortal attitude. And this sense of death only belongs to humanity, and therefore Dasein is humanity. And each Dasein constitutes her or his world. Heidegger states in his work that Dasein's essence is her or his existence. Heidegger claims that time becomes meaningful with death because the phenomenon can be understood from a mortal point of view. For him, to talk about a thing as being, it should be questioned what its existence is itself. The only thing in the universe is humanity's existence. In the world, there are so many things

all around us, but a being is the one who shows himself or herself directly. Thought is the being's thought, and being finds its voice in thoughts, so the thought's work is to explain the being itself. A being should have a realization about what and how it is being; it should be aware of being (Dasein).

Mambrolquestions in his essay:

> How does a human being overcome such an inauthentic existence, such loss of true being? Heidegger's answers to this question comprise one of the classic statements of existentialism. Inauthenticity consists of losing sight of the unity of human beings, of human existence, caused by attention to the practical interests and cares of daily existence; human beings are thereby prescinded and experienced as a series of desultory phenomena (Mambrol, 2018, p. 3).

And Heidegger himself states Dasein in *Being and Time*:

> Whenever an ontology takes for its theme entities whose character of Being is other than that of Dasein, it has its foundation and motivation in Dasein's ontical structure, in which a pre-ontological understanding of Being is comprised as a definite characteristic… Therefore, fundamental ontology, from which alone all other ontologies can take their rise, must be sought in the existential analysis of Dasein (Heidegger, 1996, p.33).

Dasein, being in time, being in the world, and having agency are all united because without being, time is not significant at all. This being in the world is completely alive. This existence needs to be remembered, and especially Dasein beings should be aware of this or find a way to understand and discover their essence, and by finding this essence, they completely exist in this world.

Christian Hans Pedersen argues in his work *The Concept of Action and Responsibility in Heidegger's Early Thought*:

> Heidegger is trying to capture the sense in which we have been thrown into a world and a life that we have not chosen and to a large extent cannot control. In this way, we can be said to be delivered over to the world in which we find ourselves (Pedersen, 2009, p.31).

He also mentions beings thrown into the world that they did not choose. This can be the situation of being exiled, but from where? Dasein beings may be exiled from themselves, but is it not the journey to find self-awareness?

As the last words briefly say, according to Heidegger, Dasein's being in the world is temporal, and with time, change comes and the place of the Dasein can be changed, and they can do this by moving away from themselves. And with the reality

of death, this concept gains value. The issue of time brings beings from inside through nothingness. Briefly, time is finite and being is mortal, and this is the notable point of Heidegger's work on being and time. Dasein being, being in time, being in the world, and being with or without agency are unities, and they are meaningful when they are thought. In this regard, humans cannot be thought of without being in the world and without being in time; they are inseparable parts of a unity.

It has been revealed that both the Romantics and Heidegger agree that humanity cannot be separated from nature and intertwined with it. However, factors such as the improvement of production and modern technology can lead to the separation of humanity from nature and cause significant damage to the environment. The fact that these thinkers and writers from different times agree on this issue shows that nature and human beings are inseparable from each other, regardless of time.

In brief, the relationship between humanity and nature is the core of this study in the works *The Mysteries of Udolpho* and "Rappaccini's Daughter", both of which bear traces of the Romantic period. The former, written by Ann Radcliffe in the eighteenth century, is directly linked to gothic literature and nature. The latter, which belongs to the nineteenth century, is also closely tied to nature. Both works discuss themes surrounding nature, gothic literature, and women.

2.2. Ecocriticism

Ecocriticism is an umbrella term that is used in general concepts by writers, nature scientists, and historians, especially in literature. Its extensive usage makes ecocriticism interdisciplinary. Ecocriticism causes one to discover the world exactly and gives meaning by performing the consciousness of the relationship between nature and literature. It helps expand awareness critically since the person realizes that the environment that surrounds her naturally has a connection between nature and one's behaviours, which affects the person's interaction with other people. This situation has been wittily used in literature for years. For instance, throughout history, even though the term was not used in that age, the conditions that people encounter in daily life and its relationship with the environment are commonly surveyed, especially in eighteenth-century literature. Particularly in the nineteenth

century, writers and poets had been using the relationship with nature and the concept of nature. For instance, William Wordsworth wrote his poem “Tintern Abbey” (1798) in a village, surrendering himself to nature.

As a starting point, the most crucial factor in the emergence of ecocriticism is the deterioration of nature with industrialization, so life-threatening elements were reflected in the literature. As time progressed, the order of nature deteriorated, and the need for ecocriticism increased. Hence, the importance of ecocriticism has been heightened to an essential point. With industrialization, human beings began to destroy nature more for their own benefit. Moreover, depending on social, economic, political, and religious reasons, societies and human beings are always changing. Change and transformation are an inevitable part of the universe, and these changes are also related to the relationship between humans and nature. Since this change directly affects people's lives, they inevitably included nature in their literary works. With the destruction that human beings cause to nature day by day, it has become helpless against natural forces. This helplessness brought with it a strong sense of respect. On the other hand, with industrialization, humanity discovers how to gain benefits from nature; this accompanies the fact that nature has become an instrument for making humanity's life easier day by day. Ecocriticism is a movement that examines literary texts from an environmentalist perspective and studies how the disrupted ecological balance affects the social structure. Additionally, Glotfelty claims the bound between literature and nature is labeled ecocriticism. He investigates environmental issues just like a sexist perspective which feminism does. Thus, according to him, ecocriticism should use an earth-centered language in terms of literature. (Glotfelty, 1996, p. 19).

As a concept, ecocriticism was first used in 1978 by an American scholar and writer, Rueckert, the first person to put forward the concept of ecocriticism. The writer used this term to talk about how much danger the colonial man posed to himself and his environment. Rueckert describes ecocriticism as “the application of ecology and ecological concepts to the study of literature because ecology (as a science, as a discipline, as the basis for human vision) has the greatest relevance to the present and future of the world we all live in of anything that I have studied in

recent years" (Glotfelty, 1996, p. 107).On the other hand, Rueckertdefines ecocriticism as a topic of criticism of literary texts on environmental problems and their effects on nature. He criticizes how literature is an ecosystem and how it reflects the relationship between nature and humanity. According to him, the literature emphasizes social and personal consciousness by dealing with nature and environmental problems. Since nature and humanity are in communication with each other, literary works turn nature into a character in the novel rather than seeing it as a backstage. Moreover, placing nature as a fundamental point in his works, like a character, encourages the reader to think about and understand nature. In this way, readers become more conscious of nature. Because of these reasons, this essay lays the foundation of the ecocriticism discipline. He defines literature, especially poetry, as "a poem is stored energy, a formal turbulence, a living thing, a swirl in the flow. Poems are part of the energy pathways that sustain life" (Glotfelty, 1996, p. 108). Moreover, he claims that nature and humanity are intimate parts of each other; nature can endurerestoreddeprived of humans, but humans cannot strengthen their source of life without nature, as is understood in his essay: "Reading, teaching, and critical discourse all release the energy and power stored in poetry so that it may flow through the human community; all energy in nature comes, ultimately, from the sun, and life in the biosphere depends upon a continuous flow of sunlight" (Rueckert, 1978, p.74).

Besides, the definition of ecocriticism is similarly made by Lawrence Buell defining ecocriticism as "the study of the relation between literature and the environment, conducted in a spirit of commitment to environmentalist praxis" (Buell, 1996, p. 9). According to him, ecocriticism is the relationship between written works and nature; that is to say, ecocriticism examines how nature is reflected in literature. Therefore, he states in his essay that ecocriticism should emphasize the reflection of nature in literature and empathize with natural issues:

> When an author undertakes to imagine someone else's imagination of a tree while sitting, Bartleby-like, in a cubicle with no view, small wonders if the tree seems to be nothing more than a textual function and one comes to doubt that the author could have fancied otherwise. A more affirmative way of stating all this is that an inquiry into the environmental imagination forces us to question the premises of literary theory while using its resources to expose the limitations of literature's representations (Buell, 1996, p. 5).

As in the quotation above, Buell questions how literature reflects emotions by giving an example of a man sitting near a tree and the representation of nature. However, the reflections of nature are essential, and he states that these replications should have limitations since literature cannot reflect nature properly. Thus, this leads literature to suspicion in terms of reflecting emotions and nature.

Furthermore, Buell states that nature writings play a significant role in ecocriticism, and more notably, nature writings refer to the types of writing that purpose to explain relationships with nature, describe natural environments, and raise awareness on environmental issues. Buell especially defends the importance of nature writings in ecocriticism in American literature. In this work, Buell emphasizes that ecocriticism examines the relations between nature and humans and how these relations are expressed through literature and offers a perspective in which literary works address the conflicts between nature and humans, harmony, environmental problems, and sensitivity to nature. Many environmental thinkers emphasize the need for new paradigms to rethink the relationship between humans and non-humans. This group of thinkers has moved beyond the traditional anthropocentric viewpoint, developing various approaches to establishing more holistic and sustainable relationships with nature. From ecological thought to deep ecology to new materialism, each of these approaches seeks to redefine the human relationship with nature and promote environmental justice(Buell, 1996, p. 426).

Ecocriticism is a literary approach that explores the interconnectedness of nature and literature. This approach has been addressed and defined similarly by many thinkers and has secured its place in literature. We are focusing on this approach because it is closely linked to the ecogothic approach, which is the focus of our study, and specific information needs to be disclosed. In other words, when discussing ecogothics, ecocriticism is the first thing that comes to mind. Additionally, since we will be analysing female characters within the context of ecogothic, it is crucial to mention ecofeminism in the following section.

2.3. Feminism and Ecofeminism

The basis of ecofeminism is feminism;therefore,it is necessary to discuss feminism before defining ecofeminism.

Feminism, as a concept, relies on the binary opposition between men and women. Throughout history, it has been against a male-dominated society because the role and condition of women have been determined by patriarchy. The role of a woman is considered by men, such as giving birth, cooking, and housework. Women are fertile, which is why they have always been associated with nature. Both nature and women are responsible for producing new things.

In society, concepts such as man/woman, nature/modernism, and private/public space are often handled in sharp binary oppositions. This approach creates a hierarchical structure between these concepts under the influence of binary thinking. As a result, womankindis often affiliated with the natural, domestic sphere, and emotions, but men are often identified with reason and are seen as having domination and control in the modern world. Domination has been established over nature, women, and private space. Ecofeminist thought proposes that such oppressive binary relations be abolished and defined within a more circular, reciprocal system of relations. To achieve this goal, feminist thought and ecological thought need to struggle together and find common solutions.

Feminism began its origins in the nineteenth epoch with the concern for females'rights in social and political ways. One of the pioneering sources of feminist ideology in this century is Mary Wollstonecraft's book, *A Vindication of the Rights of Woman* which was published in 1972. Mary Wollstonecraft is known for her criticisms of patriarchy in England, so much so that she mentions the sexism of the French Revolution in her work. According to her, women are in a pitiful state everywhere; they are always locked in a room with depression or hysteria. This situation of women disturbs her.In this work, the author talks about the equality of men and women. She mentioned that ladies should have the equal access to learning and information equally withmales. In other words, this work focuses on women's education, social roles, and women's rights. First, she mentions education, saying that

women should be educated like men and have access to information. A lack of education causes women to fall into a secondary position in society.She struggles for women rights and consantrates on definite principles that if women cannot reach education at the same level as men, knowledge, and virtue will cease. She manages female rights and follows some principles. If ladies cannot reach to learn as equal as male, knowledge, and virtue will stop since everything on earth is bound with women. Females are the cornerstones of society according to her. The truth is one both for females and males(Wollstonecraft, 1993, p. 66).

Secondly, Wollstonecraft defends in her work that women should not be associated with just housework; they should take part in social properties to achieve it. This is great evidence to improve women's capabilities. According to her, it isimportant to be a good and hardworking person, regardless of gender. It can be clearly understood from Wollstonecraft that women's roles pressurize women. To sum up, women should not be constricted by motherhood or housework, which social gender roles impose on women; they can achieve social affairs.The actual message is tried to explain that the crucial thing is to develop a strong character as a human if leaving aside the contemptuous terms used by men such as the weak elegancy of mind and the sweet dolicity of manners, etc (Wollstonecraft, 1993, p. 73).

Feminism is a subject that has also been studied in the postmodern period and has been labelled as postmodern feminism and studied from two different perspectives: Anglo-Saxon feminism and French feminism. Firstly, Anglo-Saxon feminism relies on equality, but there is gender distinction. This type of feminism tries to build female identity through male dominance. Anglo-Saxon feminism mostly focuses on literary representations of gender distinction. Virginia Woolf and Simone de Beauvoir try to expose the limitations of male discourse. The second part of feminism in postmodernism is the French School, which emphasizes biological, economic, and psychological differences. They focus on differences that, according to them, women think, speak, and understand differently. Feminism emphasizes differences and female subjectivity, in which the female experience emerges.

As a result, the feminist movement later gave rise to the theory of ecofeminism, an action in which the females' movement and the ecological

movement reconcile under the principles of the principles of equality and exploitation. It proposes to modify radically the association between the environment and women, theoretically and practically under male domination. Ecofeminism,the sub-branch of ecocriticism, is a literary theory and movement that emerged as a combination of feminist thought and an ecological approach in which the relationship between females and nature is crucial. This method highlights the deep connections between gender inequality and environmental issues. Ecofeminists consider women's relations with nature and the environment, gender roles, environmental injustice, and exploitation of nature together. It stands out with a few basic principles, such as the relationship between womankind and nature, which is similartooneanother; the injustice between nature and gender; feminist solutions to environmental problems; and the last one, women's rights and nature conversation, as Puleostates: "Ecofeminism: an attempt to outline a new utopian horizon, addressing the environmental issue from the categories of patriarchy, androcentrism, care, sexism, and gender" (Puleo, 2017, p. 30).

