

# **INTRODUCTION**

## INTRODUCTION

### I

The term “Gothic” is one that has a long history and existed long before it became a genre term. Though, the term has new meaning to us today compared to the way it was professed during the eighteenth-century. The Etymological origin of the term “Gothic” goes back to the Roman Empire. The word “Goth” and “Gothic” described the Germanic tribes (eg. Goths, Visigoths or Ostrogoths) who destroyed Rome and ravaged the rest of Europe in 3rd, 4th and 5th centuries. The Romans referred to the habits and cultural aspects of the Germanic Tribe of the Goths by using the Italian word *gotico*, meaning uncivilised, barbarian and rude. The Goths then came to be regarded as barbaric invaders and destroyers as there was not much definite knowledge about the period that began with the fall of the Roman Empire and lasted all the way to the mid- seventeenth century. This medieval period, also known as the Dark Ages, became commonly referred to as Gothic.

The word Gothic first recorded in 1611 in a reference to the language of the Goths, was extended in sense in several ways, meaning “Germanic”, “medieval, not classical,” “barbarous” and also an architectural style that was not Greek or Roman (*Word Histories and Mysteries: From Abracadabra to Zeus* 115). By the 18th century in England, the term “goth” underwent considerable changes of meaning and connotations and had become synonymous with the Middle Ages, a period which was in disfavour as it was perceived as superstitious, unenlightened and muddled. The Gothic had come to be defined in the terms of Dr. Johnson’s *Dictionary* of 1775, as “one not civilised, one deficient in general knowledge, a barbarian’ and the medieval or Gothic age as a cultural wasteland, primitive and superstitious” (qtd. in Punter & Byron 4).

Thus, the semantics of the term, gothic is to be seen as a negative one. Owing to lack of written material in consequent periods and general confusion of terms, “Gothic’ became a highly mobile term, remaining constant only in the way it functioned to establish a set of polarities revolving primarily around the concepts of the primitive and

the civilized” (Punter & Byron 3). Gothic came to denote everything uncultured, crude, barbaric, in architecture all that is bumpy, rough and ugly, particularly in comparison with the classical style. As Ruskin in *Selections and Essays* (2013) wrote: “when that fallen Roman, in the utmost impotence of his luxury, and insolence of his guilt, became the model for the imitation of civilised Europe, at the close of the so-called Dark ages, the word Gothic became a term of unmitigated contempt” (6).

The term “Gothic” is, however, also closely linked to architecture. The most typical attribute of Gothic architecture is its upward line—the pointed arch aspiring towards heaven. In architecture, the view of the Gothic style began to alter as part of the nationalist sentiments of the time. S. Lang in “The Principles of the Gothic Revival in England” asserts: “As the Italians of the Renaissance looked back to Rome, so the ‘Gothic Gentlemen’ set out to build for themselves structures in keeping with their own history” (254). Since the word Gothic was connected with the Goths, it was also connected with Germanic tribes in general and therefore with the history of Britain: “the Gothic Revival was an English movement, perhaps the one purely English movement in the plastic arts” (Clark xix). Fittingly, in view of the genre’s preoccupation with “all kinds of revenants and returns from the dead”, Gothic has throughout its history taken the form of a series of revivals (Spooner, *Contemporary Gothic* 10). Originally used to refer to European architecture from the mid- twelfth to the sixteenth century, the term now also covers the buildings built in that style during the revival of the Gothic from the late eighteenth century to the mid- nineteenth century.

The Gothic in architecture and literature were closely linked, especially in the early Gothic revival, since Gothic buildings often played a central part in the novels written during that period. Although the style of building was not always called Gothic, there is certain evidence that the style as such had never really died out. For instance, Kenneth Clark, in his *Gothic Revival* mused, if it would not be more apt to speak of Gothic survival rather than revival. He wrote: “From 1600 to 1800 perhaps no year passed which did not see the building of some pointed arch and gabled roof, or the restoration of some crumbling tracery” (Clark 1); he also outlined the continuance of the tradition, naming various buildings and pointing out the diverse ways in which the Gothic

survived. One of these ways was the interest of the antiquarians, gentlemen mostly without professional education in architecture but entirely absorbed by the romantic sensibilities of the time and who brought the style back from the rim of unconsciousness: “This scholarly interest in archaeology, followed by a sentimental delight in decay, is the true source of the Revival” (Clark 1.). As a result, the architectural style possibly called the Gothic style survived and came across a rise to fame and popularity in startling ways.

The term “Gothic” gradually found its way into discourses other than that of architecture and the meaning also began to alter. At the turn of the eighteenth century it was still used negatively, for instance Dryden wrote in 1697: “all that hath nothing of the ancient gust is called a barbarous or Gothic manner” (qtd. in Raškauskienė 11). Even in 1711, Joseph Addison wrote in one of his essays for *The Spectator*: “I look upon these writers as Goths in poetry, who, like those in architecture, not being able to come up to the beautiful simplicity of the old Greeks and Romans, have endeavoured to supply its place with all the extravagances of an irregular fancy” (104). One of the early supporters of Gothic was Richard Hurd, who introduced “Gothic” as a literary term and preceded Ruskin in shielding the architectural style and, like Addison, preceded Horace Walpole in linking the term with literature in his *The Letters on Chivalry and Romance*, published in 1762. Developing in the 1740s, the graveyard poetry tradition also had a deep impact on the development of the Gothic genre as these poems, often focussed on death and the limits of the human understanding of the function of the universe which were fundamental in the formation of the Gothic novel. Maggie Kilgour, in *The Rise of the Gothic Novel*, notes that gothic fiction “feeds upon and mixes a wide range of literary sources out of which it emerges and from which it never fully disentangles itself. . . . The form is itself a Frankenstein’s monster, assembled out of bits and pieces of the past” (qtd. in Morgan 12).

Basically, there is no “original” Gothic; it is always a revival of something else. Indeed the Gothic’s dependence on the concept of revival may provide a means by which we can understand Gothic in its myriad contemporary forms, some of which seem a long way from the genteel spectre and highly strung heroines of late eighteenth-century fiction, never mind the Gothic cathedrals of the Middle Ages. To revive is to assume

fresh life (or indeed, to give fresh life). As frequent readers of Gothic fiction will know, such returns from the dead are staple features of Gothic narrative but like Frankenstein's monster, these revivals seldom take exactly the same shape they possessed before. The notion of revival can be seen to imply a re-appropriation and reinvention of previous forms rather than a straightforward repetition. Hogle states that Gothic is not peculiar to one era. But, considering "its own internal heterogeneity", it "mutates endlessly, coming to take its shapes according to the culture or historical moment, as a *perversion* that informs us ineluctably *that this who we are*" (qtd. in Powell and Smith 66). So, devoid of an absolute framework as such, the genre updates itself in compliance with the entailments of the period.

The emergence of the Gothic novel in the second half of the eighteenth century, however, skewed the ideological significance of Gothic once again. Over the course of the next hundred years two quite distinct sets of meanings attached to Gothic began to develop. On the one hand, Gothic represented a mythical medieval Britain, where chivalry held sway, social order prevailed and religious belief was unchallenged. On the other, it represented a time of barbarity and feudalism before the blessed arrival of the Enlightenment and the benefits of science and reason that it bestowed. These two separate urges were politicised: reactionary and progressive, Tory and Whig, nostalgic and proto-modernist. They resulted in two very different forms of art: on the one hand, the Gothic Revivalism of eighteenth and nineteenth-century architecture and painting; on the other, the sensational narratives of the Gothic novel. These two strands are sometimes (understandably) confused, because of their shared name and fascination with the Middle Ages.

In England, the Gothic was a style of writing that involved the manipulation of emotions and feelings. According to Punter and Byron, the centre of attention began to move from the Goths themselves to the historical aspects of the period associated with them, the Middle Ages. The Gothic was a concept that dealt with terror and horror, dread and passions, violence and conflicts, and the viewer's reaction to the prose. The Gothic novel of the eighteenth-century is hard to define. It is a type of fiction that has many

contradictions and uncertainties, and when literary critics try to discuss its qualities, they end up using broad descriptions.

In *A Glossary of Literary Terms* (2014) M. H. Abrams defines the origin of the word:

The word Gothic originally referred to the Goths, an early Germanic tribe, then came to signify 'germanic', later 'medieval'. Gothic architecture now denotes the medieval type of architecture, characterised by the use of the high pointed arch and vault, flying buttresses, and intricate recesses, which spread through Western Europe between the twelfth and sixteenth centuries (152).

Further he defines Gothic in a general sense using Horace Walpole's *The Castle of Otranto: A Gothic Story* as a building block to explain the development of this type of narrative:

The Gothic novel, or in alternative term, Gothic romance, is a type of prose fiction which was inaugurated by Horace Walpole's *The Castle of Otranto: A Gothic Story* (1764) [. . .] and flourished through the early nineteenth century. Some writers followed Walpole's example by setting their stories in the medieval period; others set them in a Catholic country, especially Italy or Spain. The locale was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels; the typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and made bountiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences (which in a number of novels turned out to have natural explanations). The

principal aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors. Many of them are now read mainly as period pieces, but best opened up to fiction the realm of the irrational and of the perverse impulses and nightmarish terrors that lie beneath the orderly surface of the civilized mind. (Abrams and Harpham 117-118).

It is significant to note Horace Walpole's contribution to the definition Abrams creates. Horace Walpole was a Gothic writer who considerably inspired the other writers of this genre, particularly in regards to setting. Abrams affirms that settings of the Gothic novel were generally in a bizarre location and a location that involved "gloomy" structures and buildings. He continues by adding that the gothic heroine is classically in some way victim to a male villain who cannot restraint his immoral or violent passions. The depressingly gloomy locations and the wicked passions contribute to 'the principal aim' of Gothic novels on account of the terror these aspects present and stimulate. Abrams' definition does not end here and he further goes on to describe various aspects and characteristics of the Gothic novel.

Abrams expands on his initial definition and description by listing some literary works that fall into this genre of writing, including William Beckford's *Vathek* (1786)—the setting of which is both medieval and Oriental and the subject both erotic and atrocious —Ann Radcliffe's *The Mysteries of Udolpho* (1794) and other highly successful romances and Matthew Gregory Lewis' *The Monk* (1796), which exploited, with substantial literary skill, the shock-effects of a narrative involving rape, incest, murder and diabolism. According to Abrams, eighteenth-century authors of this genre established the tradition of Gothic fiction as something dealing with ghoulish themes, with a mixture of colourful fantasy and horror scenes. Further, it even helped define the Gothic novel, inspire the Gothic novel, and expand the Gothic novel. Donna Heiland in *Gothic and Gender: An Introduction* (2008) mentions that, "Gothic fiction at its core is about transgressions of all sort: across national boundaries, social boundaries, sexual boundaries, the boundaries of one's own identity" (3).

However, Abrams' definition of Gothic simply goes beyond the eighteenth-century prose. These Romantic and Victorian authors' contributions further help to enhance our understanding of "Gothic" prose: "The term 'Gothic' has also been extended to a type of fiction which lacks the exotic setting of the earlier romances, but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent, and often deals with aberrant psychological states" (Abrams and Harpham 152). In this comprehensive sense the term "Gothic" has been applied to William Godwin's *Caleb Williams* (1794), Mary Wollstonecraft Shelley's incredible and influential *Frankenstein* (1818) and the novels and tales of terror by German E. T.A. Hoffmann. Still more loosely, "Gothic" has been used to describe the elements of shock and fright in such later works as Emily Brontë's *Wuthering Heights*, Charlotte Brontë's *Jane Eyre*, Charles Dickens' *Bleak House* and *Great Expectations*.

Abrams' ideas on the definition of the Gothic are further expanded by Jerrold E. Hogle in *The Cambridge Companion to Gothic Fiction* (2002). Hogle begins with an introduction entitled "The Gothic in Western Culture" and this introduction is similar to Abrams' Gothic definition as Hogle's introduction to *The Cambridge Companion* sets out to illustrate what the Gothic is-and where these fictional works are set. Conventionally gothic fiction is said to have come into existence through the self-affirmed "Gothic Story"- *The Castle of Otranto* (1764) by Horace Walpole, a story he advocated to be a "blend [of] the two kinds of romance, the ancient and the modern,' the former 'all imagination and improbability' and the latter governed by the 'rules of probability' connected with 'common life'" (Hogle 1). This novel was published in the 18th century, after the philosophical movement known as the Enlightenment had attempted to bring reason to the world and to cast out superstition. *The Castle of Otranto*, was consciously written in an almost post-modern manner as a means to evoke the atmosphere of a barbaric past. Horace Walpole made use of the superstitions of the past without believing in them as a means of freeing the imagination.