Moreover, the ecofeminist approach is in a world where patriarchy and capitalism are dominated and where women are seen as outside of nature. Therefore, it is necessary to develop a common struggle area that will cover two sides, and this is called ecofeminism. The main goal of ecofeminism is not to prove that women are superior but to increase existential diversity. A thinker who makes a significant contribution to ecofeminism Val Plumwood focuses on natural philosophy and environmental ethics in her book, *Feminism and the Mastery of Nature*. She strengthens the foundation of ecofeminism by specifically addressing the relationships between humans and nature. Additionally, she draws a parallel between nature and women. Plumwood emphasises the role of women in protecting nature, as women are generally more closely associated with nature in societies and therefore more sensitive to environmental issues. According to Plumwood, women are seen not only as angels in the house but also as angels in the ecosystem. Not all women have to be empathetic, nurturing, and cooperative. Although these characteristics are real, these qualities of women may be limited only to their immediate circle. Women may not view other women merely as their sisters or the earth merely as mothers;

they may be capable of conflict and domination and even use violence when it is necessary (Plumwood, 1994, p. 20).

On the other hand, Karen Warren is a philosopher and author who has had a significant influence on ecofeminism. The connection between ecofeminism and environmental ethics forms the basis of her works, and they include a generalframework enfolding issues such as individual sovereignty over nature, environmental injustices, and gender roles. In her book *Ecofeminism: Women, Culture, and Nature*, Warren analyses the link between women, culture, and nature. In this book, she investigates the outcomes of human exploitation of nature and the abuse of natural resources on women and society. It also addresses women's relationship with nature and how this relationship is reflected in environmental issues and gender dynamics. In her work, Warren states that ecofeminists often view many natural entities as components that allow feminism to grasp facts about the situation of women and relate them to cultural values and practices. She specifies this: "According to ecofeminists, trees, water, animals, toxins, and nature language are feminist issues because understanding them helps one understand the status and plight of women cross-culturally" (Warren, 1997, p. 4). Additionally, she mentions ecofeminism as "what makes ecofeminism distinct is its insistence that nonhuman nature and naturism are feminist issues" (Warren, 1997, p. 4). In this quotation, Warren emphasizes that ecofeminism combines natural elements and nature in general and considers feminism as a very different interdisciplinary. In this context, she mentions that feminist evaluations of animals, birds, and other creatures make it easier to evaluate all of nature in the context of ecofeminism because men dominate nature in societies and women are subject to it.

To understand ecofeminism intimately, the bondconcerning women and nature should be understood. The correlation between landscape and females is the focus of ecofeminism since, throughout history, women have been linked to nature, even though it is generally addressed as Mother Earth when one speaks about the world. To understand ecofeminism properly, the relationship between women and nature and, additionally, feminism should be understood mainly. The first goal is to explain the role of nature and women in this study; additionally, feminism as the

grounded theory of ecofeminism should be explained.Furthermore, in this study, the concept of ecogothic will be blended with ecofeminism. For this reason,the theory of ecogothic is also essential in this study to be mentioned.

2.4. Gothic and Ecogothic

In general, gothic is an artistic phenomenon that has an impact on everything from Gothic architecture to literature, from music to theatre. It developed against Latin art in Europe in the late Middle Ages. It maintained its influence in the field of architecture until the end of the Renaissance. In his study*Gothic Architecture and Scholasticism: An Inquiry into the Analogy of the Arts, Philosophy, and Religion in the Middle Ages*Panofsky stated that gothic emerged around Paris in the 12th century in France. He even states that the gothic style, which he refers to as "Opus Francigenum," turned into an international style over time (Panofsky, 1985, p. 4). It was very active, especially in religious places such as churches and cathedrals.

Gothic, as a word, was used by Horace Walpole, and over time, this expression deeply affected literature. As a literary style, gothic fiction took its first steps in England with *The Castle of Otranto*, printed by Horace Walpole in 1764. Walpole's work is considered the first gothic novel, and he took the opportunity to use the subtitle *A Gothic Story* when naming the new subgenre (Spooner, 2007, p. 11). Using the medieval elements, Walpole determines the tone of the gothic story while following the traces of gothic elements such as "castles, monasteries, and ruins" as the scene and "nobles, priests, and monastery women" as the actors (Hughes&Smith, 2003, p. 3).

Another significant author is Radcliffe, who follows in the footsteps of Horace Walpole. Moreover, Radcliffe is the basis of this study; her book will be analysed in detail according to literary theories, which are mentioned because of her valuable contributions to literature. Radcliffe's writing style focuses on visualizing the events in her stories. It is stated that Radcliffe was one of the most successful novelists of the 1790s because her novels sold several times more than those of her contemporaries. Her novels are also considered "startling and powerful" (Miles, 1935, p. 10). As it is seen, Radcliffe creates a sensation with the gothic stories that

were written in the eighteenth century. Radcliffe's novel, *The Mysteries of Udolpho*, is considered one of the bestsellers of its time. Radcliffe's style of combining mystery and horror complements the ideas that are reflected in gothic stories.

The first key to understanding gothic is chronotype, which holds that the relationship between time and place is accountable for the arrangement of the occasions in the narrative order. The events are connected around time and place because the place is the point to name itself Gothic. Bakhtin is the one who introduces gothic in literary theory. He is one of the most crucial theoreticians of the 20th century. Bakhtin mentions that the historical context of the castle made it significantly influential in the enhancement of the historical novel. The roots of the castle lie deep in the past, oriented towards history. It must be acknowledged that traces of time within the castle possess a somewhat ancient, museum-like quality. Walter Scott, heavily leaning on the castle legend, managed to overcome the danger of excessive antiquarianism by relying on the connection between the historically constructed castle and its graspable setting. The organic interconnectedness of spatial and temporal dimensions and categories within (and around) the castle delineates the richness of this historical time-space, serving as a prolific source of imagery at various stages in the development of the historical novel (Bakhtin, 1981, p. 246).

Over time, Gothic influence diminished, but there was a revival of the Enlightenment in England in the nineteenth century. It can be said that the first reaction to enlightenment reflects a longing for the past. The first Gothic works are set in large and chaotic castles and trap-filled monasteries. It takes place in castles where supernatural forces exist, especially in places that are spooky and far from residential areas. Even though place stands out in gothic literature, the main subject is people and the human mind, so it has a psychological effect (Spooner, 2006, p. 10).

During the transition from the Middle Ages to the Enlightenment, man had difficulty keeping up with these changes, and the Age of Reason was experienced, illuminating the dark age with the light of reason and science. On the other hand, the gothic genre remained incompatible with all these developments, just like humans, who are alienated from their environment and have difficulty adapting to this

process. The French Revolution took place, which radically changed the economic and individual relations of society. In these processes, gothic literature emerged to express people's fears and anxieties as an individual and social psychoanalytical effect. In this literary genre, the past has come back to disturb the present, and many fear elements have emerged as if they reflected people's psychology. As an example, Radcliffe uses the word horror. According to her, the word “horror” terrifies people, and the word “terror” triggers people’s imagination. Whether it is terror or horror, the source of this fear comes from nature, and it always reminds people of their helplessness against nature (Miles, 1995, p. 46).

Moreover, gothic thought is often associated with horror stories and resembles the action of mystery stories in old romances. It takes place in remote and mysterious places such as abandoned medieval castles, especially where supernatural beings reside. In these works, there is often a focus on revealing forces and uncertainties. Especially in the late eighteenth and early nineteenth centuries, under the influence of literary romanticism, gothic literature appealed to large audiences. Gothic literature discovers the hidden pleasures within readers, drawing them into an uncertain, deep, and exciting world. The concepts of difficulty and pleasure from pain appear frequently in such works. For literary critics, it has always been essential to establish the connection between gothic and horror. Edmund Burkestudies in his book*A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* the sublime and beautiful concepts he puts forward in his work to evoke the impact of literary texts on the readers. Additionally, Anthony Quinton mentions in his book *Aesthetic Emotions*that this concept has an essential role in examining the aesthetic emotions it evokes in a literary text (Quinton, 1961, p. 71).

Edmund Burke mentions that uncertainty is often necessary to make anything truly scary. When the full extent of the danger is understood, much of the fear disappears. Anyone who thinks about how much it contributes to fear in every kind of danger will understand how much it affects the minds that believe in the popular stories of things of which no one can form clear ideas, such as ghosts and demons.

Obscurity is the main circumstance to makes anything very terrible. When the extent of a danger is known, the apprehension diminishes naturally against it. And, night makes everything more dangerous and scarier and because of this, the supernaturals and sorts of beings produce an effect on the human mind (Quinton, 1961, p. 76).

Consequently, for identifying ecogothic theory, it is important to explain what gothic means and how literature and gothic concepts are interconnected. The characters are supernatural beings such as vampires and ghosts, and there is a hero who saves heroines because in gothic novels there are heroines who fear. In gothic literature, characters have psychological depth; they are full of mystery, like the concept of gothic, because the gothic setting is also mysterious. On the other hand, gothic is combined with ecology because, like the setting, the weather is also significant,and this led to the emergence of ecogothic theory. This theory is a literary subgenre that takes the basic elements of traditional gothic literature while intertwining elements with nature and the environment and handling them from an ecological perspective. In this study, the ecogothic concept plays an essential role in explaining the ecocritical and ecogothic concepts in the selected two works.

2.4.1.Ecogothic

Ecogothic is a literary subbranch that examines supernatural and dark elements of gothic literature and environmental issues. Ecogothicis a genre that reflects the interaction of nature and humans in a fictitious style at the connection of ecologicalscript and gothic, often representing an ecocritical perspective.Keetley and Sivils describe alsoecogothic as “in its broadest sense, the ecogothic is a literary mode at the intersection of environmental writing and the gothic, and it typically presupposes some kind of ecocritical lens.”(Keetley& Sivils, 2018, p. 1). As a direct study concerning gothic ecology, ecogothic emerges as an approach in literature due to the depiction of natural occurrences such as harsh winds, gloomy clouds, and thunder.In this aspect, it is crucial to mention that ecogothic is firstly used for the natural environment. Ecogothic was taken first in 2013 by Andrew Smith and William Hughes. Smith and Hughes characterizeecogothic as an approach that

scrutinizes the natural environment reflected in gothic literature from a non-anthropocentric perspective (Smith &Hughes, 2015, p. 2). In this context, ecogothic improves on surrounding the critical approach of humanity or the supernatural in the natural environment.

Besides, Keetley and Sivils add that ecogothic expands the idea that the present is bound by the chains of the past; it points further back, from prehistory to pre-human and non-human origins, going deeper than gothic (Keetley & Sivils, 2018, p. 5). Ecogothic literature is connected to gothic elements through environmental narratives. It associates the scary and gloomy aspects of gothic writing with studying the human impact on the natural world. Nature is mentioned as inferior in literature because it is seen as a reflection of emotions. For instance, corruption comes from humanity, while nature is mentioned as a supporter of humanity in terms of a source of inspiration. However, this impact on each other is examined from an ecocritical perspective. Consequently, ecogothic literature emphasizes environmental concerns with gothic ambiance, mostly exploring human relationships with nature. By studying issues like humanity's effect on ecology, this genre aims to make clear a reflective viewpoint on the balance of ecosystems.

In this literary genre, gothic elements are surrounded by ecological concerns. Whether it is human interventions or environmental issues, ecological concerns are emphasized in this sub-genre. By using the dark atmosphere of gothic literature, the ecogothic genre reveals natural problems. The relationship between humans and nature is underscored in literature because, by using this relationship, the emotional developments of characters in novels can be easily concluded. Especially, the women and nature connection are mostly used in each area.

In this perspective, for defining ecogothic, gothic, and ecocriticism, literature is one of the best ways because literature helps readers to change their point of view. The finest way to alter something is through literature. If a theory or idea proposes to take root in society, it can effectively be done through literature, as novels broaden people's horizons and introduce a new perspective. In essence, literature reflects the subjects that the literary works point to convey. In this part, when the topic is nature and gothic, ecogothic helps the reader combine the

relationship between each other to comprehend wholly. In this aspect, ecogothic encloses mysterious events, ghostly mansions, haunted houses, and gloomy castles while combining environmental issues. nature. This aspect underscores the effects of environmental issues on character development.

As referred to by its name, ecogothic unites a human-centered perspective with a nature-oriented perspective while investigating literary texts. As emphasized by Hughes, this fusion often blurs the boundarylinking the human and non-human, a theme frequently emphasized in gothic fiction (Smith &Hughes, 2015, p. 2). Therefore, the diversity of gothic fiction allows for analysis in terms of various critical approaches. For this reason, ecogothic examines the relationship between humans and non-humans to reveal solutions to deterioration. Ecogothic can be a tool to extend ecocritical perspectives, which comprise various critical approaches such as deep ecology and ecophobia.

Besides, ecogothic explores the connection between environmental changes and human intervention, highlighting the consequences of this connection and emphasizing the effects of the Anthropocene period on the human-nature relationship.The Anthropocene period describes the period when human activities began to significantly impact the Earth, marking a distinct phase in the planet's geological history. Scientists believe that the Anthropocene started when the effects of individual activity on nature became unmistakable. Therefore, the concept of the Anthropocene serves the same purpose as the exploration of ecological problems and the relationship between nature and humanity in ecogothic studies. In summary, both Anthropocene and Ecogothic investigate the impact of human activities on nature and in what manner nature is harmed by human behaviors. On the one hand, the Anthropocene emphasizes the link between beings and environment in terms of environmental problems. On the other hand, ecogothicemphasizes nature and ecological aspects; however, it combines gothic elements such as gloomy weather, old buildings, and supernatural elements. In this context, the Anthropocene period mentions the effects of humanity on nature; on the other hand, ecogothic literature examines the effects of humanity on nature in a literary context. The human-centered perspective views nature as "other" (Plumwood, 2002, p. 4). At the same time,

widespread Western thought frequently appears as the feature that distinguishes humans from non-humans. Anthropocentrism, the belief that human beings are the central or most significant entity on the planet,accepts nature as the “other” and accepts nature as a structure whose only objective is the use of humans. This point of view accepts humans as the center of the universe and places nature in the service of humanity.As a result, in this anthropocentric era, humanity is at the center of everything, while ecogothic takes the relationship between humans and nature to the forefront. Ecogothic, gothic, and ecocritical elements are transferred through literature to readers.

Within the framework of this information, in this study, we will analyse the main characters of two gothic novels, *The Mysteries of Udolpho* and “Rappaccini'sDaughter”, in terms of ecogothic.In these chosen works, ecogothic, gothic, and ecofeminism have crucial effects in comprehending the connection between literary theories.

2.5. Ann Radcliffe, Her Period and The Mysteries of Udolpho

Ann Radcliffe was one of the most important writers because she wrote one of the best examples of gothic literature. She was born in 1974 in London, England. She is known as a leading figure in the gothic novel genre, and in the Romantic Era, her works reached their peak. Her contribution to the gothic novel genre gleams in this style; she infuses the gothic genre with her distinctive style that blends the typical gothic features with emotional tension. Radcliffe emphasizes nature descriptions, mystical elements, and characters' inner conflicts in her novels. Particularly, she provides rational explanations behind supernatural occurrences in her stories. These features add depth to the Gothic novel as a genre and have inspired later writers. Her works gained popularity, and her contributions enacted a private function in the evolution of the Gothic kind and the rise of Romanticism. In his work, even Nathan Drake describes her as the “Shakespeare of Romance Writers” (Drake, 1798). Moreover, Rictor Norton declares her the creator of feminist gothic in his work *Mistress of Udolpho* (Norton, 1999, p. 10). Although she analyses characters perfectly in her works, there are no details about her personality or personal desires.

Even the diaries she keeps show her predictions about external events rather than her personal life. (Norton, 1999, p. 5).

Radcliffe published her novels unnamed because she did not engage any attention as Durant advocates. In addition, Radcliffe is a conservative author, and her place has always been in change, so her stance is interpreted as a reformer motion. And in her works, the personal developments of characters always take shape with a family figure. (Durant, 1982, s. 519–520).

Her age was the beginning of the Romantic era, and in this age, with the works of Radcliffe, Gothic literature was at its peak because, in Romanticism, nature gained importance, and writers chose nature and natural things to express their feelings. Common life, which is rustic and humble, is chosen to identify feelings. Poetry is one of the most important aspects of this era, alongside the gothic genre, and the language of poetry is also direct and simple. Using imagination, the usual aspects of life are transfigured into something unusual. According to this unusual becoming, defamiliarization occurs and imagination becomes creative faculty. In the countryside, uneffaced feelings can be found that William Wordsworth in his "Tintern Abbey" mentions his recollected feelings in virtue of nature.

This period is called The Rise of the English Novel, and Petru Golban, in his work, analyses that the idea of a novel is about itself; he says that it is the process of becoming an English novel, and it fulfillsthe essence of the novel. Ann Radcliff's novel is significant for practicing English. The quotation below expresses Golban's thoughts about the period."Modern critics have indeed come to consider Gothic fiction as one phase of the Romantic Movement in English literature, although it might have disappointed some idealistic romantic poets for the sentimental character, idealized by Ann Radcliffe, for example, who could not transcend into reality" (Golban, 2005, p. 193).

Ethical themes and character development took an important place when Gothic literature was popular. The gothic genre aims to attract readers' attention by exploring the dark sides of human nature, and the main themes are sin and redemption. Additionally, characters encounter inner struggles and conflicts that

promote an ethical approach and complications in the text. As in *The Mysteries of Udolpho*, the focus is on individual experience and social background in the gothic genre. Thus, in the novel, Radcliffe shows the social background of social norms about gender roles, such as women's place in the eighteenth century.

Emily St. Aubert is the female protagonist of the novel who is young and naïve. At first, Emily is happy with her family and even their house is full of greens. However, after her mother dies, she goes on a trip with her father and they meet Valancourt on the road, she falls in love with him. After a while, her father died either, orher life became mysterious day by day. Later, when she moved to her aunt's castle, Madame Cheron, she started to come face-to-face with supernatural elements in the castle. Madame Cheron's husband wanted her to marry someone for just his richness. However, in the end, she encountered her lover again, Valancourt, and they reunited. Therefore, throughout the novel, Emily listens to her father's advice that she behave not with her emotions but with her logic.

Emily was forced into marriage with Montoni, and the gloomy castle of Udolpho increased the mystery of the story. Throughout the novel, Emily astutely remains faithful to her love and becomes loyal and courageous despite all evilness, but first she must overcome the struggles and dangers of the castle. The novel represents typical elements of gothic literature, such as mysterious events, supernatural elements, and a dark, gloomy atmosphere. The changing weather conditions through the end of the novel reveal the ecogothic aspects too. This novel makes it clear that Radcliffe creates a successful dark setting and a mysterious narrative style.

This novel will be analysed deeply in terms of ecogothic and ecofeminist theories methodologically and will try to answer the questions about how they are reflected in the work of Radcliffe. The primary aim is to make it clear to the readers how ecological elements are submitted to gloom and the impacts of the gloomy atmosphere on a woman's life within the context of ecogothic and ecofeminism.

2.5.1. Nathaniel Hawthorne and “Rappaccini’s Daughter”

Nathaniel Hawthorne was an American writer in the nineteenth century. He was born in 1804, in Salem, Massachusetts, and died in 1864, in New Hampshire. Hawthorne is an important writer of American Gothic literature. “The Scarlet Letter” is one of the most important works of Hawthorne because he uses extraordinary expressions to convey his messages to the readers. The period in which Hawthorne lived encountered many changes and developments in terms of America's conditions. Literature was also an important development in American literature in that period because Hawthorne's works are still studied in schools. His works reflect the complexity of the Romantic period as well as America's developments in many areas. Hawthorne's works stand out for their moral messages in a distinct aspect, as seen in “Rappaccini's Daughter”.

During this period, America had land and slavery problems which affected the whole society deeply. In the mid-nineteenth century, Europe was dealing with industrialization and its effects; on the other hand, America was trying to establish its social and political issues. Southern America defended slavery while the Northerners did not; it paved the way for the Civil War. Establishing factories and building railways gave agriculture a place for industrialization. This innovation caused migration to cities, and people tried to get used to new developments.

Nathaniel Hawthorne wrote “Rappaccini's Daughter” as a gothic story in 1844. It can be accepted as an ecogothic story because Hawthorne smartly uses natural beings in his work. The story takes place in Italy, where gothic elements are mostly used in the stories. One of the most important parts is about Beatrice's tragic story, which her father causes since he makes her get used to poison, which causes Beatrice to be alone, and her father's putting scientific experiments forward for his daughter. Her father is the scientist Dr. Giacomo Rappaccini, who gives more importance to his poisonous plants than her daughter. Beatrice's whole life is a poisonous garden until she sees Giovanni. On the other hand, Giovanni sees the mysterious events from his window after touching a large purple plant. Insects and other plants die, and this event makes Giovanni comprehend what is happening. After Giovanni sees Beatrice in the garden, he is fascinated by her beauty and falls in

love. However, it is undeniable that Rappaccini sacrificed his daughter for the sake of his scientific experiments.

The toxic relationships bring Beatrice's end because Giovanni does not give up searching for the reason for mysterious events. Beatrice's touch carries a deadly effect on other living creatures. Once, when they meet in the garden, to warn Giovanni, Beatrice touches his hand, and afterward, Giovanni realizes his hand is burned. Beatrice is an important example of how nature and evil compound. She is alive; she is a part of nature, but on the other hand, she has poisonous, deadly touches against nature. Giovanni tries to cope with the mysterious events for the sake of his love. The story, “Rappaccini's Daughter”, represents gothic and ecocritical aspects, and it reveals the danger of science when it is used for evil. Additionally, sometimes love has deadly and dangerous effects on human beings because if Giovanni were possessed by her love, he would not think properly, and maybe she would bring his end either. Hawthorne stands out as a unique example of American gothic literature that mixes romantic aspects with gothic literature.

Nathaniel Hawthorne's tale“Rappaccini's Daughter” will be examined from an ecogothic and ecofeminist perspective because it comprises natural elements and gothic figures. The analysis will focus on how the work reflects ecogothic and ecofeminism because the protagonist is a female in the story. Hawthorne uses a female character to give moral messages to the reader by using gothic and natural elements. As previously mentioned in this study, nature has been an important assign in Gothic texts, and the type of expression of emotions reveals the aspect of Romanticism. This thesis tries to convey aspects of ecological and ecofeminist narrative techniques through the selected two works from Radcliffe and Hawthorne.

CHAPTER 3: LITERARY ANALYSIS

3.1. Ecogothic

3.1.1. *The Mysteries of Udolpho*

Ann Radcliffe, one of the main authors of the Gothic novel, adds fascinating natural landscapes and the moods of the characters to this novel genre, creating novels that come to life in the reader's mind, just like a painter. With this move, Radcliffe introduces the ecogothic genre to the reader, which will be analysed in this section, by using ecological aspects such as nature and ecofeminism in the gothic novel. It reflects the inner worlds of the characters like a mirror, using supernatural beings and a gothic, dark atmosphere.

One of the most important things in the gothic genre is the setting because it consists of a dark atmosphere and gloomy spaces. In this respect, Radcliffe increases the fear and suspicion in the novel by describing the Pyrenees and Pennines in detail. In this way, it increases the sense of reality and causes ecological and horror elements to come to life in the reader's thoughts quite vividly. As it is said in the previous section, Radcliffe is known as the “Shakespeare of Romance writers” (Norton, 2009, p. 37) because she describes occasions and places as vividly as it is. This causes readers to visualize the whole novel, absorbing readers of the events. The fact that the places Emily goes to are described in the novel makes the reader part of the novel. Like all other gothic novels, the novel takes place in a dark and creepy castle. In addition, she demonstrates her difference in the gothic genre by using a villain quite successfully in her works. The bad character gives the reader chills, at least as much as the setting. In addition to the creepy castle where the novel takes place, the fact that the evil character makes Emily's life miserable puts the reader on alert. Because of these aspects, the novel draws attention in many ways that it influencesother writers like Jane Austen she addresses *The Mysteries of Udolpho* in her *Northanger Abbey* novel:

> But, my dearest Catherine, what have you been doing with yourself all this morning? —Have you gone on with Udolpho?” “Yes, I have been reading it ever since I woke; and I’ve got to the black veil.” “Are you, indeed? How

> delightful! Oh! I would not tell you what is behind the black veil for the world! Are not you wild to know?" (Austen,2007, p. 32).

The novel starts with the best parts of Emily's life. Emily and her father have a sincere relationship, and she is full of happiness because the love of nature is their common pleasure. Especially after the death of Emily's mother, their relationship becomes more intimate. after her mother's death, she and her father go on a trip to the Pyrenees, passing over many mountainous landscapes. At this point, life behaves in a good manner to Emily, as the mountains increase, her happiness also deepens because her father is with her, and she is a lovely daughter of her father. During their travels, Emily and her father encounter a man named Valancourt, who loves and admires nature. As time progresses, Emily and Valancourt nearly are enamored of each other. However, Emily's dad, who is from St. Aubert, becomes extremelysick and subsequently passes away. In consequence, Emily becomes an orphan and is pushed to survive with her only aunt, Madame Cheron, because she cannot live alone as an orphan girl. When Emily is taken to her aunt's house, her sorrow increases such as the clouds get dark. However, Madame Cheron does not disclose Emily's attractionto her father, and she becomes lonely day by day.

In Gothic novels, the protagonist is tortured by an evil man and is reluctantly forced to do the things he wants. On the other hand, Madame Cheron marries a man wickednamed Montoni. For instance, Montoni pushes Emily to get marriedto his friend, Count Morano as he considers he can value this marriage. But after he discovers that Morano has no money, Montoni takes Emily and her aunt to the remote Udolphocastle. The things always happen as the wishes of male characters both in literature and real life in that time. When they are on the road, Emily tremulously watches the landscape and as the road goes, her hopelessness increases such as the rocks increase. Landscape descriptions reflect Emily's inner sight thoroughly, "Emily, sunk in tranquil melancholy, watched the strengthening light spreading upon the ocean, shewing successively Venice and her islets, and the shores of Italy, along which boats, with their pointed Latin sails, began to move" (Radcliffe, 1998, p. 223). The novel takes place in Udolpho, Italy, where the creepy and gloomy castle is located among huge mountains. Radcliffe labels the castle as "silent, lonely, and sublime; it seemed to stand the sovereign of the scene"

(Radcliffe, 1998, p. 227). This is one of the most important parts of the novel because fear, which is the main purpose of the novel, is very effective in this setting.

Moreover, she desires to rebel against her aunt and Montoni, but she cannot do so because her property is embargoed. Her loneliness resembles extensive forests and deep valleys which she sees on her way to the castle in the novel. At this point, ifEmily goes to the castle, she fears losing her lover, Valancourt, forever. At the same time, Morano begins searching to retrieve him from the castle of Udolpho. Because nevertheless, Emily has feelings forValancourt, she rejects to departwith him. After a couple of months, Montoni forces her aunt, due to her husband's mistreatment, to sign away all his property in her will since she fears that his fortune may pass to Emily afterwards his death. Due to her partner's mistreatment, Madame Cheron abruptlyvanishes without evidence. During this period, a series of strange and frightening events occur. For instance, Emily hears some voices like music; "Emily continued to listen, but no music came. 'Those were surely no mortal sounds!' said she, recollecting their entrancing melody" (Radcliffe, 1794, p. 340). Emily manages to escape from the castle with the help of an enthusiast who is imprisoned in the same chateau and two retainers, Annette and Ludovico. Eventually, Emily proceeds to her father's assets and catches that her lover, Valancourt, has gone to Paris and abandoned all his possessions. As a result, they eventually get married. Radcliffe's vivid and picturesque descriptions of nature help the reader focus all her attention on the novel. Landscape descriptions give the feeling of terror in the novel, and it helps the reader to get the mood of the novel vividly.