Though this particular way of writing did not instantly become popular. It "exploded in the 1790s throughout the British Isles, on the continent of Europe and briefly in the new United States" (Hogle 1). Gothic slowly and gradually began to

succeed and the reason for this success is enlightened in *Gothic and Gender* (2008) by Donna Heiland. According to her, “their accomplishment is double-edged, for they at once entertain and terrify us. They fill us with relief at our exemption from the dangers they represent, but force us to look at those dangers all the same. They feel like escapist fantasy” (2).

The Gothic as a literary genre, and especially as the Gothic novel, as it will be called from now on, drew its stimulus and inspiration from a variety of sources. The most significant of these was the colossal fascination with all things medieval; with the romantics also having an influence on the development of the Gothic. According to Punter and Byron, the major romantic poets of the period, for example, Coleridge, Byron and Shelley, all had contributed to the growth and progress of the genre as well as being influenced and inspired by it. Tales of magic, superstition, chivalry and adventure were illustrated in romances and these played a crucial part in the formation and development of the Gothic genre. Moreover, during this period as Hogle calls it, unstable genre, acquired some constant and unvarying features that helped sustain its popularity well throughout the 1890s in Britain and Europe. Subsequently the Gothic can be said to be a real cocktail of literary traditions and genres and this also holds true in relation to its features and characteristics, which rightly are a motley crew. This is also one of the reasons why it is so hard to completely define the genre, since it is a hybrid that changes with the times and frequently shapes itself after the popular literary themes and types of those times, such as the earlier discussed romance or graveyard poetry.

The predominant themes, topics and characters of the first wave of the Gothic included, “fragmented narratives relating mysterious incidents, horrible images and life-threatening pursuits . . . spectres, monsters, demons, corpses, skeletons . . . monks and nuns. . . ”(Botting 2). When the Gothic began to emerge as a major literary genre in the late eighteenth century, it was not accepted by the literary circles as a serious literature. It was considered as a “serious threat to literary and social values . . . [and a] waste of time” (Botting 6). However, the 1790s can be called the decade of the Gothic, because it was the time when more Gothic texts than ever were being written and read. This was also the time when women began to take on a more visible role in society. “[A] feminization of

reading practices and markets” took place in the impression that more and more women began to write fiction as well as consume it (Botting 4). Further, Women became a significant audience for whom the Gothic was created or written and they became evenly significant as the writers of the Gothic as well.

In the 1790s the locus of evil in the Gothic began to alter as it started to become more internalised in the sense that it “[disturbed] conventional social limits and notions of interiority and individuality. . . [and this] represents the most significant change in the genre, the gloom and the darkness of sublime landscape becoming external markers of inner mental and emotional states” (Botting 91-92). In this period, the new Gothic hero/villain was also introduced. Contrary to the older Gothic, where the distinction between hero and villain was comparatively clear, the new hero/ villain is part victim and part villain. He is an outcast on the edges of society who is not able to find his way back and the sympathy for this new character harked back to the Romantic tradition. The zenith of the Gothic lasted till 1820s, when Charles Maturin’s novel *Melmoth the Wanderer* (1820) was published- a novel which combines aspects of the earlier Gothic and of the newer, internalised Gothic. The best- known piece of Gothic literature was Mary Wollstonecraft Shelley’s *Frankenstein* (1818) that contemporary horror is chiefly indebted to, since it gave the genre one of its preferred themes and monsters.

Gothic was alive but hibernating during mid-nineteenth century, and made its appearance in other literary styles and not actually as a separate genre. Examples of this include Charles Dickens’ realistic novels, the Bronte sisters’ novels and the popular sensation novels of Wilkie Collins and Mary Elizabeth Braddon. In this period new staples were being added to the Gothic’s canon and incorporated the ghost, the double and the mirror, and also “[the] terrors and horrors... [were] brought much closer to home [with] uncanny disruption, materialism and spirituality” (Botting 113). Later it was in the late nineteenth century that the Gothic made a spectacular return to the literary scene. It was the period in which such well- known novels as Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and Bram Stoker’s *Dracula* (1897) were published.

These two, along with Shelley's *Frankenstein*, are also significant and influential to the later development of the horror genre, providing it more of its principal characters and themes, the double and the vampire. Both of these characters were also central in the earlier Gothic, but really made their mark in the 1890s and it was in this century only that another imperative subgenre was born i.e. Crime Fiction which was first developed by the American author Edgar Allan Poe and brought to fame by Sir Arthur Conan Doyle. Poe was an important and innovative reinterpreter of the Gothic in this period as he focused less on the traditional elements of gothic stories and more on the psychology of his characters as they often descended into madness. Poe internalised the gothic nightmare, claiming: "My terror is not of Germany, but of the soul", thus opening the way for the psychological ghost story (Roberts, *The Handbook to Gothic Literature* 5). He also domesticated it in such tales as *The Black Cat*, a mere series of household events.

Thus, Gothic novel in the nineteenth-century becomes more visibly "psychological" and its hallmarks became "less romantic chasms or labyrinthine dungeons, than the murky recesses of human subjectivity" (Botting 11), which were modified, relocated, retained and added to by successive authors from Clara Reeve onwards. This psychological shift changed the Gothic world into "an internalised world of guilt, anxiety, despair, a world of individual transgression interrogating the uncertain bounds of imaginative freedom and human knowledge," wherein "external forms" evolved into "signs of psychological disturbance, of increasingly uncertain subjective states dominated by fantasy, hallucination and madness" (Botting 10-11). Although the Gothic underwent some considerable changes in the hands of the writers of this period, it still preserved its crucial style and devices to constantly be recognised as Gothic. This was its vigour, but also its weakness, since it made the Gothic susceptible to scorn and satirising, which it did receive quite extensively at the hands of many writers.

The late 1800s proposed new characters and themes in the Gothic. The most predominant of these were science as the new supernatural and the source of dark powers, along with doubles and alter-egos. The double was "the new form of Gothic ghost... [a] shadow of [the protagonist] himself..." (Botting 93). As soon as the Gothic novel was developed and became popular, some parodies and pulp magazines were

written in order to show the supposed sensationalism of these works and to produce the opposite effect: humour from fear and horror. Probably the best known of these parodies is Jane Austen's *Northanger Abbey*. Some other parodies to the Gothic genre have also been published in the twentieth century, such as Muriel Spark's *The Ballad of Peckam Rye* (1960), Fay Weldon's *The Life and Love of a She-Devil* (1983) or John Updike's *The Witches of Eastwick* (1984). In America pulp magazines such as *Weird Tales* reprinted classic Gothic horror tales from the previous century, by authors such as Poe, Arthur Conan Doyle, and Edward Bulwer-Lytton and printed new stories by modern authors featuring both traditional and new horrors.

The early twentieth century Gothic was truly the Gothic of the previous decade carried over to the new century. The basic plots remained the same, with treacherous science, doubtful past and the haunted house being the primary sources of fear. The end of the twentieth-century was marked by questions relating to the taboos, values, and social norms that have regulated human behaviour. Gothic Romances of this narrative became much popular and admired during the 1950s, 1960s, and 1970s, with authors such as Phyllis A. Whitney, Joan Aiken, Dorothy Eden, Victoria Holt, Barbara Michaels, Mary Stewart, and Jill Tattersall. Many featured covers showing a terror-stricken woman in diaphanous attire in front of a dark and gloomy castle, often with a single lit window. Many were published under the Paperback Library Gothic imprint and were marketed to female audience. Though the authors were mostly women, some men wrote Gothic romances under female pseudonyms. For instance the prolific Clarissa Ross and Marilyn Ross were pseudonyms for the male writer Dan Ross and Frank Belknap Long published Gothics under his wife's name, Lyda Belknap Long.

Another example is British writer Peter O'Donnell, who wrote under the pseudonym Madeleine Brent. Outside of the companies like Lovespell, who carry Colleen Shannon, very few books seem to be published using the term today. Essentially, as early as three decades before the end of the century, increasing discussions on such questions could already be perceived. The 1970s and 1980s experienced a revolution in the notions of sexuality and gender, issues that have always been at the core of many taboos and norms, functioning as effective instruments of repression. Such notions were

generously talked about by both conservatives and liberals (particularly women and homosexuals) in public debates and in academia. The use of gothic devices in works written in the 70s and 80s is peculiar in relation to gothic works of the eighteenth and nineteenth centuries and may relate to feminist perspectives about the cultural and historical context in which they write.

In literature, a genre that is repeatedly used to convey this discussion is the one that often opposes realism by portraying the world through distorted or deformed symbols: gothic fiction. Some of those symbols and supernatural characters—such as vampires—play a vital role in the sense that they “represent transgressions that symbolize both desires and fears that are inner to people’s conscience as consequences of moral and sexual constraints, expressing specific cultural and historical contexts” (Punter, *The Literature of Terror* 188). According to Punter, studying gothic fiction not only provides us with an “access to the denied hopes and aspirations of a culture” but also identifies how this kind of fiction “demonstrates within itself the mechanisms which enforce non-fulfilment” (188). James Watt in *Contesting the Gothic* (1999) also states that the categorisation of the term “gothic” as a genre is a “relatively modern construct,” created by twentieth-century critics (1).

As yet, the most satisfactory definition of literary Gothic appears in Chris Baldick’s “Introduction” to *The Oxford Book of Gothic Tales* (2015). According to Baldick, a Gothic text should comprise “a fearful sense of inheritance in time with a claustrophobic sense of enclosure in space, these two dimensions reinforcing one another to produce an impression of sickening descent into disintegration” (xix). In Gothic texts, the past returns with sickening force: the dead rise from the grave or lay their cold hands upon the shoulders of the living. This fearful scenario is compounded by physical imprisonment: the labyrinthine underground vaults and torture chambers of eighteenth-century Gothic texts; the secret passages and attics riddling the ancestral mansions of the nineteenth century; the chambers of the human heart and brain in twentieth-century writing.

As Emily Dickinson, a poet with a frequently Gothic awareness, wrote, “One need not be a chamber-to be haunted”: in twentieth-century film and fiction, the troubling

ghosts of past traumas were not restricted to architectural locales, but made the mind itself a kind of prison (qtd. in Spooner, *Contemporary Gothic* 18). David Punter, for example, suggests that Gothic has “something quite specific to do with the turn of centuries, as though the very attempt to turn over a new leaf unavoidably involves conjuring the shadow of the past” (qtd. in Spooner, *Contemporary Gothic* 21-22).

Many modern writers of horror show signs of substantial Gothic sensibilities—examples include the works of Anne Rice, as well as some of the sensationalist works of Stephen King. Thomas M. Disch’s novel *The Priest* was subtitled *A Gothic Romance*, and was partially modelled on Matthew Lewis’ *The Monk*. The Romantic string of Gothic was taken up in Daphne du Maurier’s *Rebecca* which is considered by some to be in many respects a reworking of Charlotte Brontë’s *Jane Eyre*. Other books by du Maurier, such as *Jamaica Inn*, also display Gothic tendencies and her work inspired a substantial body of ‘female Gothics’, pertaining to heroines alternately swooning over or being petrified by scowling Byronic men in possession of acres of prime real estate.

As far as education is concerned Educators in literary, cultural, and architectural studies appreciate the Gothic as an area that facilitates the investigation of the beginnings of scientific certainty. As Carol Senf in an article “Why We Need the Gothic in a Technological World” has asserted, “the Gothic was a counterbalance produced by writers and thinkers who felt limited by such a confident worldview and recognised that the power of the past, the irrational, and the violent continue to hold sway in the world”. As such, the Gothic helps students better understand their own uncertainties about the self-reliance of today’s scientists.

There are no particular trends for Gothic literature in the 21<sup>st</sup> century as authors from all around the world are inspired by different kinds of Gothic novels from different eras. The first decade of the 21st century has seen an avalanche of young adult literature with romantic heroes drawn from the supernatural canon: *Twilight Series* by Stephanie Meyer and *Wicked Lovely* by Melissa Marr etc. Supernatural Romance has become a category of its own and has drawn Gothic away from its horror elements. Although the attraction of the romantic heroes is still inextricably linked with their danger – the vampire being the ultimate ‘bad boy’!

However Gothic literature is still about supernatural event or ideas and making the readers feel scared or shocked when reading Gothic books. The writers of twenty first century really gave a new dimension to the Gothic genre. In his introduction to *21<sup>st</sup> century gothic*, Olson celebrates the appeal of the Gothic, describing its ascent in popular consciousness, and offering, in this book, a way to avoid the constant rehashing of the traditional Gothic by considering instead what it is today. The list of texts is diverse and sometimes unexpected, mostly in good ways. Olson reverses the usual practice of identifying tropes and then choosing texts and instead of it he draws his characteristics from the selection, a practice which generates new theories. However there is no explanation offered for the degree to which they differ from the supernatural characters which Joshi describes: “hidden and forbidden desires (murder, incest, and worse), damnation, physical and emotional disease, and aberration, revenge, curses, family lineage, estate battles, horror, terror, falls, the sublime reanimation, entrapment and confinement (especially of women), the supernatural, the past, and haunted and decayed structures” (qtd. in Olson xxvi) and the shift is left unexamined.