As Drengson argues anthropocentric approaches damage environmental problems, in this novel the anthropocentric points can be easily defected because the novel is nearly set about Emily's emotional and psychological world. This novel gives ecogothic aspects but on the other hand, it is seen that humanity is at the center which means anthropocentrism. For instance, her dualistic reactions and fears are the center point of the novel. Moreover, humanity's fears, and emotions are more crucial than the other things. Secondly, Radcliffe describes natural beauty through the emotions of the characters as is said below, as the mountains become high, her

happiness is also at the peak because she is with her lovely father. The landscape descriptions reflect Emily's inner world, at one point the mountains describe her happiness, on the other side, as the rocks go higher, her sorrow and despair increase. Alongside the novel is one of the most criticalsamples of ecogothic, it indicates anthropocentric aspects either because the novel is based on virtue and morality themes which belong to humanity's central points:

> The road now descended into glens, confined by stupendous walls of rocks, grey and barren, except where shrubs fringed their summits or patches of meager vegetation tinted their recesses, in which the wild goat was frequently browsing. And now, the way led to the lofty cliffs, from whence the landscape was seen extending in all its magnificence (Radcliffe, 1998, p. 28).

As Norton states in his work *Mistress of Udolpho: The Life of Ann Radcliffe*, Radcliffe carries a device for composing picturesque views in the novel as Ann Radcliffe analyses her surroundings in detail and presents to the reader the landscape features that Norton presents in the same work. "Her scenes are 'framed' by windows, arches, or overhanging trees, and their 'perspective' is called to our attention. Each of her sketches conscientiously includes the five elements of a proper 'landscape': foreground, middle ground, background, flanking sides, and the obscure distant view" (Norton, 1999, p. 76). Moreover, the best description of the five elements of a landscape is that:

> (…) in the east, Emily discovered Florence, with its towers rising on the luxuriant plain, spreading to the feet of the Apennines, speckled with gardens and magnificent villas, (…). On the west, the vale opened to the waters of the Mediterranean, so distant that they were known only by a blueish line that appeared upon the horizon and by the right marine vapour, which just stained the aether above (Radcliffe, 1794, p. 284).

At the beginning, the nature depictions are different from the end of the book. At first, Emily is a happy young girl living with her family, but after her family dies, her happiness becomes reversed as a fearful young lady when she keeps on living with her aunt and her aunt's husband, Montoni. This quotation tells her happiness at the beginning with the depictions of their house, which is full of greens, but then they become gloomy as much as Emily's fear through the end. "Adjoining the eastern side of the greenhouse, looking towards the plains of Languedoc, was a room, which Emily called hers" (Radcliffe, 2008, p. 3). After she starts to live with her aunt, the

depictions become much bleaker. These quotes show the darkness of her life clearly. “The night was stormy; the battlements of the castle appeared to rock in the wind, and, at intervals, long groans seemed to pass on the air” (Radcliffe, 2008, p. 438).

As Mambrol mentions in his work, Heidegger’s Dasein is about being here and there, in brief, being in the world so human beings search for their existence in the world. According to him, nature is the main point of human existence. In general, Dasein means becoming aware of as a being and the relationship with her environment. In the novel, as a protagonist, Emily questions her being all the time. Her fears cause Emily to notice her existence. For instance, arriving at Udolpho and the supernatural events lead her to examine her being in the world. As a result, with this trigger, she starts to search for escape. In fact, throughout the novel, rebelling against Montoni proves her existence, and adding, that her aunt’s death makes her understand that being in the world is temporary. Humanity just comes to the world, finds out their self and they die, it is just as simple as this. As a conclusion, being in time means competing with evil, it leads humanity to observe their existence. As aformentioned, nature is crucial in humanity’s existence, even if the occasions and people around her are evil, she grabs a good point behind the malignancy. “Emily lost, for a moment, her sorrows, in the immensity of nature. Beyond the amphitheater of mountains, that stretched below, whose tops appeared as numerous almost, as the waves of the sea, and whose feet were concealed by the forests…” (p. 225).

As Burke states in his work *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, the sovereignty and beautiful descriptions and these aesthetic theories constitute the content of the novel. The sublime is danger, power, and fear, it gives fear and admiration at the same time, it is dualistic. On the other hand, beautiful is pleasant, compatible, and tranquil, and it is about nature’s peaceful effect. Throughout the novel, Radcliffe describes nature as the sublime one, high mountains and stormy weather both evoke admiration and frighten. For example, Alpines both scares and makes her admire. The beautiful nature descriptions are at the beginning when she travels with her father, there is a quiet lake, full of flowers around the forests and valleys. Everything is full of peace with

the beautiful ones as Burke mentions. For instance, the quotation below gives the sublime message inside.

> All without was silent and dark unless that could be called light, which was only the faint glimmer of the stars, showing imperfectly the outline of the mountains, the western towers of the castle, and the ramparts below, where a solitary sentinel was pacing. What an image of repose this scene presents! (Radcliffe, 2008, p. 205).

In brief, as Emily's life get worse after her parents' deaths, her life became unhappy, and her unhappiness became violent. This is shown by the quotations above. As malignancy became more violent day by day, Emily became attached to her father's advice, which he gave her before his death. She never gave up her freedom as her father advised her. Consequently, Emily behaves with her logic, not with her emotions. As a happy ending, she and her lover are reunited again at the end of the book. This journey is like Emily's inner voyage.At first, she is innocent and becomes an orphan girl, but moving to her aunt makes her experience evil, therefore, this inner travel is like from innocence to experience.

3.1.2. "Rappaccini's Daughter"

Elements such as supernatural events, ghosts, voices coming from an unknown place, and illusions of the self are indispensable features of gothic literature. At the same time, a woman in danger, as in "Rappaccini's Daughter", is also a common element of gothic literature. Female characters who are kept under control by a cruel man and who are not given the chance to choose to have an important place in gothic literature. In nineteenth-century America, such women were in secondary status as they were labelled as hysterical. It is quite normal to see dominant male characters and oppressed women in gothic literature, which is close to the fantasy world because the fantasy of male dominance is always the most dominant. Even if it is not obvious enough, male dominance dominates societies in the twenty-first century.

As Panofsky mentions in his *Gothic Architecture and Scholasticism* the Gothic structure points out the relationship between architectural complexity and order. These places are characterized by decorations such as flowers and plants as it is in this short story. Both scholastic thought and gothic architecture signify the

dualism of complexity and order. The garden comprises of both beauty and danger as it is in Panofsky's work. The reflection of the complexity of danger and beauty is the plants in the garden. The order of the garden gives a clue about the Gothic atmosphere because such orders hold dangerous events in Gothic stories. The events that Giovanni witnesses in the garden of Dr.Rappaccini cause him to begin a spiritual journey and this connects with Panofsky's advancement and light section in his work as symbolic meanings because architecture is crucial in the Gothic genre. These messages transmit by using plants in the story and this makes ecogothic significant. On the other hand, raising Beatrice around the poisonous plants can be a logical scientific experiment in a way but the results of the experiment have conflict in scholastic thoughts.

As Spooner (2009, p. 7-8) investigates the psychological effects of Gothic literature and culture, the setting has an indispensable role by way of the place gives clues about characters' inner sights. The relationship between science and supernatural things is underlined because it investigates the moral results of scientific experiments as it is in the story. Rappaccini makes a scientific experiment and victimizes his daughter, it is not moral according to social and humanistic paradigms. As a gothic place, Rappaccini's garden is isolated, dangerous, and full of mystery, at the same time there is both beauty and death. The garden is both deadly and romantic because Beatrice and Giovanni fall in love in this garden. Another significant point is Spooner's questions about science and the supernatural that scientific advancements have negative effects on humanity because Rappaccini raises Beatrice full of poisonous plants and he starts to behave like God by this scientific experiment's influence. On the other hand, the inner conflict of Giovanni proves the gothic atmosphere of the story because he loves Beatrice, and at the same time he fears Rappaccini. Briefly, this story designates the use of experiments against humanity by making his daughter poisonous and conveys a moral message through this occasion. The story of a fearless doctor's magical garden and his beautiful daughter Beatrice in that garden reveals to the reader how he otherizes his daughter. The protagonist, Emily, falls in love with a medical student who moves across the house of

Dr.Rappaccini. However, it is unknown to the young people that they are under the influence of the demonic scientist who uses them in his experiments.

Burke examines this in his book,*A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* that the sublime is supreme and scary which terrifies and honorable at the same time, on the other hand, beautiful is peaceful and naïve. Beatrice is the beauty in the story who makes Giovanni fall in love with and her naïve nature is a crucial example of Burke's beautiful concept. Also, Rappaccini's garden is a good example of a sublime one because it both frightens and evokes admiration at first sight. When Giovanni walks into the garden, he is both terrified and admires the plants and science that goes on in the garden. As crucial point is that Beatrice also comprised of both sublime and beautiful because she is naïve but at the same time, she is full of poison, and when she touches a living creature, causes it to die. So, ecological concerns are surrounded by Gothic elements:

> He paused--hesitated--turned half about--but again went on. His withered guide led him along several obscure passages, and finally undid a door, through which, as it was opened, there came the sight and sound of rustling leaves, with the broken sunshine glimmering among them. Giovanni stepped forth, and forcing himself through the entanglement of a shrub that wreathed its tendrils over the hidden entrance, he stood beneath his own window, in the open area of Doctor Rappaccini's garden (Hawthorne, 1844, p. 10).

Even Padua has a big significance in the story because as Walter Scott mentions in his work, antiquarianism is one of the main points of the poisonous garden. The history of the city has cultural inheritance, and academic background since there is the botanic garden at Padua University. The gothic architecture comprises botanical gardens where scientific research is in progress, and Dr.Rappaccini is like an antique alchemist throughout the story. The story of Hawthorne reflects the city's history and mystical atmosphere in brief, also these mystical occasions are represented by Giovanni. Moreover, the story is about Giovanni, who comes to Italy to study medicine, and Beatrice, who lives with her father and takes care of the poisonous garden. When Giovanni comes to Padua, he moves to a house that overlooks Dr.Rappaccini's mysterious garden. One day, when he looks out his window, he sees Beatrice and her father while they are in the garden. Only Beatrice touches the plants; her father carefully watches her without touching any of them. Only

Beatrice's touching of plants calls for his attraction, and this makes events mysterious, according to him.

The setting of the story hints at theecogothic aspects since it comprises of both evil and goodness. The green garden is always a sign to refresh, nature's peaceful side but the reality it causes death and frightens living creatures. Beatrice is the guardian and the gardener of the poisonous garden because she is raised full of poisons by her father. She is the inferior one, furthermore; she cannot go out anywhere apart from the garden. This place becomes her world, it is like the Garden of Eden. In the Garden of Eden, Adam picks an apple for Eve, and they are dismissed from Eden. Similarly, the one who picks the plants from Rappaccini's garden will get poisoned because of the scientific experiments he does. Dr.Rappaccini tries to manipulate nature by his scientific experiments and these studies cause dangerous results. He attempts to control nature, but nature insists on its rules. In the anthropocentric aspect, Rappaccini thinks that he is the one who controls nature because in this theory human beings are thought to be the central point, and nature is accepted as the other. Rappaccini acknowledges his daughter as the other, he assumes himself as God both over nature and his daughter. According to him, he can predestine other's lives in the way that he raises Beatrice poisonous merely by practicing his scientific developments. However, nature pulls its rank, and, in the end, his daughter dies from the antidote against his plantations. The story is full of conflicts between anthropocentrism and ecogothic concepts because as Drengson states in his work, "The Deep Ecology Movement",anthropocentrism is the reason for environmental problems and nature should be the center point. In this concept, this story should be a good example of why nature is the life source for everybody. In the ecogothic concept, nature is the precious one and humanity should benefit from it in terms of life, and it is not being harmed by anything. As Rueckert discusses his "Literature and Ecology: An Experiment in Ecocriticism", how literaturecontributes to nature in terms of ecocriticism. He mentions that literature is an interdisciplinary work to draw messages like in this story that humanity should not manipulate nature, if they dare, the bad consequences will be harmful. Rappaccini isolates the garden

from the outer world, mixing isolated place and garden in the story, Hawthorne creates a perfect setting for an ecogothic story.

On the other hand, Heidegger's Dasein theory claims that nature is the main point of humanity's existence. In "Rappaccini's Daughter", Rappaccini abuses nature under his existence. Since his science experiments interfere with the balance of nature, his aim causes the exact opposite form of Dasein's being. His practices make him an existential alien to both Rappaccini and Beatrice. The target for manipulating nature spoils their life and brings about living factitiously. In terms of Beatrice's Dasein being and existence in the world, she lives in her father's house isolated. Her world is her father's poisonous creation, and Beatrice's existence is limited by the communication with other people around them. She communicates with the world over her father's experiments and this transmission is artificial and against nature. When she meets Giovanni, it is seen that she tries to communicate with someone naturally, so this reflects the authentic seeking of her existence. With this act, Beatrice inwardly rebels against her father nonetheless she dies due to the poison which is inserted by Rappaccini.

Additionally, ecocriticism comprises of the combination of nature and human interactions like in the story of Hawthorne because readers witness the environmental aspects through a love story. For instance, Giovanni sees Beatrice in the garden; he is impressed with her beauty and throws a bouquet at her from his window. After she gets it, flowers fade in her hands, thus Giovanni's curiosity becomes suspicious about whether Rappaccini poisons his daughter or not. One day, he goes to the mysterious garden; he does not touch any of the plants, but he gets the chance to see his love face-to-face. When he sees Beatrice, she warns him not to touch the large purple plant because it is poisonous. He does not make physical contact with Beatrice because he both wonders about the secret and deliberates. However, he does not touch any of the plants; he thinks that each of them is dangerous. Therefore, Giovanni's curiosity blazes out. These are considered significant signs in terms of nature and gothic combinations in the story because the garden is both enchanting and frightening like a typical gothic story, Burke discusses in his work that there is always sublime and beautiful, and the sublime one is so

fascinating that it is full of scary at the same time. Both Beatrice and the garden can be counted as beautiful and sublime. It can be accepted as dualism that Hawthorne creates the idea that beauty and evil are embraced by Beatrice. She is beautiful and poisonous, like the garden. Also, it is quite understandable that Dr.Rappaccini is the sublime one in the story, and on the contrary Beatrice is the beautiful and inferior one. Besides, for Rappaccini, science overtakes everything and blinds him. Because of all his ambitions, he misuses science and even harms his daughter, causing her death.

This part is one of the most important issues of this study because becoming poisonous and captivating at the same time converts the story into ecogothic. There is a hero who saves the others in gothic literature, and Giovanni is the one who undertakes it. It can be easily understood that Giovanni knows Beatrice is full of poison and still enters the garden, directly telling Beatrice what he thinks about her and the situation. Beatrice accepts that her breath is deadly, and she causes living creatures' deaths when she touches them. She wants to be loved, but because of her father, she is not. He expresses that he is also a human and has the right to love and be loved. She is isolated from the outer world owing to her father's passion for deadly science. Beatrice is terrified by Giovanni's evil tongue and drinks the antidote given by Baglioni, an old rival of Rappaccini. After she drinks the antidote, she dies immediately. Thus, Baglioni takes his revenge on Rappaccini. As it is said in the story “Poison had been life, so the powerful antidote was death” (Hawthorne, 1844, 548). The only one who gets harmed is Beatrice in the story, all the male figures act as they wish but Beatrice has been come to life and raised by a man, in the end, her life is taken by a man even if he loves her.

Beatrice as an ecofeminist figure plays the role of an innocent young girl in need of help, which is often seen in typical gothic stories. She represents ecofeminism in an ecogothic story because she is assimilated with the garden as it is told before in this study. She is the gardener of the plants and has been kept from communicating with the world. What plants and flowers are signified for Dr.Rappaccini, Beatrice also means the same. Especially, Rappaccini is a good example of a gothic figure because he is a character with dark thoughts who is

always dressed in black clothes. Another gothic element that draws attention in the story is the purple flowers. In gothic literature, purple generally symbolizes death and is an important detail. Additionally, the story bears the influence of the Faustus tragedy (Marlowe, 1962), where all evil is seen as permissible for the sake of knowledge. Other works that influenced him include Dante's *Divine Comedy* (Dante, 1472). The emblem at the entrance of the building where Giovanni lives is a reference to Dante's Inferno. Also, the name Beatrice used by Hawthorne shows that he was influenced by Dante's *Divine Comedy*. The name Beatrice is derived from the Latin word Beatrix, meaning she is the one who makes people happy. Beatrice was the name of the young woman to whom Dante Alighieri dedicated many poems. That woman, Beatrice Portinari, died in 1290 when she was only twenty-four. Dante glorified her in *The Divine Comedy* (Shakir, 2020, p. 27). These literary reflections make the story an impressive work. Moreover, representations of evil frequently encountered in nineteenth-century gothic narrative appear in the form of experts and professors who question science and rational thought.

As a result, Hawthorne, a mysterious romantic writer, was one of the successful gothic writers of his period. He embellished gothic literature using ecological elements and presented it to the reader. He gave a good example to human beings about how beauty and danger are blended with ecogothic elements and how similar events can be seen in real life. Gothic works do not necessarily take place in dark and scary castles, but on the contrary, they reveal how great dangers their heavenly gardens can contain. The way it integrates gothic with ecology has caused it to be kept together with very valuable masterpieces in all periods. Even without ghosts, the fact that a beautiful young girl was frightening enough to kill her beautiful daughter, Beatrice, and every living thing she touched caused the reader to witness this situation firsthand.

3.2. Ecofeminism

3.2.1. *The Mysteries of Udolpho*

Ann Radcliffe is respected as a good painter in literature since she describes landscapes in the novels without seeing any place. She is a writer who uses her pen giftedly because she gives the atmosphere of the story by using nature, such as stormy weather and gloomy thunders. Even if she is not a feminist writer, she writes in a patriarchal society. She is an intellectual woman of her time and is even constantly compared to the female "Shakespeare of Romance Writers" (Drake, 1798, p. 359). She considers the characters' sensitivity to aesthetic experiences in the novel's world, which she creates as a figure of virtue. Radcliffe uses nature descriptions reminiscent of eighteenth-century paintings in her landscape descriptions, and this characteristic feature points out in every novel she wrote. In *The Mysteries of Udolpho*, the writer reflects the gloomy aspects of gothic elements and nature through a feminine protagonist with a mixture of ecology, and this mixture gives us an ecofeminist approach.

The oppression and control of women are always associated with the destruction of nature. Whatever nature tells people, women are equally telling the same thing because woman and nature are an inseparable duo. Nature, like women, is fertile: the night gives birth to the day, the woman to the child, and the tree to the fruit. A different scenario cannot be imagined in a patriarchal society. Even when talking about the world, Mother Earth is always called. Even when looking at Greek mythology, goddesses have always undertaken the task of giving birth, creating, and protecting. Who places this duty on women? Is the woman always second?

The heroic women in the novels written by Radcliffe are constantly pursued and imprisoned by ambitious and malicious egos and aristocrats. Deprived of their protective family structures, Radcliffe is seen as a talented writer because her protagonist Emily sets out on a journey that is a mixture of mysterious and threatening world.Radcliffe's novels are accepted the mixturing of the psychological and sociological of her period. Radcliffe can also add beautiful elements; among these are those that are particularly sublime and picturesque. These elements have a

long life and offer the reader an emotional aesthetic journey. These journeys are filled with fear and tension. As a result, Radcliffe was able to create a mystical atmosphere in his novels, which subsequently led to tension in her novels. Ultimately, these features made Radcliffe's novels influential and famous. In terms of imagination, Radcliffe and the images she uses sometimes create images in people's minds with strange structures in their performances. These environments can then be explained as natural, unseen movements such as the movements of the wind or natural phenomena. Likewise, Radcliffe emphasizes that the nature of his readers plays a major role in explaining her novels, thus enabling his characters to survive in real terms with their physical and spiritual environments.

Wollstonecraft states in her work that femalesought to access learning as evenly balanced to men. Uneducated women have been restricted in terms of social roles and prevented individual development. She defends that by using wisdom, they can rule their lives. At this point, Radcliffe portrays Emily as an educated woman who can develop her clear-thinking method in the novel. In her harsh conditions, she manages to survive with her inner power, and in the end, she supports herself as an independent individual. Wollstonecraft advocates that women should have equal rights as men in society since they are mentioned as individuals in the world. Throughout the novel, Emily encounters dangerous incidents, she fearlessly rebels against them even if Udolpho Castle is a prison for her. Due to her intelligence, she never gives up her wishes for freedom and self-autonomy. Her wit comes from her father’s aim to educate Emily as is seen in the quotation:

> St. Aubert cultivated her understanding with the most scrupulous care. He gave her a general view of the sciences and an exact acquaintance with every part of elegant literature. He taught her Latin and English, chiefly that she might understand the sublimity of their best poets (p. 6).

Additionally, Wollstonecraft defends that emotional and logical power have a big role in terms of their social contributions. According to her, their morality raises society’s sense of decency, so she accepts women are the source of life. And she adds that patriarchy oppresses women and forces them to do what men want. For this reason, throughout the novel, Emily tries to find a solution for her freedom, and this helps the reader that Emily rebels against patriarchy in the novel, and her emotional

endurance assists her self-reliance. For instance, Emily stands against Montoni regarding her marriage: "'Who are you? Demanded Emily, in a tone of mingled terror and indignation, while she still struggled for liberty- who are you, that have the cruelty thus to insult me?" (Radcliffe, 1794, p. 385). In this dialogue, it is clearly seen that Emily does not submit to the other characters' commands. As an educated and superior woman, she has a mind of her own.

As Plumwood states women are not angels who stay at home and do housework and in the novel Emily is locked in a room and she is forced to wait for the decisions about her; however, she revolts against the rules that men decide. Plumwood mentions how women and nature are oppressed and controlled, indeed, Emily's relationship with nature symbolizes her search for freedom and independence in all aspects of her life. Living together nature strengthens her character but on the other hand, the castle is a huge and gloomy place to live. Although she lives in hard conditions, she sticks to her logic against the events. Formally she confirms Plumwood's thought in the novel that even if male characters like Montoni, try to control her, Emily takes a tough stance to seek independence and power like proving women should be individuals on their own.

A singular story, at the beginning of the novel, is told, structuredabout the incidents of Emily St. Aubert, who lives in ideal peace with her family at La Vallée Castle in Gascony. It is a perfect example of ecocriticism in literature because there is a love of nature, and the depictions are convenient for symbolizing the good picture of a happy family. While everything seems perfect, this perfection changes with the death of her mother. Afterward, her mother dies, and Emily becomes closer to her father because of her love of nature. Her father warns Emily about the importance of not getting overly emotional and living as she wishes. This is a significant part of the novel because however, the other male characters try to distinguish the female protagonist, her father always supports her and gives good moral lessons to her about being emotionally powerful. However, in the beginning, this warning does little to help Emily with her later challenges. As her father's health worsens, they both go on a trip from the Pyrenees mountains to the Mediterranean coast, passing through many mountainous views. Throughout this voyage, they meet

Vaillancourt, anattractive young man with a personality like St. Aubert, and they become part of a great adventure with him. Emily and Vaillancourt suddenly fall in love. Unfortunately, St. Aubert's health gradually got worse, and he died and was buried next to the abbey where his sister was buried. Emily is orphaned and must live with her aunt, Madame Cheron, who does not show little love for her since, at this age, female characters cannot live alone; there must be a protector with them. After her aunt gets married the Italian villain Montoni, she forces Emily to go to Italy with Montoni. Montoni takes her to the castle called Udolpho to separate her from Valancourt. There, she is exposed to several mysterious events and discovers that Montoni is evil; his cruel attitude is obvious towards his wife, Madame Cheron. At first, Emily ignores her father's last words and becomes extremely mentally exhausted in the face of difficulties. Unable to bear the psychological trauma and pain after her aunt's death, Emily runs away from Udolpho with the advantage of a servant named Du Pont.

As an ecofeminist and ecogothic novel, it is probable to focus on women's vulnerability and inequality since they live in a patriarchal world. Because women have little control over their lives as to who they marry and what they do like in general in the gothic narratives. In general, the female characters submit what male characters want that SignoraLaurentini wants to marry Montoni, and Marchioness de Villeroi finds herself in an unhappy marriage. This novel is a good example of eighteenth century that women have no freedom and could not live alone or have inheritance on their own. Women are prevented from marrying someone they truly love since, in general, material issues have more importance than true love: the Signora cannot marry the Marquis, the Marchioness was in love with someone else before her marriage, and Emily must deal with almost all her relatives to marry Valancourt. Madame Montoni, on the other hand, is in a marriage that will eventually cause her death by mistreating her. Emily is under threat because she is in Udolpho Castle, and she meets supernatural occasions every day. A huge mystery evolves in the castle, and this makes Emily feel faint, she has less opportunity to protect herself than men in the patriarchal age. Additionally, Emily's inheritance is controlled by a man, Monsieur Quesnel. When Emily gets back her inheritance, she

becomes powerful, and she makes her own decisions about her life. In the end, Emily reunites with Valancourt, as she wishes. All these signs make this novel an ecogothic novel that deals with ecofeministic ideals.

As a protagonist, Emily, as a female in the novel, is in a struggle throughout the novel about living her life as she wishes. Just as it is seen at that age, women cannot live alone and decide anything else in their own lives. Moreover, after her mother dies, she continues her life with her father; her best friend becomes her father because of their common ground. Thus, her father gives naïve advice about being logical rather than acting with her emotions. Her father is her chance at that age because he wants her to live a happy life and always have freedom. As it is seen in the quotation below.

> I would not annihilate your feelings, my child; I would only teach you to command them; for whatever may be the evils resulting from a too-susceptible heart, nothing can be hoped from an insensible one (Radcliffe, 1998, p. 20).

Women always must strive for their freedom; approval from a man is required to speak as they wish or to make the choices they wish. As seen in the novel, after her father passes away, her aunt's husband tries to marry Emily off to a man she does not love, just because he is rich. Although Emily is the daughter of a wealthy family, she is a very modest young girl. Her goodness, her unwillingness to offend anyone, and her calmness will lead her to uncertainty. Although Emily's modesty shows how much she deserves wealth, she is also very open to manipulation because she does not harbor any ill will towards anyone. Everything that happens to her throughout the novel is due to her good intentions. As a woman, she is constantly suppressed and cannot even decide on the room she will stay in. Trying to marry someone other than the man she loves is also an important sign of this pressure. The quote below reveals what a humble and dignified young girl Emily is:

> Poverty cannot deprive us of intellectual delights. It cannot deprive you of the comfort of affording me examples of fortitude and benevolence, nor of the delight of consoling a beloved parent... Pleasures, such as wealth, which cannot be bought, will still be ours. We retain the sublime luxuries of nature and lose only the frivolous ones of art (Radcliffe, 1998, p. 60).

In keeping with the feminine Gothic genre, Ann Radcliffe's *The Mysteries of Udolpho* explores the psychology of a female protagonist imprisoned in a strange

place throughout the story. Adopting the Gothic style, Radcliffe uses it especially to explore the mental structures and inner worlds of women and their thoughts. As a result of their incarceration and exposure to emotional violence, women exhibit anxieties, repressed emotions, and fears that are representative of women of their time. Radcliffe's in-depth explorations of psychology feature prominently in her books, and she skillfully borrows the methods of ongoing artists as well as authors and integrates them into her work.