All through the centuries new elements were being added to the Gothic canon. Critics of the genre have engaged in analysis of the various elements of the Gothic novel and tie those elements with the repressed feelings of individuals and in a twentieth century perspective, the unconscious of the human psyche. Human emotion plays a large part in this genre, especially fear, terror, and horror, though these texts are often characterised by sadness, loneliness, confusion, and uncertainty as well. The most important element of Gothic is setting and setting of the novels was the brooding castle, often set in an awe-inspiring mountainous terrain and it not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world.

In addition to these rather influential features, there is also an air of mystery, supernatural elements and elements of terror that accompany the gothic novel and it generally takes place (at least some of the time) in an archaic or seemingly antiquated space- be it a castle, a foreign place, an abbey, a vast prison, a subterranean crypt, a graveyard, a primal frontier or island, a large old house or theatre, an aging city or urban underworld, a decomposing storehouse, factory, laboratory, public building, or some new

recreation of an older venue, such as an office with old filing cabinets, an overworked spaceship, or a computer memory etc. In some works the events are eventually given a natural explanation, while in others, the events are strictly supernatural. High, even overwrought emotion that is the narration may be extremely sentimental and the characters are often overcome by anger, sorrow, surprise and especially terror. Characters suffer from raw nerves and a feeling of impending doom with frequent crying and emotional speeches.

Gothic is an overstated personification and depression seems to be a feeling or reaction that Goth personifies. It is one emotion that epitomises Goth best. While Goths are capable of feeling extreme sadness, they are also competent of facing great joy. Most are able to maintain balance in their lives but female character is shown as being in distress and is endangered by a powerful, reckless, tyrannical male. Gothic elements are rooted in contemporary culture and so the genre provides a link between the past and the present. Within this space, or combination of such spaces, are veiled secrets from the past (sometimes the recent past) that disturb the characters, psychologically, physically, or else at the main time of the story. These hauntings can take many forms, but often assume the features of ghosts, spectres, or monsters (mixing features from different realms of being, often life and death) that rise from within the archaic or obsolete space, or sometimes invade it from alien realms, to manifest unresolved crimes or conflicts that can no longer be successfully buried from view.

One of the most common stereotypes surrounding Goth is the subculture's fixation on death. Much of the symbolism and the look seem to insinuate as the very least an interest in the topic. The profundity of this interest would vary with each individual, as always. In broad terms, Goths are an exaggeration of the darker or gloomy side of the human psyche. They represent apparently the thought that remain somehow deep in the back of everyone's mind. The basic quality of Goths lies in the fact that they tend to make their feelings about a little more open than the rest of the world. Death in literature, in life and in religion has always been an immense driving force in many of humanities. All of humanity is fixed on death in a more restrained way and Gothic characterises acceptance of the inescapability of death and the existence of the darker sides of life.

Gothic, over the ages has been further sub branched into various “modified” Gothics like American Gothic, Southern Gothic, “New” Gothic, Southern Ontario Gothic, Irish Gothic, Canadian Gothic, Urban Gothic, British Gothic, Eve Gothic, Scottish Gothic, Japanese Gothic, Post- modern Gothic that evolved out of the original form. One of the most crucial dichotomies within the Gothic is that of the “Male” and “Female” Gothic. In the twentieth century, the distinction between horror and terror is often incorporated within the much more striking contrast between male and female Gothic and is represented by Lewis and Radcliffe respectively.

In the former, horror is a result of the persistence of the past in the present: it is engineered by the patriarchal father (the priest, autocratic father), religious institutions, and dictatorial (often aristocratic) families. Supernatural terrors are real and are discovered to be illusions, formulated by the heroine’s imagination, an outcome of a culture that shields her from the truth. Yet at the same time, the experience of horror smashes everyday reality and uncovers the unmanageable depths of the human psyche (rather than the guiding hand of God). As this proposes, male Gothic is often structured as an oedipal struggle between sons and patriarchal fathers, whether familial, religious or divine protector (whether father or lover) is deceitful or immoral.

Female Gothic fictions often involve a struggle between daughters and paternal (or patriarchal) fathers. The terror in it evaporates as the heroine learns of her true identity. It modulates into awe, as the heroine glimpses the divine order behind nature. In “On the Supernatural in Poetry” (1826), Radcliffe presented her own definition of the differences between “terror” and “horror”: “Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them” (qtd. in Botting 68). Horror thus depends on the visible spectacle, the realised experience, to provide fear. The iconic figure of horror is the monster. Terror, on the other hand is the frisson that is provoked by the invisible, by what lurks unseen in the dark.

Primarily referring to simply just the gender of the author, the concept of the male and female Gothic has widened to encompass the differences of style and plot devices as well. In 1977 in *Literary Women*, Ellen Moers coined a new term called “female gothic”

when she wrote about the depiction of women in the Gothic and from that time it lays the path for a new way of thinking about women and the Gothic genre. As per Ellen Moers female gothic means “the work done by the women writers in the literary mode” that is called the Gothic (qtd. in Rodriguez 8). She explicitly links feminism and the (second-wave) feminist movement, with the Gothic genre. Moers also considers it “as a coded expression of women’s fears of entrapment within the domestic and within the female body”, which became an extremely important perspective (qtd. in Smith and Wallace, “The Female Gothic: Then and Now” 1).

Smith and Wallace assert that in Female Gothic fiction; women also expressed their discontent towards patriarchy and its containment of ‘the maternal’. Later on the critics have expanded the definition including the depiction of women in the Gothic as it was the time when women became more and more learned and made a search for an outlet for sharing their erstwhile feelings as only second-rate citizens in the society. For centuries together literature was lead and overshadowed by men while women writers were very few in number. Soon after many women writers used Gothic as a medium or weapon and established their social status by means of their writing and with this kind of writing, the female gothic emerged.

Many different terms have been used: “women’s Gothic”, “feminine Gothic”, “lesbian Gothic”, even “Gothic feminism”, which cause Smith and Wallace to declare that this specifies that the term of the ‘Female Gothic’, as it was used by Moers, is used too widely. Moers affirms that Radcliffe created a narrative with a female protagonist who is a heroine and a victim at the same time, which would become one of the distinctive characteristics of the Female Gothic. Diane L. Hoeveler in *Professionalizing Gender* (1998) also emphasises the influence that Radcliffe had on the typical plotline of the Female Gothic, which she describes as follows: “a persecuted heroine trapped in a crumbling castle [...] assaulted by the forces of socioeconomic power (often disguised as religion) [...] the author manages to create a fictional world where disinheritance is figured as the equivalent of incestuous rape” (103). Gothic has much to do with women as the women of the eighteenth century England were not happy with their role as unquestioning wives and daughters and they felt they were trapped in their own homes.

Subsequently, the actual source of menace threatening the heroine in Female Gothic texts is eighteenth century patriarchal society, in which political, social and economic power lies with men. Eugenia C. DeLamotte in *Perils of the Night* (1990) observes, “Gothic romances tell again and again the story of woman trapped in domestic space” (157). Even the man, who is very kind and honest in the beginning, later becomes a threat to the heroine. At times even the husband imprisons the wife and this was not questioned legally until 1891 and was considered a right of the husband. In particular when a female writer writes about the sufferings of a woman, she is able to give a new, lucid picture about the woman. It is a genre meant for the women to write about the miseries and agonies of women and that is the reason why most of the Gothic writers happen to be women. Critics have come out with the fact that there is an exceptional relationship between “female” and “Gothic”.

Diane Hoeveler further analyses this ideology which she calls ‘gothic feminism’. This was deeply influenced by Mary Wollstonecraft’s work, *Vindication of the Rights of Woman* (1792), in which women’s poor education is criticised. Hoeveler contends that this “ideology is connected to ‘victim feminism’, the contemporary antifeminist notion that women earn their superior social and moral rights in society by positioning themselves as innocent victims of a corrupt tyrant and an oppressive patriarchal society” (104). Hoeveler wraps up that women were not just “passive victims”, but they actively presented themselves as victims or as “manipulative, passive-aggressive, masochist, and sadistic”, which is notable (105). The Female Gothic novel does not depict its heroine as a powerless, submissive victim, but rather as a woman who apparently reflects the patriarchal standards, while covertly wishing to destabilise and damage the patriarch.

Female identity was a relatively new concept, since by eighteenth-century law, husband and wife were seen as one person and in the Female Gothic, the woman writer both builds and questions female identity. After getting married, women legally stopped existing: her identity was integrated or incorporated into the identity of her husband. Towards the end of the eighteenth and the beginning of the nineteenth century, the ideal or perfect woman was always linked with a masculine authority figure, for example a husband or master; she could not have an individual identity of her own. Though,

Hoeveler is of the view that, the Female Gothic genre viewed female identity as “a legal and social construct that could be persistently attacked, deconstructed, and dissolved in the female gothic novel” (108). Those novels often involve an inherited estate or fortune whose lawful possessor is the heroine, but she first has to overpower a villain, often her own uncle, before she can receive her possessions. In the end, as a supplementary upheaval or revolt against patriarchy, the heroine constructs “an alternative companionate family”: she marries a “feminised” husband whom she can control (Hoeveler 108).

Several novels before the twentieth century, written by female authors, display the ‘traditional “female” domestic values’, but Hoeveler maintains that Female Gothic authors only displayed or expounded those values in order to achieve “a redefinition of sexuality and power in a gendered, patriarchal society” (123). The Female Gothic focuses on female identity in its novels, which primarily becomes a focus for a female audience. Milbank in the book *The Handbook to Gothic Literature* (1998) discusses the reciprocal relationship between female authors and audience:

Some of its earliest and most celebrated practitioners were women [...] and many Gothic tales first appeared in the pages of journals like *The Lady's Magazine*. Women's periodicals also encouraged submissions from their readers and in this way a reciprocity of female reading and writing of Gothic was established. Through the circulating libraries for the middle class, and the Gothic chapbooks for the lower classes, a new generation of women readers was able to enjoy [...] the delights of narrative suspense.

(53)

Through periodicals and libraries, this apparently led to an immense distribution of Gothic literature towards female audience. But why were women so fascinated in reading and writing Gothic fiction? Hoeveler explicates that the Female Gothic chiefly attracted the female authors of the late eighteenth century because in this genre, they could envisage their subversion of the masculine world, and the foundation of a female

world. The Female Gothic thus pronounces “the fantasy that the weak have power through carefully cultivating the appearance of their very powerlessness” (Hoeveler 109). In other words, the Female Gothic heroine becomes authoritative specifically because the author victimises her and accentuates her weakness. In conclusion, this opportunity to picture the sedition and subversion of patriarchal society, without having to give up their female roles, would be the reason why Female Gothic novels were so well-liked with both female readers and writers.

In the nineteenth century women were portrayed or represented by authors as angels (as the angels of the house) and this was changed by Gothic, which explored the other side of women, presenting them as demons. It was the period when books criticised women in general but the revolutionary endeavour by writers like Charlotte Bronte gave the women readers a new philosophy of life. Her work *Jane Eyre* (1847) is an advocate both for human rights and equal rights. Thus, Female gothic is well-liked and admired in the nineteenth century among the literate middle class. The four main features that a female gothic possesses are castle, dungeons, dark forests and hidden passages.

In a female gothic the natural cause of fear and terror is not paranormal but it is either female disability or any one of the societal horrors like rape, incest and the authority of the male antagonist. In addition to the wrecked castle, the conventions of female gothic include romance, abduction, madness, murder and supernatural spectre. For Bronte and Gilman, female gothic is a safe medium to address the universality of female anguish as well as introducing progressive ideas for the alteration of female conduct. Female gothic warns women not to be naive, suggests the suitable reaction in certain predicaments and provides a support for women. Helene Meyers in *Femicidal Fears: Narrative of the Female Gothic Experience* (2001) says that through Gothic romance, women writers have successfully made a connection between gender norms and female victimisation.

In contrast to the ‘Female Gothic’, the term ‘Male Gothic’ came into being. In *Art of Darkness: a Poetics of Gothic* (1995), another contributor, Anne Williams asserts that there are both Female and Male Gothic subgenres, which differ in terms of narrative technique, plot, their assumptions about the supernatural, and their use of horror/terror.

However, these two different subgenres cannot be credited to male and female writers respectively, as the author's gender is not a strict criterion to distinguish the Male and Female Gothic from each other. Milbank in *The Handbook of Gothic Literature* names some of female writers whose work can be classified as part of the Male Gothic subgenre and vice versa: the female authors Clara Reeve, Charlotte Dacre and Mary Shelley published Male Gothic novels and J. Sheridan Le Fanu wrote in the Female Gothic subgenre. Robert Miles in *Gothic Writing, 1750-1820: A Genealogy* (2002) describes the Male Gothic's negative representation of women:

In the male Gothic, woman is always on the verge [...] of appearing unnatural, a monster of artifice. Or rather, for the male observer prone to [...] lust, the fault is habitually projected onto woman, an accusation usually couched in terms of her lack of 'nature' [...] In male Gothic what one might call the 'deconstructive tendency of the carnivalesque' is kept in bounds by a psycho-sexual force, by a misogyny generally expressed as woman's monstrous otherness, her 'artificiality'. But in female Gothic the educative issues identified by Wollstonecraft, where woman's true self is thrown into question, exist usually as an implicit, but sometimes explicit, tension. (81-82)

Writers of gothic fiction tend to blend the two together, but some writers explored the terror side of fear (Anne Radcliffe's *The Mysteries of Udolpho*), while others explored the horror side of fear (Matthew Lewis' *The Monk*). Moreover, many Gothic fictions draw on both Radcliffe and Lewis, terror and horror, male and female Gothics.

The notion of a contemporary configuration of this genre claim that gothic elements used in the eighteenth and nineteenth centuries are now modified to the particularities and necessities of the twentieth century. For Botting, this possibility of historical diffusion and adaptation demonstrates that the gothic is "a hybrid form,

incorporating and transforming other literary forms as well as developing and changing its own conventions in relation to newer modes of writing” (14). The author observes a parallel between the development of gothic devices against Enlightenment values in the eighteenth century and their modification to confront modern premises in the twentieth century. The Gothic has the tendency to make the invisible visible as the irrational counter to the rational Enlightenment, the intellectual movement whose categories remove the emotional and the irrational from the norm of human experience, the Gothic is committed to externalising the internal and invisible human responses repressed by Enlightenment notions of human subjectivity.

The Gothic mode basically emerges as a response and a counter to the impulse of the Enlightenment to repress darkness, unreason, the unknown, the Other. The locus of the Gothic is the shadowy, mysterious and unknowable space inhabited by the inhumanly unknowable Other-supernatural or human. The light of the Enlightenment is necessary to create the shadowed space of uncontrollable irrationality in which the Gothic lurks. The Gothic adventure is the journey of the normative, enlightened Self as it encounters the unknown. In its repressive aspect, the Gothic reflects the exclusionary categorisation of the Enlightenment, figuring human difference as monstrosity. In its more progressive moments the Gothic recognises that the monster also has a subjective existence, that the figuring of the human Other as inhuman is itself a monstrous act. Thus in its considerations of the human Other of the Enlightenment-inhuman, unknowable, dangerously uncontrollable-the Gothic presents human difference as monstrous, and then, paradoxically, subverts the categories of exclusion to argue for the humanity of the monster.

While naming contemporary gothic “postmodern gothic,” Botting proposes that this genre assumes the so-called postmodern commitment of criticising modernity and claims that the fragmentation of postmodern narratives serves the gothic function of deteriorating values and ideas socially taken for granted (169). In the article titled “The Nurturance of the Gothic” (2010), Veeder’s words also address his focus on a critique of modernity in contemporary gothic fiction:

I believe the nature of the gothic is to nurture. This belief derives from what I take to be a basic fact of communal life: that societies inflict terrible wounds upon themselves and at the same time develop mechanisms that can help heal these wounds. Gothic fiction from the late eighteenth century to the present is one such mechanism. Not consciously and yet purposively, Anglo-American culture develops gothic in order to help heal the damage caused by our embrace of modernity.

The “wounds” Veeder mentions relate to the apprehensions caused by the ineffectiveness of modern values in face of the changing world, which are delved into and then alleviated by gothic stories. His notion of gothic fiction advocates that it is a counter-discourse that serves a social function: that of helping individuals to cope with their worries and uncertainties in relation to historical and cultural changes. The passion for Gothic shows no sign of abating, either, now that the Millennium has passed; the fashion pages continue to herald ‘the return of Gothic’, while Gothic artefacts of the new century so far include Sarah Waters’s bestselling novel *Fingersmith* (2002) and the big-budget Vampire films *Blade Series* (1998, 2002, 2004), *Blade Trinity* (2004), *Underworld Series* (2003, 2006, 2009,2012) ,*Van Helsing* (2004), *Daybreakers* (2009), *Thirst* (2009), *Let Me In* (2010), *Stake Land* (2010), *Fright Night* (2011), *Kiss of the Damned* (2012), *Byzantium* (2014) .

What distinguishes contemporary Gothic, the Gothic texts of the late twentieth and early twenty-first centuries, is on the whole not a sense of impending apocalypse, but rather three quite independent factors. The distinctiveness of twentieth century gothic fiction is that the contemporary gothic provides a symbolic language for the analysis of worries and anxieties of present time. Such issues become preoccupations as they alter aspects of the social order, leading to struggles between the individual’s principles and this new order in which he or she is inserted. The old customs that used to impose the proper ways of dealing with reality are now ineffective and people feel lost. This feeling of incompetence is what contemporary gothic often depicts. As the difficulties of the

postmodern world expand the preoccupations of humankind, contemporary gothic writers tend to follow unique paths from those of the gothic tradition, and, subsequently, their works reflect such preoccupations.

Gothic has become so pervasive precisely because it is so apposite to the representation of contemporary concerns. While we should perhaps be careful of assuming that Gothic simply reflects social anxieties in a straightforward manner—as a genre deliberately intended to provoke horror and unease, it plays to audience expectations and therefore is rather too self-conscious to illuminate our most secret fears—it certainly engages with them on a variety of often quite sophisticated levels. It provides a language and a lexicon through which anxieties both personal and collective can be narrativised. Thus contemporary Gothic discourses can be analysed as relating to an earlier Gothic tradition while conveying at times a totally different range of cultural agendas.

The contemporary fame and critical relevance of Gothic fiction obtains partly from its ability to rejuvenate narrative themes and devices for knowing audiences and partly from its exploration of increasingly diverse forms of human subjectivity. Contemporary Gothic possesses a new self-consciousness about its own nature; it has reached new levels of mass production, distribution and audience awareness, enabled by global consumer culture; and it has crossed disciplinary boundaries to be absorbed into all forms of media. Contemporary Gothic is not preoccupied with the end of the world, but rather the end of innocence. In contemporary Western culture, the Gothic lurks in all sorts of unexpected corners.

Like a malevolent virus, Gothic narratives have escaped the confines of literature and spread across disciplinary boundaries to infect all kinds of media, from fashion and advertising to the way contemporary events are constructed in mass culture. Gothic has now, furthermore, become supremely commercialised, be it mainstream or niche-marketed. Gothic no longer crops up only in film and fiction, but also fashion, furniture, computer games, youth culture, advertising. Gothic images are used on television to sell everything from Smirnoff vodka to Ariel washing-powder. Gothic has always had mass appeal, but in today's economic climate it is big business. Above all, Gothic sells.

David Punter and Glennis Byron in *The Gothic* (2004) clue at the collusive contract between genre and audience with their whimsical assertion that- “. . .the Gothic is alive (if not entirely well) in western cultures in the early twenty-first century [. . .] for example, in the apparently endless remaking and reshaping of the vampire myth in literature and film” (xix). Jerrold E. Hogle more vehemently contends for the relevance of the Gothic and states that there- “is now no question that the Gothic, particularly in prose or verse narrative, theatre, and film [. . .] has become a long-lasting and major, albeit widely variable, symbolic realm in modern and even postmodern western culture, however archaic the Gothic label may make it seem” (2). Perhaps the most significant variation on the Gothic movement, however, is not a literary movement at all but rather the introduction of film during the twentieth century.

From the first silent movies, audiences have expressed their delight at being terrified. In the 1920s and 1930s, many movies were made about Frankenstein, Dracula, and werewolves and later films drew on the work of Poe. Actors such as Bela Lugosi, Lon Chaney, and Vincent Price made their careers on their roles in horror films. There was a remarkable revival in 20th-century Gothic horror films such the classic Universal Horror films of the 1930s, Hammer Horror, and Roger Corman’s Poe cycle. Films like *A Nightmare on Elm Street* (1984), *Silence of the Lambs* (1990), Bram Stoker’s *Dracula* (1992), *Interview With the Vampire* (1994) and *Scream* (1996) are huge box-office hits, their sinister villains – Freddie Krueger, Hannibal Lecter, Lestat – becoming playground anti-heroes.

Moreover, films like *The Shining*, released in 1980, starring Jack Nicholson and directed by Stanley Kubrick, featured many of the characteristic elements of the Gothic novel. Based on a novel of the same name by Stephen King, *The Shining* features a huge, vacant, old hotel that turns out to be haunted. There are supernatural events and chases through the corridors of the hotel. Madness and chaos reign. Nicholson’s portrayal of the lead character, a down-on-his-luck writer, is both excessive and frightening, as are the best of the Gothic novels. Many critics of the Gothic, including Punter, Davenport-Hines, and Botting, trace the twentieth-century horror film all the way back to *The Castle of Otranto*. Modern Gothic horror films include *Sleepy Hollow*, *Interview with the*

Vampire, Underworld, The Wolfman, From Hell, Dorian Gray, The Haunting of Hill House, Jamaica Inn, Let The Right One In, The Woman in Black etc. Movies and the movie theatre have thus combined to enhance the primitivism that the horror genre had always cultivated. In Hindi cinema, the Gothic tradition was combined with aspects of Indian culture, predominantly reincarnation, to give rise to an “Indian Gothic” genre, beginning with the films Mahal and Madhumati.

By the turn of the twentieth century, Gothic had consolidated its position as the material of mainstream entertainment. It has also grabbed the attention of huge audiences on television. The 1960s Gothic television series *Dark Shadows* borrowed profusely from the Gothic tradition and featured elements such as haunted mansions, vampires, witches, doomed romances, werewolves, obsession, and insanity. Mass television audiences have also grown used to popularised gothic in 1960s spoof series such as *The Munsters* and *The Addams Family*. One of the most popular televisions Series of the turn of the century was *Buffy the Vampire Slayer*, which, along with its spin-off *Angel* and similar series like *Sabrina the Teenage Witch* and *Charmed*, seemed to indicate a new interest in the dark side among teenagers, whether disaffected or otherwise.

The TV serials like *The Walking Dead*, *Stranger Things*, *The Fear of Walking Dead*, *Supernatural*, *The Vampire Diaries*, *Penny Dreadful*, *Scream: The TV Series*, *The Strain*, *Teen Wolf*, *Outcast*, *The Originals*, *Scream Queen*, *Dead of Summer*, *Bates Motel*, *Brain Dead*, *Grimm*, *Hannibal*, *Beauty and the Beast*, *Ash vs Evil Dead*, *The Returned*, *Fortitude*, *Twin Peaks*, *The X-Files*, *Goosebumps* have endorsed the gothic to each doorstep. The popularity of contemporary gothic television speaks the problematic political and social condition. Despite its increasing ubiquity over the past decade, television dramas offer much more than a collection of “gothicky” signifiers denoting an absent collective trauma. Gothic television might not be an antidote to the ‘War on Terror’ but at its best, it offers a creative and often subversive response to dominant political discourses and ideologies, encouraging audiences to see beyond reductive binaries agenda and the foundational myths of national selfhood that underpin them.

There are some examples of gothic influence in classical music, the most notable being Hector Berlioz’s *Sinfonie Fantastique* (1830), complete with witches’ dance, but it

is rock music that has been most profoundly moved by the gothic. The 1960s saw an explosion of heavy rock activity which had a distinctly gothic side to it in such performers as Black Sabbath and Alice Cooper, the latter in particular deliberately courting notoriety and controversy with outrageous live shows and albums such as *Killer*. Bands such as The Cult, Outgang, Bauhaus, The Cure, Sisters of Mercy, Theatre of Hate and Siouxsie and the Banshees offered exciting transatlantic variations on the gothic theme. Goth musicians such as Nick Cave and Robert Smith of The Cure have become critically acclaimed broadsheet staples, exemplars of middle-class taste, while teenage Goths continue to preoccupy the media and even appear as regular characters on *Coronation Street*. Twentieth-century rock music also had its Gothic side. Black Sabbath's 1970 debut album created a dark sound different from other bands at the time and has been called the first ever "Goth-rock" record.

Themes from Gothic writers such as H. P. Lovecraft were also used among gothic rock and heavy metal bands, particularly in black metal, thrash metal, death metal, and gothic metal. For example, heavy metal musician King Diamond takes pleasure in telling stories full of horror, theatricality, satanism and anti-Catholicism in his compositions. Various video games feature Gothic horror themes and plots. The computer games industry has also caught on fast. Games such as the *Tomb Raider* series quickly attained cult status. For example, the *Castlevania* series classically involves a hero of the Belmont lineage exploring a dark, old castle, fighting vampires, werewolves, Frankenstein's monster, and other Gothic monster staples, culminating in a battle against Dracula himself. Others, such as *Ghosts'n Goblins* attribute a campier parody of Gothic fiction. In role-playing games, the pioneering 1983 *Dungeons and Dragons* adventure *Ravenloft* instructs the players to beat the vampire Strahd von Zarovich, who pines for his dead lover. It has been applauded as one of the best role-playing adventures of all time, and even inspired an entire fictional world of the same name.