One of the most important points of the novel is Emily St. Aubert's life in the story, which is set in Northern Italy in the eighteenth century. Emily is a young and naïve woman who grew up as a precious child in a wealthy family. The story of the novel passes in the eighteenth century with its natural descriptions and emotional developments which make the novel ecogothic at the same time comprising ecofeminism. After her mother dies, she and her father have a close bond because their common grounds become each other to make them close. They both love nature, and they are both powerful and naïve characters. Even after her mother's death, this bond grows stronger. After a while, she and her father go on a voyage from Gascony to the Mediterranean coast and the Pyrenees. During their journey, they meet Valancourt, and Emily's father confirms Valancourt because he is a handsome gentleman. Therefore, Emily falls in love with the young, handsome man. Like her father, Emily and Valancourt also have common pleasures, such as natural beauty. However, after her father's death, Emily becomes an orphan; therefore, she is obliged to live with her aunt, Madame Cheron, who does not like Emily and shows any of their common interests. When her aunt marries the ruthless Italian Montoni, they take Emily to the castle of Udolpho, and this causes the two lovers to separate. In the castle, she lives in a dark and gloomy atmosphere which makes the novel gothic. Montoni, her aunt's husband, turns her life into hell. In the castle, she struggles with ghostlike things and mysterious events that make her scared. "When night returned, Emily recollected the mysterious strains of music, that she had lately heard, in which she still felt some degree of interest, and of which she hoped to hear again the shooting sweetness" (p.355). She is even forced to marry Morano by her aunt's husband. Contrary to the conditions of women in the eighteenth century, she

stands against the man in her life, Montoni. Then, she tries to comprehend the connection between her father and Marchioness de Villeroi and its linking with the castle of Udolpho. Above all, Emily takes a tough stance about her will against the social norms of her age. By the end of the novel, Emily gains domination of her property and reunites with Valancourt. Emily is a successful and strong woman who has taken control of her life. Unlike the women who were condemned in the safe spaces of the period, she became a truly exemplary woman who managed to take control of her own life.

As a result, Emily tries to stay strong even though she is going through the worst time of her life and acts with logic rather than her emotions, as her father wants her to do. Even though she faints frequently throughout the novel, she proves to be an intelligent and wise woman when it comes to getting the things she wants. For example, when Montoni wants Emily to sign documents to take over the property, she proves that she is not a woman who can be deceived by saying that she will not sign without reading. "She took it and was going to write—when the design of Montoni came upon her mind like a flash of lightning, she trembled, let the pen fall, and refused to sign what she had not read." (Radcliffe, 1998, p. 379). Likewise, she showed her line to Valancourt and prioritized her own life and safety above all else. By creating such a self-confident and characterful female character in the eighteenth century, Radcliffe defies the social norms of the period.

3.2.2. "Rappaccini's Daughter"

As a result of man's desire to dominate nature, it first focuses on nature and then on women. Ecofeminism, which is a combination of different feminist perspectives, focuses mainly on women and nature. Therefore, the main intention of ecofeminism is to solve the troubles in nature and save nature from an ecofeminist viewpoint. In ecofeminism, women and nature are considered equal. Secondly, it means the relationship between women and nature. Throughout history, women have had big importance concerning fertility, like nature. Nature symbolizes rebirth; with the coming of spring, trees become green and give fruit, so it means nature feeds humanity. Just like the trees, women give birth and bring new life into this world. Even in mythology, nature is the mother of all creatures, and Mother Earth is always

a female goddess figure that ensures the continuity of the world. For instance, according to Greek mythology, Gaia is the first goddess of all the myths; she is the ancestor-mother of all life. Thus, she is the fertile Mother Earth. James Lovelock mentions in his book that Earth will take care of living creatures; he refers to Gaia by saying Earth (Lovelock, 2001, p. 377).

Women's place is always at the back of male dominance, as is seen in the story of Nathaniel Hawthorne. Without thinking, he drags his daughter after him and eventually causes her death. Rappaccini is a doctor with a bad reputation, and he has unique flowers in the garden of his house to do experiments with. His daughter, Beatrice, is one of the rare flowers in his garden, which points to an important connection in the story because he experiences his flowers and his daughter in his own life according to his wishes. He uses flowers as poison and sees Beatrice as an object with which he tries to satisfy his patriarchy, and this can be understood from the fact that he imprisons his daughter in his garden. Beatrice does not know anything from the outer world other than her house. He raises his daughter with these poisons because he wants her to be immune to all of them, but one day her daughter falls in love and begins to poison the man she loves, which permeates herself.

As Wollstonecraft states in her work, *A Vindication of the Rights of Woman*, women should have equal justices with males in terms of education, and social and political occasions. Accordingly, if women in society are well educated, it shows that this society is improved because women who provide continuance, are vital point in the world. Nonetheless, in this short story, it is easily depicted that Beatrice, the female protagonist, is caught in a trap and used as a test subject by Dr.Rappaccini. It is a clear example of what Wollstonecraft says in her work. Even her education is restricted by her father since she does not see anyone in the garden, she even does not know what to wish till she meets Giovanni. The more plants are grown in the garden, the more Beatrice’s world is reduced, she is overshadowed by the garden. Dr.Rappaccini dispossesses his daughter’s life for the sake of scientific experiments.

Wollstonecraft defends that the patriarchal structure of society should be converted, the story has a reverse situation because Beatrice has always been manipulated by the male figures. For instance, Giovanni wonders what happens in

the garden not for the sake of his love but to pursue clearing up the mystery. “Giovanni's first movement, on starting from sleep, was to throw open the window and gaze down into the garden which his dreams had made so fertile of mysteries” (Hawthorne, 1844, p. 5).

Additionally, Giovanni searches for the mysteries of this garden, on the other hand, he falls in love with Beatrice and wishes her to be saved from poison. It is like the story of Garden of Eden, when there is an apple which causes to be dismissed from heaven, in the story of Hawthorne a purple plant causes an insect’s death when it is touched by Beatrice. “a purple print, like that of four small fingers and the likeness of a slender thumb upon his wrist” (Hawthorne, 1844, p. 22). Poison is so strong that in the quotation, Giovanni’s wrist is burned after Beatrice touches it. These occasions are important for Giovanni because he mostly is after the suspicious case which occurs in the garden. Moreover, he only wants to expose Dr.Rappaccini’s tricks.

Besides, Warren and Erkal in their *Ecofeminism: Women, Culture, Nature*highlight that there is a formidablelink between females and nature but the relationships that women reach with nature are controlled by the patriarchal system. Additionally, according to the ecofeminist point of view, modern science and technology harm the relationship between nature and women by exploiting them. For example, the affair between Beatrice and nature is manipulated by Rappaccini. He assimilates Beatrice with the dangerous and poisonous sides of nature, this is a crucial sign of the male-controlled control of women and nature. In terms of the scientific harms, Rappaccini uses his daughter by getting beyond the limits in terms of individual boundaries and makes Beatrice be a part of his experiments. From an ecofeminist perspective, Rappaccini’s using Beatrice for the sake of his research is criticized for using science as a control element over women, as Warren and Erkal mentions. In brief, women need to be developed in terms of natural abilities and supremacy.

On the other hand, nature has been described as feminine since the earliest known times of history. The fertility and productivity of the female body are identified with nature. Women are productive; nature is productive and therefore

needs protection. It is one of the main reasons for male dominance, which has been a universal problem since the earliest times. Women are productive, and nature is productive, but they are also secondary and must be under male protection according to patriarchy. In this story, Beatrice represents irresistible fertility with enchanting beauty. She is a young girl in her father's garden who takes care of a small group of plants, for which her father gives her responsibility. However, she lives with lots of rules, which her father asks for. In a way, this garden can be compared to the Garden of Eden because Beatrice makes a mistake like Eve when she falls in love with Giovanni, and this love causes her to break the rules. When she takes the man, she goes to the garden and touches him with her hand to prevent him from touching the poisonous plant. She then transmits her poison to Giovanni, who is passionate about science and has an investigative spirit. In the Garden of Eden story, Eve and Adam fall in love and eat forbidden apples; because of their attributes, they are dismissed to Earth. In this story, Hawthorne also creates a place like the Garden of Eden because it has the control of life and death at the same time. Therefore, the situation of life and death can give the chance of both the joy of nature, which symbolizes rebirth and the use of this chance for evil. Nature has a big role in continuing good or evil because life is nature's secret. In the story, Beatrice is the sacrifice; moreover, her father is the one who sacrifices her. On the other hand, in Hawthorne's story, male characters will cause the deaths of both nature and Beatrice out of the fear that the scientific and religious dominance that they have established will be terminated by nature and women. All the male characters in the story see Beatrice as weak and defenselessin some way and try to educate her for their purposes.

On the other hand, nature has been described as feminine since the earliest known times of history. The fertility and productivity of the female body are identified with nature. Women are productive; nature is productive and therefore needs protection. It is one of the main reasons for male dominance, a universal problem since the earliest times. Women are productive, and nature is productive, but they are also secondary and must be under male protection according to patriarchy. In this story, Beatrice represents irresistible fertility with enchanting beauty. She is a young girl in her father's garden who takes care of a small group of plants, for which

her father gives her responsibility. However, she lives with lots of rules, which her father asks for. In a way, this garden can be compared to the Garden of Eden because Beatrice makes a mistake like Eve when she falls in love with Giovanni, and this love causes her to break the rules. When she takes the man, she goes to the garden and touches him with her hand to prevent him from touching the poisonous plant. She then transmits her poison to Giovanni, who is passionate about science and has an investigative spirit. In the Garden of Eden story, Eve and Adam fall in love, and they eat forbidden apples. Because of their attributes, they are dismissed to Earth. In this story, Hawthorne also creates a place like the Garden of Eden because it has the power of life and death at the same time. In his work, Gwendolyn Connelley Stafford mentions Rappaccini's garden as the "Eden of the present world" (Stafford, 1970, p. 13). Therefore, the situation of life and death can give the chance of both the joy of nature, which symbolizes rebirth and the use of this chance for evil. Nature has a big role in continuing good or evil because life is nature's secret. In the story, Beatrice is the sacrifice; moreover, her father is the one who sacrifices her.

In other ways, in Hawthorne's story, male characters will cause the deaths of both nature and Beatrice out of the fear that the scientific and religious dominance that they have established will be terminated by nature and women. All the male characters in the story see Beatrice as weak and defenselessin some way and try to educate her for their purposes. Dr.Rappaccini, first, is her father and a scientist; however, as an archetypical approach, he should take care of his daughter and give his unconditional love to her. Nonetheless, Rappaccini has parental responsibilities for his garden; he takes care of plants and gives water to them, so he spares some time for his flowers but not for his child. His parental attitude can be seen in "the joy and labor of the unfallen parents of the race" (Hawthorne, 844). Also, it is stated in the story that "he spread out his hand over them, in the attitude of a father imploring a blessing upon his children" (Hawthorne, 1844). At the point of creating his garden on his own, Michael Hollister states Rappaccini is a god figure; he indicates Rappaccini usurps the role of God (Hollister, 2014, p. 1). On the contrary, Dr.Rappaccini manipulates her daughter for the sake of his scientific experiments. Moreover, the garden is a heavenly place for human beings; flowers and different

plants are good for health both mentally and physically. In these circumstances, Rappaccini's garden is a fatal place for humans; even their creator cannot touch them because they are poisonous. However, Giovanni, Beatrice's love, is another patriarchal figure in the story. His desire to solve the mysteries in the garden wins over his love for Beatrice. His main aim is to solve the current toxic situation and satisfy his empiricist side. He tries to alter the natural side of Beatrice.

Moreover, male dominance becomes Beatrice Other in her own house, where she is imprisoned by her father. Even if it is the most enchanting garden in the world, she is complacent and does not know how a human being should behave in society. She copes with her loneliness even though her father is alive and with her, so he wants to be with Giovanni to get rid of it. The love she feels for the first man she knows is due to her inexperience. Most importantly, male characters try to control her in every aspect so that Giovanni wants to understand the poisonous garden that affects Beatrice. On the other hand, Dr.Rappaccini accepts her daughter as a flower in his garden. In the story, Beatrice is a female character who is oppressed and cornered by both her father, just like his garden, and the man she loves. She is a source of science, which should be understood according to Giovanni. The garden was made poisonous by her father and prepared entirely under his control. But dominance has caused the garden to harm him too because he cannot touch any plant without wearing gloves. As an important point in the story, a poisonous garden that he creates himself is the end of his daughter, whom he raises with his hand.

As a result, Beatrice becomes a victim of her father and lover; she is entrapped by her father; on the other hand, she is disappointed by her love as “the poor victim of man's ingenuity and thwarted nature” (Hawthorne, 1844). Their nature is thwarted because of Rappaccini; his self-seeking greed causes Beatrice’s death. With the evil Rappaccini does, he raises his daughter not with love but with his poison. He has grown a deadly poison in beautiful flowers that remind them of the garden of paradise; she is asocial and inferior. In the end, Beatrice, who lives in a fake world that her father set up for her, dies with the antidote she drinks to regain her freedom and happiness.

CONCLUSION

The coreobjective of this thesis is to analyse the functions of reflecting the natural environment in *The Mysteries of Udolpho* and “Rappaccini's Daughter” and how female characters and nature relationships are reflected in the ecogothic concept. Therefore, to conduct this analysis, I examined the concept of nature and its reflections in literature are examined andreached at various conclusions.I strongly claim that if the problematic relationship between humans and the natural environment continues, a stable and clear understanding of nature has not been achieved. The authors have used the depictions of space and nature in the concept of ecogothic in very different ways in both works. The works have been analysed due to the different periods in which they were written, as well as the different ways in which they reflect the ecogothic theory.