Aside from the spread of the Gothic into diverse media, what these declarations claim are both the popular revival of familiar, historic tropes on the one hand and the potential cultural and personal importance of such tropes for a modern audience on the

other. Catherine Spooner illustrates the value of this constructed relationship to the past in her investigations in *Contemporary Gothic* (2006):

Gothic texts deal with a variety of themes just as pertinent to contemporary culture as to the eighteenth and nineteenth centuries, when Gothic novels first achieved popularity: the legacies of the past and its burdens on the present; the radically provisional or divided nature of the self; the construction of peoples or individuals as monstrous or ‘other’; the preoccupation with bodies that are modified, grotesque or diseased. Gothic has become so pervasive precisely because it is so apposite to the representations of contemporary concerns. (8)

This thematic continuity from the eighteenth century to contemporary culture accentuates the Gothic’s central relevance in scrutinising issues related to the human condition and particularly, constructions of human subjectivity. Kristeva in *Powers of Horror* argues that ghosts and “monsters” (11), or to use her term, “grotesques” (150), were purposefully originated in Gothic works to embody the contradictions and ambiguities of our beings: those obstacles to subjective knowledge and the creation of coherent identity. Such contradictions include the “in-between” (*POH* 4) of life and death, namely fiction and reality. This in-betweenness displays the underside of humanity with all its hate, greed and prejudice laid bare for the “human” reader who is often unaware of his or her own monstrosity.

Kristeva upholds that an ‘immemorial violence’ lies at the base of all experience: that violence of the moment of our births where we were effectively between existence and non-existence; identity and non-identity. Gothic discourse can consequently be seen as giving a voice to this dark side of what could be termed our collective unconscious, strongly establishing it as an intrinsic part of our social consciousness. Although frightening and horrific, this darker side is something that we must all accept and come to

terms with, and this, arguably places the Gothic as a site of discourse in an essential role in contemporary social philosophy.

In the first decade of the twenty- first century, almost two hundred and fifty years after Walpole linked Gothic horror to sexual anxiety, the Gothic moves to another stage, breaking the link between sex and danger that Walpole forged. The signs that serve as codes for danger in earlier Gothic texts- difference, monstrosity, deathliness, sexual aggression- are read in contemporary culture as signs of exotic allure. In fact, in the highly sexualised culture of the twenty- first century, a whiff of Gothic danger and exoticism functions as a welcome counter to the overexposure and over familiarisation of sex. This new stage clearly reflects the Gothic paradigm of the return of the romance novel, repressed by the Gothic in the eighteenth century.

For despite the Gothic trappings, sexual attitudes revealed in contemporary Gothic texts are aligned with romance rather than with the Gothic: sex is safe, even when it looks dangerous. With the rise of the 'new man' of the late twentieth century- kinder, gentle, and better-groomed- we see the fall of the repellent and predatory Gothic patriarch. Yet the repression of traditional Gothic attitudes may yet erupt in future waves of horrifying, and even repulsive Gothic sexuality, in response to the ongoing, though changing, dangers of sex. Perhaps the twenty- first century, or the twenty- second, will see a radical shift in the always- radical, always- changing Gothic: a move (back) toward the original link between sexuality and Gothic horror.

## II

This research project studies the female gothic fictions which proffers a penetrating critique of modern society offering an insight into the intricacies of human relationships and the condition of women in society. It makes an in-depth analysis on women from a psychoanalytic feministic perspective. Psychoanalysis is a theory first laid by Sigmund Freud in the late 19<sup>th</sup> century and is one of the most influential theories of 20<sup>th</sup> century. Psychoanalysis develops the theory of the unconscious that links sexuality and subjectivity ineluctably together. Freud developed many founding ideas in the field of psychoanalysis, including the interpretation of dreams, repression/censorship mechanism functions in the human mind, rationalising and projecting of subconscious thoughts or desires, and the power of the unconscious to induce inspiration and discover past psychological disorders.

Freud basically developed a general description of the human psyche, detailing both our conscious and our unconscious minds. Our conscious mind contains those thoughts, notions, desires, etc. that we know about. This mass of ideas represents “ego-consciousness”, the central ideas and characteristics of one’s personality. The other section of our mind is referred to as the unconscious. Although we do not know what thoughts, desires, etc. lay veiled in the unconscious; it can affect us in a number of ways. The unconscious causes us to have ideas, feelings, desires, thoughts and images in our conscious minds. This is constructive because we couldn’t develop conscious minds without new material from our unconscious. However, this is also a trouble because these things sometime interfere with our conscious thinking and planning. Freud proposed that the oppression of unconscious desires and thoughts can lead to ill health and disorders which have no conventional medical explanation. These illnesses include neurosis, schizophrenia, and hysteria, all diseases of the mind as is depicted in gothic literature. Freud exhibited that we repress things that destroy our idea of what we are, and ideas that cannot be accepted within the organisation of conscious. The act of repressing unnecessary or discarded ideas is also referred to as censorship.

Freud categorised mental activity to exist at three levels: the Id, the Ego, and the Superego. The Id is the centre of our primitive instincts; it caters to the business of satisfying our desires and pleasures. A newborn infant is the personification of the Id and the Ego develops out of the Id as the child matures. The Ego recognises the existence of a world beyond, and acts as censor to the Id, checking the desires for instant pleasure and satisfaction, and recognising the larger picture. The third state is the Super-Ego and is often called our conscience, and it informs us when our opinions and beliefs are “bad” or “improper”. As per Freud, there exists a continuing battle between the Id and the Super-Ego.

The Freudian theory that has become most dominant is Freud’s work on the ability of dreams to show us the very makeup of our unconscious. At the opening the book entitled *The Interpretation of Dreams*, Freud pronounces, “In the following pages I shall provide proof that there is a psychological technique that allows us to interpret dreams, and when this procedure is applied, every dream turns out to be a meaningful psychical formation which can be given an identifiable place in what goes on within us in our waking life” (4). Freud proposed that dreams are not random thought processes instead; dreams are developed as our unconscious and try to communicate with our conscious. Freud argued that dreams are ‘wish fulfilments’ though, in adults, the wishes that are to be accomplished are still veiled, because censorship is at work on what we will allow ourselves to think. Even though this censorship, or repressive mechanisms, is much weaker while we are asleep, it is still strong enough to deform and blemish our wishes.

Freud exhibited that we must distinguish between the actual dreams as we recollect it in the morning and the real meaning of the dream. By analysing a dream, we can get a clear view into that person’s unconscious and in gothic literature it acts as one of the ways through which a character expresses one’s inner suppressed self. It thus encourages awareness of unconscious, maladaptive and habitually recurrent patterns of emotion and behaviour, permitting previously unconscious aspects of the self to become integrated and promoting optimal functioning, healing and creative expression. The repressed memories, fears, and desires trapped in the unconscious must be brought up to the conscious, so that they no longer need to manifest themselves through symptoms.

Psychoanalytic feminism is a theory of oppression, which affirms that men have an inherent psychological need to subdue and overpower women. Psychoanalytic feminism is based on Freud and his psychoanalytic theories. However, it maintains that gender is not biological but is centered on the psycho-sexual development of the individual. The root of men's compulsion to control women and women's nominal resistance to subjugation lies deep within the human psyche. This branch of feminism aims to acquire insight into how our psychic lives develop in order to better comprehend and revolutionise women's subjugation. The pattern of domination and repression is also integrated into society, thus constructing and sustaining patriarchy. Through the application of psychoanalytic techniques to studying differences between women and men as well as the ways in which gender is constructed, it is possible to reorganise socialisation patterns at the early stages of human life. Societal change, or a "cure," can be developed through discovering the source of authority in men's psyche and subordination in women's, which mainly dwells unrecognised in individuals' unconscious. This type of feminism emerged out of cultural feminism, which investigates the differences between women and men to comprehend women's position in society.

Psychoanalytic feminism uses psychoanalysis as instrument of female liberation by modifying certain patriarchal tenants, such as Freud's viewpoints on mothering, Oedipal/ Electra complex, penis envy, and female sexuality. Psychoanalytic feminists concentrate on early childhood development, examining how gender is constructed and practiced on societal, familial, and individual levels. They are of the view that gender inequality comes from early childhood experiences, which lead men to believe themselves to be masculine, and women to believe themselves feminine. It is further claimed that gender leads to a social system that is dominated by males, which in turn influences the individual psycho- sexual development.

The connection between literature and psychoanalysis is as old as psychoanalysis itself. If the Gothic can be said to influence psychoanalysis, psychoanalysis in its turn enlightens the Gothic explicitly and implicitly because the Gothic mostly deals with unconscious materials such as desires, fears, fantasy, dreams, and neurotic symptoms. Like psychoanalysis, Gothic novels explore the presumably irrational or "distempered"

and deal with two worlds: that of the real and that of the fantastic, the conscious and the subconscious. The unconscious stores excessive emotions, hidden desires, and memories repressed by the conscious mind and it reveals its repressed material through dreams, abnormal behaviour patterns and extreme emotional states. All of these manifestations of the unconscious are peculiar to Gothic narratives. Besides, what is marginalised and repressed by society, in psychoanalytical terms by the super-ego, finds expression in the Gothic world of uncanny representations such as spectres, spirits, monsters, vampires, and doubles.

Consequently, the Gothic gives a picture of a dreamy world with its stress upon the supernatural and its characters suffer from neurotic turmoil in order to transgress what is defined as normal by culture. In this respect, the contribution of these fields to one another is a mutual one. They scrutinise the ways in which seemingly idiosyncratic or excessive responses may tell more than can be dreamed of in a rationalist philosophy, as Leslie Fielder asserted:

There is a place in men's lives where pictures do in fact bleed, ghosts gibber and shriek...that place is of course, the world of dreams and [...] the repressed guilts and fears that motivate them. This world the dogmatic optimism and shallow psychology of the Age of Reason had denied; and yet this world, it is the final, perhaps the essential, purpose of the gothic romance to assert. (qtd. in Berthin 1)

For a long time, Gothic narratives have been analysed in the light of Freudian psychoanalysis and these studies have proved that Freud's theories of human psychology and the Gothic narratives have much in common. These common aspects can be listed as follows. First of all, Freud focuses on infancy as the elementary period of psychological development and the Gothic narratives are also concerned with the infancy period in their presentation of the character's quest in the form of transition from infancy to maturity. Secondly, Freud exposes that sexuality lies at the root of the human activities and the

Gothic narratives also dwell on sexuality in its unusual forms such as rape, same-sex yearning, voyeurism, incest, and sadomasochistic relationships.

Thirdly, Freud's theory of the Oedipus complex is another major approach that offers critical readings of the Gothic. It explains the awkward and problematical family relationships found at the core of the Gothic plot. Finally, Freud's emphasis on the psychologically divided self which manifests itself chiefly in the clash of the id and the ego or the super-ego is also detected in representations of the double in Gothic works. Thus, the dark forces which shape human psychology and which reside in the unconscious are the main elements of the dark, gloomy and dreamy atmosphere of the Gothic narratives. Since psychoanalysis and the Gothic surface from the same point which situates the irrational counter to the rational, they nurture one another in uncovering new understandings of human beings and the world.

The core theoretical format of this thesis is based on the 'Psychoanalytical Feminist' views of theorist Julia Kristeva. Julia Kristeva is a Bulgarian-French philosopher, literary, psychoanalyst, feminist, and prolific contributor to debates about subjectivity and its intersections with matters of gender, writing, and religion. Kristeva was a member of the Tel quel group, a group that was rethinking the role of language in society, post revolution. Kristeva was raised and educated in Bulgaria in Roman Catholic institutions. Religious narratives, devotional images and art, in her view, serve to elaborate the place of subjects in ongoing relations to others, the world, and the limit conditions of birth and death. These images and narratives are part of what she calls "the imaginary"—the field of psychological and cultural symbols and practices that make distinctively human existence possible. Her psychoanalytic interpretations tie religious art and experience to facts of affliction and death, of mother-child and paternal relations. Her aim is not to deflate the religious but to vivify its tales of terror, hope, and saving attachment in order to illuminate and ameliorate the pain of human life.

The works of Julia Kristeva have attracted attention as a base for examining the general nature of representation, theories of language, and the position of women in society. Her writing ranges from her striking religious meditation, "Stabat Mater", to her *Revolution in Poetic Language*. Its span and tonality show in a sample of her titles:

*Desire in Language; Powers of Horror; In the Beginning was Love: Psychoanalysis and Faith; Tales of Love; Black Sun: Depression and Melancholia; Strangers to Ourselves,* and *New Maladies of the Soul*. Since the mid-70s, she has taught at Columbia University, as well holding a chair in linguistics at University of Paris VII. Upon her return to Paris, she went into psychoanalysis, a way to educate herself about “the only continent we had never left: internal experience” (qtd. in McAfee 8). In 1979 she completed training and began practice as a psychoanalyst:

The psychoanalytic experience struck me as the only one in which the wildness of the speaking being, and of language, can be heard. Political adventures, against the background of desire and hate that analysis openly unveils, appeared to me the way distance changes them: like a power of horror, like abjection. (qtd. in McAfee 8)

She is now a professor at the University Paris Diderot and her oeuvre is still growing. Her sizable body of work includes books and essays which address intertextuality, the semiotic, and abjection, in the fields of linguistics, literary theory and criticism, psychoanalysis, biography and autobiography, political and cultural analysis, art and art history. She is among the leading figures in structuralist thought, while her works have also been recognised as having a prominent place in post- structuralism. She is considered as one of the important feminists who in Toril Moi’s words belong to the “new holy Trinity of French feminist theory” along with Cixous and Irigaray (Kristeva and Oliver, *The Portable Kristeva* 163).

Kristeva argues that psychoanalysis and literature are “two experiences of language” that constitute journeys of return to oneself; that is, they initiate a self-interrogation constitutive of “interiority” and relations to others. She has large intellectual debts to Freud and Jacques Lacan as her psychoanalytical theories are rewritings of Freud’s and Lacan’s identity formations. Her thoughts develop on the ground of a return to Freud and this return is made in the context of Lacanian psychoanalysis. Julia Kristeva draws from a Lacanian framework to modify Freud’s theory of the Oedipal complex.

According to Freud, the child makes a distinction between self and Other when it realises that the mother lacks a penis. In the Lacanian perception of the development process of the subject, the child recognises its difference from the mother when it identifies with its reflection in the mirror at a point between six and eighteen months of age and Lacan calls this phase the mirror stage of development.

By introducing the maternal body and the semiotic into psychoanalytic discourse, one could argue that Kristeva is making an attempt to provide a feminist analysis of Lacanian psychoanalysis. The semiotic and the symbolic are two modalities that run all through Kristeva's works. Kristeva's categories of the semiotic and symbolic develop her own reading of Freud but equally contain a debt to and departure from Lacan. Rather than holding to Lacan's imaginary/ symbolic dichotomy, Kristeva claims that the symbolic is really juxtaposed and complicated by a semiotic realm. The symbolic for Kristeva and Lacan alike, is a realm of shared cultural meanings.

The symbolic operates to guarantee a lucid and rational system of signification insofar as it appears to be univocal and homogenous. At the same time, however, we can think of the symbolic as linguistic representation (i.e., language) and the rules that make it possible for a speaker to express something to someone else. Kristeva agrees that the symbolic order occurs post-oedipally when a child enters into language and social relations, though she contends that there are non-symbolic aspects of signification as well. Kristeva asserts that "language is always one system, perhaps even one "structure", always one meaning, and, therefore, it necessarily implies a subject (collective or individual) to bear witness to its history" (Kristeva and Oliver 95).

She also agrees with Lacan that the development of subjectivity is coterminous with becoming a speaking subject. The extent to which the symbolic order certifies a unified speaking subject is predicated on the subject understood through the subject/object divide that is performed in Lacan's mirror stage. In brief, the phallic subject is whole or cohesive, and comes into being or existence, by taking up an object. There is a dual imposition at play with this notion of the subject as the speaking, phallic subject is determined through the taking up of an object, i.e. the woman. At the same time, language is an object for the speaking subject, a subject who is also consequently

re-inscribed in the subject position through its taking up of language as an object. The imaginary/semiotic realm is seen as a necessary precondition for symbolic, linguistic articulation. This is one side of the dialectic that Kristeva marks out between the semiotic and the symbolic. But there is also, in Kristeva's work, the negative side, where the semiotic or imaginary realm seems to threaten to disrupt the orderly symbolic realm.

Kristeva figures persons as subjectivities always at risk and in process, lacking anything like assured or reliable identities. This places her as a formidable critic of French structuralist essentialism and of any psychoanalytic theory that takes 'the ego', say, or a particular adult psychic formation, say of 'the feminine', as anything fixed in the individual or 'the same' across subjectivities. She has been a major figure defining what has come to be known as third wave feminism, which denies rigid identity constructions or fixed differences and instead endorses openness to a fluid range of gender identities across biological males and females.

Julia Kristeva's *The Powers of Horror: An Essay in Abjection* (1980) was a turning point in her career and in post modern theory because she re-located the origin of psychoanalysis in the notion of abjection. With this book in which her theory of the abject is presented, Gothic studies have gained a new approach. The Gothic even in its "standard" form focuses on the social or discursive aspect of genre and functions as a site of "abjection" as Kristeva would call it, for the fears, desires and anxieties that form the dark underbelly of contemporary culture. It scrutinises the notion of abjection—the repressed and literally unspeakable forces that linger inside a person's psyche—and outlines the role the abject has played in the evolution of history. Kristeva decided to write about that which is been repressed, of that at which one does not want to look or smell or experience—the skim on milk, fingernail parings, waste, cadavers and so on.

The book was written meaningfully, in a 'lightning style' and deals with the psychoanalytic status of the Mother in terms of "horror", "love", "melancholy". There are things that are disgusting and awful in life, things that are grotesque and formless, but what is their status? Stabbing with her pen, Kristeva replicates the power of horror itself in her essay, "Approaching Abjection,"

There looms, within abjection, one of those violent, dark re-volts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there, quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced. (*POH 1*)

In *Powers of Horror* (1980), Kristeva identifies three basic types of abjection relating to food, the excremental, and the feminine/maternal body.

1. **Food:** The loathing and expulsion of food by infants is one of the most archaic forms of abjection. For Kristeva, the child's rejection of food, and disgust for certain types of food, occur because the food represents for the child a violation of its corporeal boundaries. By vomiting and spitting out food, the child attempts to establish a space free from the corporeal debt it owes to its mother.
2. **The excremental:** This second category of abjection, relating to the body and its waste, is the one most familiar to us in our adult lives. The sight of decomposing waste-refuse, corpses, excrement-provokes a retching that is both symptomatic of a desire to separate from and disown such objects, and indicative of the inability to enact such a separation fully. It is a reminder of the powerlessness of being, of our inability to counter the relentless assault of organic decay.
3. **The feminine/maternal body:** For Kristeva, the corporeal link between mother and child is the most basic abjection of all, setting off or initiating the logic upon which all other forms of abjection are predicated and covering the way for the child's entry into the symbolic. This, for Kristeva, is why language is a masculine preserve and why femininity-and especially maternity-is tainted with the abject. The abject is identified with the feminine and the maternal, the archaic, un-signifiable mother who must be excluded, rejected and "othered" in order initially to establish and subsequently to fix the borders of symbolic identity.

*Powers of Horror* takes the reader back to the brink of how subjectivity is constituted in the first place, that is, how a person comes to see him- or herself as a separate being with his or her own borders between self and other. Beings do not spring forth into the world as discrete, separate subjects. According to Kristeva, our first experience is of a realm of plenitude, of a oneness with our environment, and of the semiotic chora. The infant comes into being without any borders and these must be developed. How these borders are developed – how the “I” forms – is one of the central concerns of psychoanalytic theory.

In her *Powers of Horror: An Essay on Abjection*, Kristeva rewrites Freud’s and Lacan’s construction of the human subject. According to Kristeva, the necessity of the infant’s separation from the maternal body in order to realise the boundaries between “me” and “m/other” occurs before establishing its place in the symbolic order. However, she disagrees with Lacan’s claim that the infant encounters separation from the maternal body in the mirror stage. Kristeva’s originality in the psychoanalytical discussion of subjectivity lies in her assertion that the parting from the mother starts at an earlier time before the mirror stage. She affirms that even before the mirror stage this process starts and the infant builds up its borders through excreting, spitting out and vomiting its mother’s milk, and even through rejecting its mother’s embrace.

The infant develops these by a process she calls abjection, a process of throwing out what seems to be part of oneself. However, “it is so difficult to identify the mother’s borders: he was once in her and now here he is outside her” (McAfee 48). What is abjected is radically excluded but never banished altogether. It hovers at the periphery of one’s existence, constantly challenging one’s own tenuous borders of selfhood. What makes something abject and not simply repressed is that it does not entirely disappear from consciousness. It remains as both an unconscious and a conscious threat to one’s own clean and proper self.

Kristeva also asserts that what is abjected goes on to be with the self on the brink of its borders of subjectivity. In this respect, Kristeva’s theory of the subject does not draw a definite boundary between the pre-Oedipal and Oedipal stages. For Kristeva, the abject is part of one’s personal archaeology or covert consciousness and depicts the

mother as being abject. She becomes a vital figure in the discussion of the abject, because in order to become a subject, the child must renounce its identification with its mother and has to be rejected and expelled by the child for it to be able to turn towards the father. But it is so difficult to identify her borders: he was once in her and now here he is outside her. Kristeva asserts that “The ‘subject’ discovers itself as the impossible separation/identity of the maternal body. It hates that body but only because it can’t be free of it. That body, the body without border, the body out of which this abject subject came, is impossible” (qtd. in McAfee 48).

Following the Oedipal trajectory, this becomes the precondition for the child’s entry into the Symbolic. During this process the mother herself becomes an abject, consigned to the realm of the Semiotic forever, although neither can ever be fully repressed. They re-emerge in abjects that point towards the instability of the subject and the ‘fragility of the law’ and as a result can be said to include not only bodily secretions, but everything that threatens to transgress “borders” and the sanctity of the symbolic order (crimes, perversions, etc.). Thus, in Kristeva’s view, even though the child achieves its subject position in the symbolic order, it does not fully leave the semiotic behind. In such an approach binary oppositions of Western philosophy are shattered and the polarities are intertwined with one another in order to exhibit a pluralistic view of subjectivity rather than a firm monolithic one.

The child is in a double-bind: a yearning for narcissistic union with its first love and a need to forsake this union in order to become a subject. What Kristeva calls this stage residing between the chora and the mirror stage is abjection. In this respect, “the first ‘thing’ to be abjected is the mother’s body, the child’s own origin” (qtd. in McAfee 48). But the symbolic (intervention of the Father between the mother and child) alone is not enough to certify the separation. It must renounce a part of itself-insofar as it is still one with the mother – in order to become a self: “The abject would thus be the object of primal repression” (*POH* 12).

Even after the child negotiates this difficult passage, the abject will continue to haunt it. This means that on a subconscious level the maternal is disgusting and horrifying. The Mother is gradually discarded through rituals of cleanliness, toilet

training, eating habits and so on. Although through these lessons in “horror”, the Mother is abjected, in signifying horror, reconciliation with the maternal body is possible. She maintains that her being coded as “abject” points to the considerable importance some societies attribute to women (matrilineal or related filiation, endogamy, decisive role of procreation for the survival of the social group, etc). Thus in societies where women would receive a high social status, as is the case in some African tribes, the chance of becoming abject would be lower.

The abject continues to haunt the subject’s consciousness, remaining on the periphery of awareness. Kristeva’s abject differs from Freud’s repressed. Although both Freud and Kristeva agree on the conflicting state of the subject’s desire to be with the mother’s body and the simultaneous fright of losing one’s identity accompanying this desire, Freud claims that in order to be a psychologically healthy individual, desire for the mother should be repressed. If this primary desire returns, it is a sign of psychological disturbance in the individual. This is valid for all repressed desires because Freud reveals that neurotic disorders stem from the return of what is repressed in the unconscious. Freud thought that many of the subject’s desires had to be denied, submerged in the unconscious, in order for subjectivity and civilisation to develop.

Freud addresses the continual possibility of the ‘return of the repressed’, but so long as it doesn’t return, it is well out of sight. On the other hand, Kristeva’s abject remains with the subject, it is never utterly deprived of or buried intensely in the unconscious as Freudian subject’s repressed desires. The abject is a continuous menace on the boundaries of the self reminding it of the stage where the self and the other are one: the lost union with the m/other’s body. Though the child traverses the abjection process effectively, the abject will nevertheless continue to be with him on the “periphery of the consciousness” (qtd. in McAfee 48). Abject is the part of oneself which “remains as both an unconscious and a conscious threat to one’s own clean and proper self” (qtd. in McAfee 46). In this respect, the abject remains with the subject throughout its life.

The human subject is founded upon the imposition of the Symbolic Law of the Father and the abjection of the mother to prevent incest. Inspired by the rejection of the maternal body, the (unstable) prohibition of incest includes autoeroticism and is located

in what Kristeva, borrowing a term from Plato, called the *chora*. Imagine the *chora* as a receptacle, a place where the repressed is pent up. The *chora* will, of course, return, but it is held in tenuous check by the sign or the image the subject has formed narcissistically of itself. Kristeva's idea of the *chora* has been construed in several ways: as a reference to the uterus, as a metaphor for the relationship between the mother and child, and as the temporal period preceding the Mirror Stage. As a result the abject is a 'crisis of narcissism'.