To sum up, ecocriticism,the interdisciplinary study of the connections between literature and the environment, is the central point of the analysis of the selected two works because we examined Radcliffe's novel and Hawthorne's story in terms of ecogothic and ecofeminist approaches. Ecocriticism, in general, is a literary theory that analyses the relationship between nature and humanity. When analysed from an ecocritical perspective, literary works occupy an important place in social, political, and characters' emotional development. Therefore, these selected works, analysed according to ecogothic, have the characteristics of the period in which they were written. Reading as an ecocritical approach helps the reader regenerate their behaviors towards nature. In these two works, the main topic of this thesis, humanity's behaviors give shape to nature. Additionally, industrial developments have an impact on nature and its relationship with nature to the quoted researchers. Due to the ecocritical approach, readers can easily comprehend that the central point of the two works is nature. As a last word, ecocriticism is a good tool to make readers easily understand the relationship between nature and humans.

Another point of the study is ecofeminism reflections in the selected works because both works have female protagonists who deal with the ecogothic aspects of social concerns. The destruction and corruption of nature are associated with the

oppression of women. For instance, the access to education should be equal for men. The characters are in development in terms of using their wish because Emily in *The Mysteries of Udolpho* tries to handle her life, on the other hand, Beatrice does not take the chance of changing her life when she dares to get rid of poison, she dies. Throughout the stories, protagonists encounter different dangers, and they try to save their lives from boundaries. There is a huge difference at the end since at first, they obey the rules that men decide, but in the end, both protagonists embrace their fate, this is a good example of the character development entirely. Moreover, this study aims to examine how protagonists are presented in terms of selected literary theories.

Moreover, to understand ecofeminism, it is necessary to understand the bond between women and nature. Females have been allied with nature throughout history, often referred to as the ' mother world' when it comes to the world. In this study, since the protagonists are female characters, ecofeminism also gains importance because in general gothic literature comprises female characters oppressed and tried to be controlled by male characters. Therefore, ecofeminism and ecogothic theories are crucial in this thesis, and we examined both works in terms of ecofeminism and ecogothic.

In substance, the setting is important in the gothic genre because the gloomy places create an atmosphere of anxiety. Authors make landscape descriptions by combining ecological elements with horror, making the sense of reality in readers' minds memorable to reflect the ecogothic atmosphere. On the other hand, in the ecogothic concept, Heidegger's Dasein Being theory can be applied to the characters because they question their being in the world by choosing not to obey the rules of male characters. The occasions in the two literary pieces lead protagonists to notice their existence. The settings in the selected literary works are sublime and at the same time beautiful as it is mentioned in previous chapters. Both are named as sublime as they are glorious and horrendous concurrently. For instance, the castle of Udolpho is described as outstanding in the novel which is reinforced with landscape descriptions. However, it is horrific while Emily is scared by a supernatural being. Like Emily, Beatrice is also in a magnificent garden like Eden, but she is stuck in her house and cannot go out anywhere she lives with poisonous plants like their mother,

the garden is illustrated as a wonderful place in the world, nevertheless, it is like the hell. These ecogothic elements are mostly used in the short story and novel to give the conditions of their age and the relationship between nature and women.

In general, in this anthropocentric age, ecogothic, and ecocritical elements are spread to societies through literature.Since both works handle ecogothic, ecofeminist, and ecocritical elements. Understanding a subject or society often needs deep immersion in its art. In this study, the analysis of the two works will be fulfilled in an extensive context, involving ecogothic, gothic, ecocritical, and ecofeminist perspectives. Therefore, to define the theory of ecogothic, it is substantial to clarify how gothic emerged, what gothic means in literature, and how the concepts of literature and gothic are engaged. The characters are supernatural beings such as vampires and ghosts, and there is always someone afraid of something and waiting to be saved by a hero. Characters in gothic literature have psychological depth; they are full of mystery, like the concept of gothic, because gothic places are also mysterious places.

The analysis in this thesis centers upon how the works represent their period from an ecogothic perspective and how women and nature combine in a gothic narrative. As mentioned, nature consistently points out emotions in Gothic literature and the Romantic period. This study also deduces how nature is engaged with Gothic literature in these two works and how they exemplify the periods in which they were written. Nature is important in gothic literature because the characters' emotions can be understood by weather conditions such as storms and heavy rains. For instance, it is easily comprehended that in *The Mysteries of Udolpho* when Emily moves to the castle of Udolpho, as the rocks become higher, the sadness of Emily increases.

As a result, works such as *The Mysteries of Udolpho* and "Rappaccini's Daughter," when examined through ecogothic theory, suggest an in-depth look at the effect of nature on humans and the relationship of humans with nature. Radcliffe artfully uses ecogothic elements by showing the relationship between nature and humans. She skilfully accommodates the gothic literature and environmental issues. On the other hand, Hawthorne's story exhibits the consequences of revolting against nature and gives important messages to the readers. It mirrors the danger of

dominating nature. Both authors give moral didactic messages to the readers by symbolizing a female protagonist with ecogothic elements. In conclusion, thanks to these two works, the relationship between nature and humans is exposed.

BIBLIOGRAPHY

Addicks-Salerno, R. M. (2017). *Ann Radcliffe and the Scientific Imaginary: Education, Observation, and Sensibility*. University of California, Riverside.

Alwais, H. S. K. (2021). *Feminist Features in Gothic fiction: An Analysis of Mysteries of Udolpho, Northanger Abbey, and Wuthering Heights* (Doctoral dissertation).

Austen, J. (2007). *Northanger Abbey*. London.

Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays*. University of Texas Press.

Buell, L. (1995). *The environmental imagination: Thoreau, nature writing, and the formation of American culture*. Harvard University Press.

Burke, E. (1823). *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Thomas M'lean.

Dante, A. (2008). The Divine Comedy. 1472. *Trans. Sisson, CH Oxford: Oxford UP*.

De Jonge, E. (2017). *Spinoza and deep ecology: Challenging traditional approaches to environmentalism*. Routledge.

Drake, N. (1798). *Literary Hours: or, Sketches Critical and Narrative*. J. Burkitt [and] sold by T. Cadell.

Drake, N. (1970). *Literary Hours or Sketches Critical and Narrative*. London: T. Cadell, Jr. and W. Davies; reprint ed. New York: Garland.

Drengson, A. (1995). The Deep Ecology Movement. *The Trumpeter*, 12(3).

Durant, D. (1982). Ann Radcliffe and the Conservative Gothic. In: *Studies in English Literature*. Restoration in Eighteenth Century, Rice University, summer, 22(3), pp. 519-520.

Glotfelty, C., & Fromm, H. (Eds.). (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press.

Golban, P., (2005). Transitional Phenomena in the 18th Century English Literature. *DumlupınarÜniversitesiSosyalBilimlerDergisi*/*Dumlupinar University Journal of Social Sciences*, pp. 187-194.

Golban, P. (2015). Transitional Phenomena in the 18th Century English Literature. *DumlupınarÜniversitesiSosyalBilimlerDergisi*, (13).

Guo, Z. (2024). Appeal for a Harmonious Relationship between Man and Nature: An Ecocriticism Analysis of Nathaniel Hawthorne's Novels. *International Journal of Education and Humanities*, *14*(2), 18-22.

Hawley, C. (1944). *History of the First Presbyterian Church of Atchison, Kansas, 1858-1943*. Atchison, KS.

Hawthorne, N. (1844). Rappaccini's Daughter. The United States Magazine and Democratic Review. 15, pp. 545-560.

Hawthorne, N. A Victim of" Love": A Study of Beatrice's Character in"Rappaccini's Daughter" By Nathanial Hawthorne Zainab Sameer Shakir.

Heidegger, M. (1977). The age of the world picture. In *Science and the Quest for Reality* (pp. 70-88). London: Palgrave Macmillan UK.

Heidegger, M. (2010). *Being and Time*. Suny Press.

Hughes, W. & Smith, A. (2003). *Empire and the Gothic: Studies in the Ideology of Genre*. Basingstoke: Palgrave.

Keetley, D., & Sivils, M. W. (Eds.). (2018). *Eco-gothic in Nineteenth-Century American Literature*. Routledge.

Koç, E. & Karabulut, T. (2015). "Ann Radcliffe'S Life Described As "Helpless Maiden" and the "(Un)Conventional Woman" in the Mysteries of Udolpho", Xlinguae, Vol. 8, No. 1, pp. 68-78.

Kramer, L. (2016). Ann Radcliffe's Superpaternal: A Study of the Supernatural in The Romance of the Forest and The Mysteries of Udolpho.

Kümbet, P. (2018). *Tin PerdesininKalkması: Ann Radcliffe'inThe Mysteries of Udolpho (Udolpho'nunGizemleri) Romanı*

Lovelock, J. (2001). *Homage to Gaia: The Life of an Independent Scientist*. Oxford University Press, USA.

Mahgoob, A. W. *A study of gothic space and character in the MysteriesofUdolpho and Jane Eyre* (Master's thesis, SosyalBilimlerEnstitüsü).

Mambrol, N. (2018). *Key Theories of Martin Heidegger*. Retrieved from https://literariness.org/2018/01/31/key-theories-of-martin-heidegger/

Marlowe, C. (1962). *Doctor Faustus: Christopher Marlowe*. Methuen & Company.

Miles, R. (1995). *Ann Radcliffe: The Great Enchantress*. Manchester University Press.

Mnassar, S. Nathaniel Hawthorne's Ecophilosophy in "Rappaccini's Daughter". *Prague Journal of English Studies*, *11*(1), 9-27.

Nadić, D. (2013). Ecofeminist Ideology of Petra Kelly: The Challenges of Modern Political Thought. *European Quarterly of Political Attitudes and Mentalities*, *2*(2), 63-70.

Naess, A. (2017). The shallow and the deep, long-range ecology movement. A summary. In *The ethics of the environment* (pp. 115-120). Routledge.

Norton, R. (1999). *Mistress of Udolpho: The Life of Ann Radcliffe*. Leicester University Press.

Norton, R. (2009). Ann Radcliffe, 'The Shakespeare of Romance Writers'. In Shakespearean Gothic, Christy Desmet and Anne Williams (eds), Cardiff: University of Wales Press, pg. 37–59.

Núñez, E. B. (2006). The Uncanny in the Themes of Evil, Transgression and the Double in Nathaniel Hawthorne's "Rappaccini's Daughter". *Letras*, (40), 33-47.

Ollos, H. (2020). European Wilderness Society. Retrieved from https://wilderness-society.org/deep-ecology-defending-the-earth/#print

Panofsky, E. (1985). *Gothic Architecture and Scholasticism: An Inquiry into the Analogy of the Arts, Philosophy, and Religion in the Middle Ages*. Saint Vincent Archabbey.

Pedersen, C. H. (2009). *The Concept of Action and Responsibility in Heidegger's Early Thought*. University of South Florida.

Odum, E. P., & Barrett, G. W. (1971). *Fundamentals of ecology* (Vol. 3, p. 5). Philadelphia: Saunders.

Plumwood, V. (1997). *Feminism and the Mastery of Nature*. Routledge.

Plumwood, V. (2002). *Environmental Culture: The Ecological Crisis of Reason*. Routledge.

Puleo, A. H. (2017). What is Ecofeminism? *Quaderns de la Mediterrània*, 25, 27-34.

Quinton, A. (1961). Burke on the Sublime and Beautiful. *Philosophy*, 36(136), Cambridge UP.

Radcliffe, A. (2008). *The Mysteries of Udolpho*. New York: Oxford UP.

Rueckert, W. (1996). Literature and Ecology: An Experiment in Ecocriticism. In *C. Glotfelty & H. Fromm (Eds.)*, The Ecocriticism Reader: Landmarks in Literary Ecology (pp. 108). University of Georgia Press.

Shelley, P. B. (1820). *To a Skylark*.

Smith, A. (2007). *Gothic Literature*. Edinburgh University Press.

Smith, A., & Hughes, W. (Eds.). (2015). *Eco-gothic*. Manchester University Press.

Sohail, R. & Naz, R. & Malik, N. A. & Babar, S. (2014). Use of Sense Relations to AnalyzeRappaccini's Daughter (A short story by Nathaniel Hawthorne). *European Academic Research*, 12304-12314.

Spooner, C. (2006). *Contemporary Gothic*. Reaktion Books.

Spooner, C., & McEvoy, A. (Eds.). (2007). *Routledge Companion to Gothic*. Routledge, Taylor & Francis Group.

Stafford, G. C. (1970). *Unity and Duality in 'Rappaccini's Daughter' and 'The Birthmark'*.

Warren, K., &Erkal, N. (Eds.). (1997). *Ecofeminism: Women, Culture, Nature*. Indiana University Press.

Walpole, H. (1972). The Castle of Otranto. *In The Romantic Novel in England* (pp. 27-42). Harvard University Press.

Watt, I. (1957). *The Rise of The Novel*. University of California Press. California.

Wollstonecraft, M. (2008). *A Vindication of the Rights of Women & A Vindication of the Rights of Men*. Cosimo, Inc.

Wordsworth, W. (1798). *Tintern Abbey*.

GENİŞLETİLMİŞ TÜRKÇE ÖZET

Dönemlerin karakteristik özelliklerini yansıtan edebi çalışmalar okura toplumsal ve sosyolojik olaylarla ilgili iyi birer analiz olmakla kalmayıp aynı zamanda farklı düşünce biçimlerini edinmede de oldukça etkili bir yöntemdir. Edebiyat, nesiller boyunca okurlara miras kalan ve toplumların kültürel aktarımlarını sağlayan bir iletişim aracıdır. Bu araç vasıtası ile de farklı edebi teorileri ve her yazarın özgün fikirlerine ulaşabilme imkânı doğurur. Bu çalışmada on sekizinci ve on dokuzuncu yüzyıllarda yazılmış iki eserin günümüze kadar okuyuculara ilettiği mesajlar incelenecektir. Romantisizm döneminde ve devamındaki Viktorya periyodunda doğa önemli bir olgu idi. Yazarlar ve şairler duygu ve düşüncelerini aktarabilmek adına sıklıkla doğanın iç açıcı dinginliğine kendilerini bırakırlardı. Bu tezde de edebiyatla doğanın nasıl iç içe geçip okurlara ne gibi mesajlar ilettiği detaylı olarak analiz edilecektir. Buna ilaveten sözbu çalışmanın kaynağı olan iki eserde de gotik öğeler barındırmaktadır. Doğanın korkutucu yanları ve gotik unsurların birleşiminden ortaya çıkan ekogotik yaklaşım bu çalışmanın ana kaynağı olacaktır. Ann Radcliffe'in*The Mysteries of Udolpho* ve NathanielHawthorne'un "Rappaccini'sDaughter" adlı kısa hikayesi ekogotik unsurlar açısından incelenecektir.