Kristeva asserts that sex and violence form the primal intersection for humanity, and women are the victims of the symbolic order. The Murder of the Mother and the Prohibition of Incest is the precondition of the emergence of human subjectivity and the formation of society. The division or separation of mother and child makes up the two sides of the sacred. There would be no sacred if it were not for the ritual murder performed symbolically to prevent incest. For the Mother to not be the object of desire, she must be abjected and associated with menstrual blood, hair, and bodily wastes. Maternal milk binds the child to the mother and becomes the sign for incest. Because pollution outside the body threatens the identity of the body, these extrusions of the body render the body indefinite and uncertain and the body must be subjected to ritual acts to ward off defilement.

John Lechte in his book *Julia Kristeva* (2012) examines that she privileges menstrual blood and excrement, which stem from the Maternal or the Pre-Symbolic. This abject is not controlled by the Symbolic but by energy drives. Abjection becomes internalised through language and spoken through the symbolic order. Lechte stressed the liminal condition of the abject: it is neither inside nor outside—human waste, properly not seen, is abruptly expelled. But excrement, like mother's milk is privileged for it is part of the inside/outside which marks off the boundaries of the human body. Over time, there is a constant repression of the maternal element in support of a political and social rationality of the subject and of the society. The abject becomes the shady side of narcissism: the indistinct, the in-between, and the invulnerable, in other words, all that has had to be repressed for the subject to separate from the mother and to enter into society. But even though it is deposited in the *chora*, the abject defies boundaries, is

resistant to unity and disturbs the identity, order, and system that is necessary to create the subject. Consequently, Kristeva accentuates the fluidity of the boundaries between the binary oppositions such as self/other, masculine/feminine, normal/abnormal, proper/improper, and moral/immoral with the purpose of showing that each part of the binary is inexorably bound to its other.

Kristeva forms a notion of abjection that has been very useful in diagnosing the dynamics of oppression. The term abjection literally means ‘the state of being cast off’ and is mainly concerned with societal taboos surrounding the materiality of the body, and the horror that emerges from exposure to bodily excretions such as blood, pus and feces. She refers the abject to the human reaction (horror, vomit) to an endangered breakdown in meaning caused by the loss of the distinction between subject and object or between self and other, which is connected to the Freudian mechanism or process of repression. For Julia Kristeva, abjection illustrates the ambivalent process of subject formation in which elements that the self cannot incorporate or encompass are expelled, disavowed and designated repugnant. She describes abjection as an operation of the psyche through which subjective and group identity are constituted by excluding anything that threatens one’s own (or one’s group’s) borders. This process of separating the nascent self from what it is not (or, rather, that within itself which it refuses to be) is what establishes the defining subject/object dichotomy that underpins both individual and collective identities.

Julia Kristeva’s *Powers of Horror* bestows us with a preliminary hypothesis for an analysis of these questions. Although this study is concerned with literature, it however advocates a way of situating the monstrous-feminine in the horror film in relation to the maternal figure and what Kristeva terms “abjection”, that which does not “respect borders, positions, rules’ . . . that which ‘disturbs identity, system, order’” (4). The abject, however, cannot be so readily disposed of. The place of the abject is “the place where meaning collapses” (2), the place where “I” am not. The abject threatens and terrorises life; it must be “radically excluded” (2) from the place of the living subject, pushed away from the body and deposited on the other side of an imaginary border which separates the self from that which threatens the self. Certainly, the very act of abjection

implicates the subject in the thing it is trying to reject and testifies to the frailty of the defining subject/object opposition.

As Elizabeth Gross has put it, “[this waste] can never be definitively and permanently externalised: it *is* the subject; it *cannot* be completely expelled” (Roberts, *The Handbook to Gothic Literature* 5). In brief, the expulsion of abject otherness is both what establishes the illusion of an autonomous unified self and what reveals the fragility, porosity and fundamental instability of that self; the subject both abjects and is made abject in the same ambivalent motion. In common terms, Kristeva is stabbing to explore the diverse ways in which abjection, as a source of horror and disgust, works within patriarchal societies, as a means of separating the human from the non-human and the fully formed subject from the partially constituted subject. Ritual becomes a means by which societies both revive their initial contact with the abject element and then exclude that element.

Julia Kristeva’s *Powers of Horror*, is an exploration of the connections between language, the maternal body, and abjection. For Kristeva, both object and abject are opposed to “I”. She provides a more understandable definition and describes abjection as follows: “Abjection is immoral, sinister, scheming, and shady: a terror that disassembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you” (4). She illustrates it through a series of contradictions; abjection is the mixture of two elements that do not belong together. Abjection thus consists of two aspects: repulsion and fascination.

The fear of falling back into the mother’s body, metaphorically at least, of losing one’s own identity, is what Freud identified as the ultimate source of the feeling of uncanniness or, in German, ‘*das Unheimliche*’ the idea of something being at the same time strange and familiar which ends in the creation of cognitive dissonance. He identifies that the uncanny in Gothic narrative operates on the basis of creating “othered” versions of our most basic needs and desires; those that are intrinsically “familiar” to us. Presenting them in repulsive, externalised forms subsequently draws them from the repression of our unconscious, having the effect of a lingering fear and uneasiness that co-exists with mysterious longing and fascination. The individual is both disgusted and

fascinated by the object. This cognitive dissonance can result into a rejection of the object. Abjection can be uncanny in the sense that, regardless of the fact that the object is foreign, we can still identify familiar aspects in it. Kristeva's description can also be linked with the uncanny; she uses for example the image of a 'metaphorical friend', who instead of embracing you deceives you. The concept of a friend is known and even the concept of betrayal is familiar. However a friend is a person who is believed to be truthful and thus betrayal in a friend can be considered as foreign.

The subject finds the abject both repellent and seductive and thus his or her borders of self are, paradoxically continuously threatened and maintained. They are threatened because the abject is alluring enough to crumble the borders of self; they are maintained because the fear of such a collapse keeps the subject vigilant. Freud in "The 'Uncanny'" asserts that, it is "[i]n reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression" (241). It is something which has undergone repression and then returns from it and Freud calls this phenomenon 'the return of the repressed'; Kristeva calls it "maternal abjection." But both would certainly agree that this state is a constant companion of consciousness, a longing to fall back into the maternal chora as well as a deep anxiety over the possibility of losing one's subjectivity.

In *Powers of Horror*, Kristeva classifies the corpse as representing the extreme in abjection: "[The corpse] is death infecting life. [...] Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us (4)". She contends that the body both represents the known subject; the corpse having been a breathing entity before; and the alien object; the corpse being lifeless in its present state. The experiencing subject is both fascinated and disgusted by the corpse. When confronted with a corpse, we are forced to address our own mortality and the inescapable corruption of our own bodies. The main example for what causes such a reaction is the corpse (which shockingly reminds us of our own materiality); however, other items can bring forth the same reaction: the open wound, shit, sewage, even the skin that forms on the surface of warm milk. The abject consists of all the things that endanger our sense of sanitation and propriety. It comprises anything despicable or disgusting, like the interior workings of the body, bodily fluids or

waste. Hence, Kristeva's theory of abjection is concerned with figures that are in a state of transition or transformation and she pays much attention to the discussion of horror that appears, as a result of people's veiled doubts and uncertainties. The abject is located in a liminal state that is on the margins of two positions. This state is mainly interesting to Kristeva because of the link between psychoanalysis and the subconscious mind.

Further on, Kristeva distinguishes between two types of mothers; the first category is seen as the positive mother: "Ideal, artistically inclined, dedicated to beauty, she is, on the one hand, the focus of the artist's gaze who admits he has taken her as a model" (*POH* 157). The other category constitutes the abject mother: "The other maternal image is tied to suffering, illness, sacrifice, and a downfall [...] This kind of motherhood, the masochistic mother who never stops working is repulsive and fascinating, abject" (*POH* 158). The abject woman, particularly a fallen woman, is reminiscent of Kristeva's ideas on the borderline patient, which she defines "powerless outside, impossible inside" (*POH* 48). According to Kristeva, the fallen woman is similar to the borderline patient because of the rapture in identification between the self and other that renders the borderline individual fragile. Thus, the fallen woman demonstrates these same characteristics and is battered by similar mechanisms, such as the need for a catharsis of unreleased drives that are locked in the semiotic realm, causing superfluous fear and desire and a worthlessness in signification.

Literature, in Kristeva's view, helps the author and the reader to work through some of the maladies that afflict their psyches and souls. These afflictions include abjection; depression, also known as melancholia; and various neuroses and psychoses. In psychoanalytic terms, surviving these trials involves working through conflicts so that the subject is not doomed to act them out. Literature offers a way to help work through what afflicts us. In addition to displaying the symptoms of some kind of malady of the soul, literature can be cathartic. This is certainly true for abjection. As Kristeva says of abjection and literature:

By suggesting that literature is [abjection's] privileged signifier, I wish to point out that, far from being a minor, marginal activity in our culture, as a

general consensus seems to have it, this kind of literature, or even literature as such, represents the ultimate coding of our crises, of our most intimate and most serious apocalypses. Hence its nocturnal power. (qtd. in McAfee 50)

Further Kristeva's concept of abjection and the Gothic tradition have many points in common. The Gothic is also engrossed in what is thrown off, what lies on the borders of both identity and society, what is marginalised and professed as distort by the dominant society. One of Kristeva's definitions of abjection shows the relation between the abject and the Gothic in this sense: The abject is related to perversion. The sense of abjection that I experience is anchored in the superego, "The abject is perverse as it neither gives up nor assumes a prohibition, a rule, or a law; but turns them aside, misleads, corrupts; uses them, takes advantage of them, the better to deny them" (*POH* 15).

The Gothic also criticises or condemns the restraints and taboos of society by its vague representations, by its potential to go beyond conventions, and by its reassurance of transgression of the secured social boundaries. Its symbolic mechanisms functioning through ghosts, monsters, dead-and-alive creatures, and supernatural forms display cultural and personal anxieties, social conflicts and historical dilemmas of different eras. It unfurls the fear that threatens the unity of both society and identity and the forbidden desires and longings that lie beneath the construction of personal and social entities. In this respect, Kristeva's theory of abjection, which professes that what is cast off simultaneously evokes fear and fascination, parallels the social, cultural and psychological fears and desires the Gothic tradition has dealt with for centuries:

Through the Gothic, we remind ourselves, albeit in disguise, that something like a return to the confusion and loss of identity in being half-inside and half-outside the mother, and thus entirely dead nor clearly alive,

may await us behind any foundation, paternal or otherwise, on which we try, by breaking it up, to build a brave new world. (Hogle 4)

The characteristics of the Gothic, then, emphasise the aspiration of vagueness and multiplicity of the primordial state when the self and the other are one and show all kinds of boundaries can be transgressed in order to create a new democratic world. One of the key social problems that the Gothic supervises is the gender distinctions which draw clear-cut boundaries between the masculine and feminine roles. The Gothic also challenges the power structures that create these gender distinctions. Therefore, it is no surprise that the Gothic is concerned with the oppression and the patriarchal definition of woman as “other”. The Gothic repeatedly demonstrates its readers that the unusual foundations they try to abject have become culturally linked with the otherness of femininity, a maternal multiplicity essential to all. According to Hogle, “Social gender divisions have been designed to deny, even as they make us desire, this boundary-blurring source of ourselves that initially stems, the Gothic reveals, from the body of a woman” (10).

What Hogle puts forward above is that any kind of abjection carried out on personal, social, cultural, and sexual levels is linked to the primal abjection of the mother, “the immemorial violence with which a body becomes separated from another body in order to be” (*POH* 10). For that reason, he professes that the Gothic is based on a deep feminine level which is “one major form of primordial dissolution that can obscure the boundaries between all western oppositions, not just masculine-feminine” (Hogle 11). The Gothic, then, while presenting all kinds of oppositions, uncovers that these oppositions are inter-reliant. What is otherised is still a part of the subject that strives to carry out this separation process. The two hierarchically constructed elements of a binary opposition can never be completely separated from each other. Thus, the Gothic deals with these deviations from the norms in order to distort the boundaries between these oppositions. This fluidity of the boundaries echoes Kristevan abject that promotes a transgressive relationship between all oppositions constructed by western culture. Thus, the Gothic can be interpreted as an exploration of subjectivity; an epistemological investigation of the self and what the self can know.