Ekokritisizm, doğanın edebiyatta nasıl kullanıldığı ve edebi eserlerin doğa ile ilişkisini inceleyen edebi bir türdür. Mevcutta olan çevre sorunlarına bir çözüm ve farkındalık getirme amacı taşıyan ekokritisizm insan merkezli bakış açısını değiştirmeye yönelik bir amaç taşımaktadır. "Eko" kelimesi Yunanca "oikos"'tan gelmektedir. Ayrıca "logos" kelimesi de ekosistemleri öğrenmek anlamına gelir ve bu bağlamda doğadaki her şeyin birbiri ile etkileşim halinde olduğu açıkça görülür. Örneğin, mantarların insan vücudunda büyüyebilmesi bu bilgiyi güçlendirir. Ekoloji de kendi içerisinde çeşitli dallara ayrılmaktadır, derin ekoloji, feminist ekoloji ve insan ekolojisi gibi örnekler verilebilir. Fakat, bu çalışmada ekogotik açıya ek olarak ecofeminist bir bakış açısı ile de yaklaşılacaktır.

İnsanların doğa ile olan ilişkisi edebiyatta her zaman önemli bir konu olmuştur çünkü insan sürekli gelişen ve değişen bir canlı türüdür ve bu tür psikoloji, sosyoloji gibi toplumu derinden etkileyen önemli alanlara sahiptir. İnsan doğadan ayrı yaşayamaz fakat doğa için aynısı söylenebilir mi? İnsanoğlunun hayatta kalmak için yaşam ile her zaman bir savaşı olmuştur. Buradan doğanın insana ihtiyacı olmadığını ve doğanın aslında insanoğluna hizmet etmekte olduğu sonucuna varılabilir. Aslında bu da doğa ve insan ilişkisinin varoluşun ikililiği hakkında önemli bir bilgiyi saklar. Doğa insan için bir ilham kaynağıdır ve insan doğa

olmadan ne yaşamını sürdürebilir ne de kendi iç dünyasını yansıtacak yeni bir kaynak yaratabilir. Örneğin Romantisizm döneminde İngiliz şairlerden olan William Wordsworth, "TinternAbbey" (1798) şiirini beş yıl bir kasabada doğanın huzuru içinde yaşayarak duygularını toparlamış ve kaleme almıştır. Böylece doğanın insan için aynı zamanda bir kaçış noktası olduğu görülmektedir. Birçok filozof doğanın insan ile ilişkisini sorgulamış ve bu konu hakkındaki görüşlerini dile getiren eserler ortaya çıkarmışlardır.

Bu çalışmada önemli olan bir diğer teori ise ekofeminizm teorisidir çünkü iki eserin de ana kahramanları kadındır ve dönemlerinin toplumsal baskılarını ve sosyolojik etkilerinin etkin bir şekilde anlaşılmasına yardımcı olur. Feminizm aslında ikili karşıtlık olarak amacına hizmet eder çünkü kadınları baskılayan ve gelişimlerini engelleyenler erkeklerdir. Hayatlarındaki kadınları bir eve kapatıp kendi istekleri doğrultusunda yönetmeye çalışan ve kadına maddi ya da manevi bir güç verilmesini istemeyen ataerkil yapı tarih boyunca popüler konularda hep en baş sıralarda idi. Bu çalışmada da başlıca karakterlerin hayatlarında erkekler tarafından nasıl baskılandırıldıklarını ve onların kimliksel gelişimlerini derinlemesine analiz edilecektir. Aslında kadının doğa ile bağı nesiller boyu süregelmiştir. Mitolojide de Gaia'dan "Toprak Ana" olarak bahsedilmektedir ve görüldüğü üzere toprağın bereketi, meyve vermesi ve yiyeceklerin üretilip ağaçların tozlaşıp çoğalması bir kadın karakter gibi yansıtılmıştır çünkü insanoğlunun üremesini sağlayan dünyaya yeni nesiller getirenler her zaman kadınlardır; kadınlar doğurgandır tıpkı toprak gibi. Kadının doğa ile olan bağı bu yüzden yadsınamazdır. Tüm bu sebeplerle kadınların çevreleriyle ve kendileriyle olan gelişimleri her zaman büyük bir öneme sahip olmuştur ve dolayısıyla edebiyatta da sıklıkla göze çarpan bir konu olmuştur.

Bu tezin ana konusu olan ekogotik ise doğanın gotik edebiyat ile olan bağını simgeler. Doğanın hırçın ve tehlikeli yanları gotik edebiyatın temel unsurları ile birleştirildiğinde ortaya yeni bir literatür bağlamı olarak ekogotik edebiyat çıkmaktadır. Genel olarak gotik edebiyat müzikten sanata ve hatta mimariye kadar birçok alanı etkilemiştir. Radcliffe gotik edebiyatta önemli bir isim olarak kabul edilmiştir. Bu çalışmada da detaylı olarak analiz edilen romanından da görüleceği üzere, Radcliffe'in betimlemeleri oldukça gerçekçidir. Bu bağlamda yazarın gotik öğeleri doğa olaylarını kullanarak gerçekçi bir biçimde yansıtması ekogotik öğeleri gündeme getirir. Çevresel faktörlerin doğaüstü ve korkutucu temalarda birleşmesi okuru doğa açısından düşünmeye sevk ederken gotik öğeler okudukları korku dolu hikayeler ile keyif almaktadır. İnsanların doğaya olan yaklaşımlarının değişmesine yardımcı olan ekogotik literatür, insanların davranışları ile çevrenin nasıl

etkilendiğini inceler. *The Mysteries of Udolpho* ve "Rappaccini'sDaughter" adlı eserlerin ana karakterleri ekofeminizm ve ekogotik teoriler ile incelenecektir.

The Mysteries of Udolpho genel hatları ile yazıldığı dönemi oldukça iyi yansıtan bir romandır. Genel hatları ile romantisizm döneminde gotik edebiyatın oldukça önemli bir yeri olmuştur. Bu sebeple gotik öğeleri fazlasıyla bulunmaktadır. Gotik edebiyat söz konusu olduğunda etik temalar ve karakter gelişimleri büyük bir önem kazanır. Gotik edebiyat insanların karanlık doğasına odaklanarak okuyucunun ilgisini çekmeye odaklanır. Dönemin etiksel yaklaşımlarını halka benimsetmek ya da sosyal normlara karşı çıkıp farklı bir bakış açısı getirmek için karakterlerin karşılaştığı içsel çatışmalar ve kimliksel oluşumlar önem arz etmektedir.

İncelenen ilk eser olan *The Mysteries of Udolpho* güçlü ekogotik öğeleri feminist bir açıdan ele alan döneminin özelliklerini yansıtan başarılı bir romandır. Emily St. Aubert romanın kadın başkahramanıdır ve hayatının çalkantılarını ve bu çalkantılardan kurtulma biçimini adeta bir film izler gibi okurun gözleri önüne serer. Başlarda annesi ve babasıyla birlikte yaşayan mutlu bir genç kız olan Emily, hayatında pek çok zorlukla karşılaşır. Önce annesi hasta olur ve ölür, her ne kadar kötü bir durum olsa bile bu onu babasıyla daha da yakınlaştırır. Romanda ekogotik öğenin ilki ailesiyle mutlu yaşarken evlerinin iç açıcı yeşillikler içinde olmasıdır.

Fakat annesinin ölümü ile yeşil rengi adeta canlılığını kaybetmeye başlar. Babası ve Emily birlikte bir geziye çıkarlar. Baba ve kızın doğaya olan hayranlık gibi ortak pek çok noktası bulunmaktadır. Baba ve kızın güzel ilişkisinden anlaşılacak detay şudur ki Emily hayatındaki erkek figürü olan babası ile değil, daha sonra karşısına çıkacak diğer erkek karakterler tarafından zorbalığa uğrayacaktır. Zira romanın geçtiği dönemde eğer genç kızlar evli değillerse tüm söz hakkı babalarındadır. Emily'nin babası ile olan ilişkisi imrenilecek boyutta olduğundan bu kötü görevi ya kocası ya da babasını kaybettikten sonra hayatında söz hakkı edinen erkek bir akrabası olacaktır. Nihayetinde Emily babasını da kaybedince halasının kocası tarafından manipüle edilmeye başlamıştır.

Diğer bir yandan, "Rappaccini'sDaughter" adlı kısa hikâye ise ana kahramanı Beatrice'in kendi babası tarafından evlerine hapsedilmesini konu alıyor. Gotik edebiyatın özelliklerini tam manasıyla taşıyan hikâye döneminin önemli eserleri arasında yer almıştır. Gotik yazınlar her zaman sadece korku dolu unsurlar içeren yerlerde geçmezler, bazen bu hikayedeki gibi cennetten bir parça olan bahçelerde de geçebilir. İncelenen bu eserdeki kadın başkahraman hayatı boyunca babasının görünmez şiddetine maruz bırakılarak hayatını

geçirmiştir. İşin kötüsü normal olanın yaşadığı hayatın olduğunu düşünmesi Beatrice'i daha aciz bir duruma sokmakta ve ekogotik türü tam anlamıyla temsil etmesine neden olmuştur. Söz konusu başkahraman, babasının bilimsel araştırmaları uğruna kurban edilmiştir çünkü bahçedeki bitkiler zehirlidir ve bu zehir karakterin içine işlemiştir. Gotik türün temel sembolü haline gelmiştir.

Hikâyenin geçtiği bahçe tehlike ve güzelliğin temsilidir ve bu da olay örgüsünü ekogotik bir yaklaşım ile incelenecek hale getirmektedir. Gotik edebiyat ve gotik kültürün psikolojik etkilerinin analiz edilmesi de bu gizemli bahçenin etkisidir. Bilimsel araştırma ve doğaüstü olayların kombinasyonu olan öyküde mor bir bitkinin olması ve karakterin ona dokunduktan sonra eline değen örümceğin ölmesi önemli bir ekogotik bulgudur. Belli başlı felsefi incelemelere göre olağanüstü boyuttaki çoğu şey hem büyüleyici güzellikte hem de ciddi derecede korkutucudur. Dr. Rappaccini'nin bahçesi olağanüstü olan olguya önemli bir örnektir çünkü hem aşırı derecede güzel ve inanılmaz korkutucudur. Bakan kişide hem merak uyandırıp hem de kuşkuya düşüren bir etkisi vardır ve bu ekogotik öykülerde önemli bir bulgudur. Diğer bir yandan bir kadın olarak sürekli bastırılan ve kendi hayatını yaşamasına izin verilmeyen Beatrice kendi yaşamı için yeterince mücadele edememiştir. Hayatı yine bir erkeğin ellerinde son bulmuştur çünkü ona âşık olan Giovanni'nin ona içirdiği panzehir sonunu getirmiştir. Aslında Beatrice, Giovanni ile olan ilişkisinde hayatının iplerini eline almaya çalışmıştır fakat babasının sebep olduğu fiziksel durumu onu alıkoymuştur.

Sonuç olarak, Hawthorne başarılı bir gotik yazar olarak ekolojik öğeler ile feminizmi harmanlayıp gotik edebiyata dayatmıştır. Bu da ekogotik açıdan kısa öyküyü zenginleştirmiştir. Güzellik ve tehlikenin yarattığı varoluşsal ikilik açısından incelenip doğanın aktif rol aldığı ve hatta ana kahramanı haline geldiği önemli bir eserdir. Hawthorne eserinde adeta bir cennet bahçesi yaratmıştır ve Âdem ile Havva'nın baba kız versiyonlarını oluşturarak okura derin bir mesaj iletmektedir. Bu çalışmada yer alan detaylı analiz ile değerli okurlara farklı bir bakış açısı sunmak amacı taşımaktadır.

Kısacası, bu iki eser ekogotiksel anlamda ekofeminizm de kullanılarak derinlemesine incelenmiştir. Kadın karakterler ve doğa ile aralarındaki bağ onların içsel çatışmaları ve kimlik oluşturmalarına olanak sağlamaktadır. Bu iki eser sayesinde doğanın daha net ve doğru anlaşılması sağlanmaya çalışılarak insan ile doğanın arasındaki sorunlu ilişkiyi düzeltme amacı taşımaktadır. İnsan ve doğa ayrılmaz birer bütündür ve insanın doğayı anlaması onun güzelleşmesi için oldukça önemlidir. Bu da okurlara ekogotik teori hakkında derin bir bilgi edinmesini sağlamaktadır. Bu çalışmada iki farklı dönemden eserler incelenerek ekogotik

teorinin nasıl şekillendiğini de anlamak mümkündür. Ayrıca kadınların ve doğanın ataerkil yapı tarafından nasıl ezildiğini netlikle gözler önüne seren bu çalışmada kadın karakterlerin toplumdaki hemcinslerini nasıl temsil ettiğinin anlaşılmasına yardımcı oluyor. Buradan ise şu sonuca varılmaktadır ki gotik edebiyat karakterlerin içsel dünyalarını yansıtmak için yaratılan atmosferde oldukça başarılı bir teori olmuştur. Son olarak; Radcliffe ve Hawthorne insan ile doğa ilişkisini ekogotik ve ekofeminist unsurlar gözetilerek ustalıkla ele alırken doğayı kontrol etme çabasının nafile olduğunu açık bir biçimde gözler önüne sermektedir.