This thesis makes a detailed psychoanalytic feminist study of five “Female Gothic” novels of four different writers emphasising mainly on female fears and desires that are inner to one’s conscience as the consequence of moral and sexual constraints. The study evaluates Susan Hill’s *The Woman in Black*, Daphne du Maurier’s *Jamaica Inn* and *Rebecca*, Angela Carter’s *Heroes and Villains* and Shirley Jackson’s *The Haunting of Hill House* as “Female Gothic” texts with the aim of accentuating the whirlpool of fears and desires that reside veiled deep inside every woman. I have picked these “female” writers as they have chosen ‘gothic canon’ to write about woman and their depiction in society. These gothic writers have excelled in their work of using the gothic as weapon to explore the texts psychoanalytically where the cause of fear and terror is not paranormal but it is either female disability or any one of the societal horrors like rape, incest and the authority of the male antagonist.

The thesis comprises of an Introduction, five chapters and conclusion. The introductory chapter is divided into two sections. Section I provides a brief sketch of the development of Gothic with special focus on ‘Female Gothic’. It talks about the various elements of the Gothic novel which were tied with repressed feelings of individuals mainly with the unconscious of human psyche. For centuries together literature was lead and overshadowed by men while women writers were very few in number. Soon after many women writers used Gothic as a medium or weapon and established their social status by means of their writing and with this kind of writing, the female gothic emerged. This sub- genre wrote about the depiction of women in the Gothic and laid the path for a new way of thinking about women and the Gothic genre. Women were portrayed or represented by authors as angels (as the angels of the house) and this was changed by Gothic, which explored the other side of women, presenting them as demons.

Section II marks an in-depth study of ‘Psychoanalytic feminism’ which is a theory of oppression, and affirms that men have an inherent psychological need to subdue and overpower women. The core theoretical format of this thesis is based on the psychoanalytical theorist Julia Kristeva and this section discusses the theory and its history of development. An overview of the related literature is also given.

The first chapter titled “*The Woman in Black: From Angel of the House to Fallen Woman*” is divided into two sections. Section I provides a brief sketch of the writer-Susan Hill and section II makes a detailed study of one of the most well-known modern ghost stories of Susan Hill’s novel, *The Woman in Black* (1983). The leitmotif of this chapter is the mother-child relation and the influence of an oppressive system on the perception of motherhood. The novel is ambivalent in its depiction of motherhood and probes the extreme and darkest side of maternal passion and power. It explores, through Gothic tropes, the roots of cruelty in mothers as motherhood is a long-lasting part of a woman’s identity even when the child has died. According to Kristeva, it is the fear of women, which is said to have its basis in women’s reproductive capacities, which is turned into phobia and leads to the abjection of women and to the association of women with the abject.

The second chapter titled “*Jamaica Inn: No Place for a Girl*” is divided into two sections. Section I provides a detailed biography of Daphne du Maurier and the Section II explores *Jamaica Inn* (1936) as a female gothic, which is packed full of smugglers, mystery and suspense as it includes the secluded, gloomy landscape; a house packed with ambiguity and horror; brutality and murders; mystifying strangers; villains larger than life; and a decisive and indomitable woman who fearlessly endures adversities and violence and is rewarded with marriage and the promise of a full life. It deals with the most essential subject of exploration of female sexuality and adapts the traditional female Gothic romance plot of the endangered heroine to explore the limits of freedom.

The third chapter titled “*Rebecca: From Submission to Assertion*” focuses on Daphne du Maurier’s other novel *Rebecca* (1938) as a female gothic and talks about the woman’s insecurities, fears and distrust in marriage in a patriarchal society. There is an embittered guilt-ridden hero, a brooding old house crammed full of secrets on the edge of the rugged Cornish countryside and overlooking the sea, violence, murder, a sinister villain, sexual passion, a spectacular fire, haunting landscape, and a version of the mad woman in the attic. It not only shows the struggle of a woman to reach up to the goal when she could live without restraint as men do without frightful social consequences but

also accentuates that these woman are subsequently looked upon with contempt and fear by society.

The fourth chapter titled “*Heroes and Villains: A Discovery of Self*” is divided into two sections. Section I provides a brief sketch of the writer-Angela Carter and section II focuses on her *Heroes and Villains* (1969) as female gothic in which all the gothic channels of female empowerment often come through the sexualisation of women. Carter with the use of gothic themes like death, ruins, inside/outside, entrapment and escape, travelling heroines, hidden fears, grotesqueness and uncanny not only depicts the flaws in the structure of the phallogentric world, but she also challenges the rules and pillars of this structure. She manages to do so by deconstruction of the conventional gender roles imposed on people by the society and reversing them to the point, when they no longer fit their preapproved norms.

The fifth chapter titled “*The Haunting of Hill House: A House that Feels*” is divided into two sections. Section I provides a brief sketch of the writer- Shirley Jackson and section II discusses *The Haunting of Hill House* (1959) as a female gothic novel. Jackson deals more with psychological rather than supernatural horror as her choice of Gothic is characterised by psychological issues that dominated her own life. She abstains from the traditional Gothic themes and, by assimilating the genre’s sense of imminent evil and sinister intentions into domestic settings, heightens the terror. For Jackson, horror and evil are not essentially constructed from ghosts and goblins. On the opposing, the subjugation and coercion of domesticity can be just as horrific. It deals with the concept of “uncanny” in an impressive way as the psychological outcomes of the uncanny features of Hill House are pre-eminently comprehended in light of Freud’s handling of the subject. The novel in the milieu of the domestic tale exposes a more profound and specific alienation- the alienation of an ambitious woman tattered between her fidelity and dedication to family and her personal dreams and requirements in the constrained society.

The concluding chapter sums up the findings of the preceding chapter into an integrated whole. The purpose of the thesis is to present Susan Hill, Daphne du Maurier,

Angela Carter and Shirley Jackson as female gothic writers who have presented woman as one who questions society and reacts vigorously when ill treated. Through the gothic canon all the writers have challenged the long-established old customs and values which are so firm and rigid that any kind of amendment is infuriating and troublesome. The psychological study points out that restriction on women affect their psyches as it is encumbered with unfulfilled fears and desires. Those hidden desires as illustrated in Gothic writings take an outlet through uncanny or irrational means as it is the only means where she gains freedom. The debt to literary scholarship has been duly acknowledged in the work cited.

The overview of literature looks at seminal works on women's writing emphasising mainly on Female Gothic, psychoanalytic feminism, four writers and their works. The critical works on "Gothic" focus on its relative newness as a genre and its reflection of contemporary women's lives.

In *Contemporary Gothic* (2006), Catherine Spooner probes the reasons behind the prevalence of the Gothic in popular culture and how it has inspired innovative new work in film, literature, music, and art. In an engaging way, *Contemporary Gothic* argues that this style ultimately balances a number of contradictions-the grotesque and incorporeal, authentic self-expression and campiness, mass popularity and cult appeal, comfort and outrage-and these contradictions make the Gothic a crucial expression of contemporary cultural currents. Whether seeking to understand the stories behind the TV shows to extract deeper meanings from modern literature, *Contemporary Gothic* is a lively and virtually unparalleled study of the modern Gothic sensibility that pervades popular culture today.

*Feminism and Psychoanalytic Theory* (1989) by Nancy Chodorow traces the development of her views on the psychodynamics, sociology, and culture of gender. Expanding upon her path-breaking work *The Reproduction of Mothering* and combining significant new writings with previously published essays, she elucidates how the unconscious awareness of self and gender we develop from earliest infancy continues to shape both our experience as men and women and the patterns of inequality and difference that exist throughout our society and culture.

*The Handbook to Gothic Literature* (1998) by Marie Mulvey- Roberts focuses that from Anne Rice's best-selling novels to our recurrent interest in vampires and the occult, the Gothic has an unyielding hold on our imagination. But what exactly does "Gothic" mean? How does it differ from "terror" or "horror," and where do its parameters lie? In this book through a wide and eclectic range of brief essays written by leading scholars provides a virtual encyclopaedia of things Gothic. From the Demonic to the Uncanny, the Bronte sisters to Melville, this volume plots the characteristics of Gothic's vastly different schools and manifestations, offering a comprehensive guide of Gothic writing and culture.

Fred Botting in his critical book *Gothic* (1996) offers a lucid and accessible introduction to the Gothic genre, tracing the darkly terrific shapes and developments of a transgressive literary practice which has bloomed for over two centuries. Gothic focuses on the various styles and forms of this genre and analyses the cultural significance of its prevalent figures, the ghosts, monsters, vampires, doubles and horrors that are its definitive features. Botting traces its history from its origin in the 18th century through its modernist and postmodernist representations. He offers a broad overview of the themes, images and effects that not only define the genre, but also endure and re-appear endlessly in both "high" and "popular" literature and culture.

Diane Long Hoeveler suggested in *Gothic Feminism* (1998) that a wave of Foucauldian studies, attuned to the broad discursive and institutional transformations underway at the end of the eighteenth century, might be poised to supplement a tradition of psychoanalytic studies of the Gothic. The book concentrates on the patterns within the genre, ranging from the late 18<sup>th</sup> century to that of 19<sup>th</sup> century. Hoeveler's phrase "gothic feminism" might sound like an oxymoron, but she uses it to define the way that women writers created fictional worlds which in some way addressed the problem of their physical and social vulnerability. For Hoeveler, gender and the body become the overriding concerns of these texts. Hoeveler sees these novels as a version of the mind-body conflict, in which the texts reveal the problem of pursuing a life of the mind in a world where women are defined by their bodies. According to her, Gothic novels helped create a new social role of professional victim for women adjusting to the new bourgeois

order. These novels were thinly disguised efforts at propagandising a new form of conduct for women, teaching that “professional femininity”- a cultivated pose of wise passiveness and controlled emotions-best prepared them for social survival.

Jerrold E. Hogle in his book *The Cambridge Companion to Gothic Fiction* (2000) focuses on the point that Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. In this book, fourteen world-class experts on the Gothic provide thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of *The Castle of Otranto*, the first so-called Gothic story) to the end of the twentieth century.

In David Punter’s *A Companion to the Gothic* (2001), each essay provides an account of major authors and texts, the essays explore European and American dimensions of Gothic; Gothic painting; the British ghost story; horror fiction; psychoanalytic, historicist and feminist approaches to the Gothic; Gothic cinema; and issues of counterfeit, madness and magic realism in relation to Gothic materials. *The Gothic* (2004) by David Punter and Glennis Byron explains the origins and development of the term “Gothic” and explores its evolution in both literary and non-literary forms, such as art, architecture and films. It even considers recurrent concerns of the Gothic such as persecution and paranoia, key motif such as the haunted castle, and figures such as the vampires and the monster.

*Julia Kristeva* (2004) by Noëlle McAfee is an accessible, introductory guide to the main themes of Kristeva’s work, including her ideas on: semiotics and symbolism, abjection, melancholia, feminism and revolt. McAfee provides clear explanations of the more difficult aspects of Kristeva’s theories, helpfully placing her ideas in the relevant theoretical context, be it literary theory, psychoanalysis, linguistics, gender studies or philosophy, and demonstrates the impact of her critical interventions in these areas.

Not much critical material is available except few essays, newspaper articles, book reviews and interviews on Susan Hill. *Susan Hill: The Essential Guide* (2003) by Jonathan Noakes and Margarat Reynolds is a guide which deals with Hill’s themes, genre and narrative technique, and a close reading of the texts will provide a rich source

of ideas for intelligent and inventive ways of approaching the novels. Hadley Freeman in an article “Costwold Chameleon” in *The Guardian* (2003) says that “Susan Hill is the author of award-winning literary fiction, Gothic entertainments and light-hearted chronicles of country life. Good and evil loom large in her serious work and has used writing as catharsis, particularly after suffering personal tragedy”.

In the book *Daphne Du Maurier* (1994), Margaret Forster ingeniously strips away the relaxed and charming façade to lay bare the true workings of a complex and emotional character whose passionate and often violent stories mirrored her own fantasy life more than anyone could have imagined. Drawing on private letters and papers, and with the unflinching co-operation of Daphne du Maurier’s family, Forster explores the secret drama of her life. In *The Daphne Du Maurier Companion* (2007) edited by Helen Taylor, leading writers, critics, and academics discuss the novels, short stories, and biographies that made her one of the most spellbinding and genre-defying authors of her generation.

The first comprehensive study of all Shirley Jackson’s fiction, *Shirley Jackson’s American Gothic* (2003) by Darryl Hattenhauer offers readers the chance not only to rediscover her work, but also to see how and why a major American writer was passed over for inclusion in the canon of American literature. Hattenhauer argues that Jackson was one of the few writers to anticipate the transition from modernism to post-modernism, and therefore ranks among the most significant writers of her time. *Shirley Jackson: Essays on Literary Legacy* (2005) is a collection of critical essays on Shirley Jackson edited by Bernice M. Murphy. The essays in the book make critical discussion on Jackson’s one of the most famous Gothic novel *The Haunting of Hill House*. Paula Guran in the article “Shirley Jackson and *The Haunting of Hill House*” says that Shirley Jackson’s *The Haunting of Hill House* is worthy of every ounce of notice it receives. Both critically and popularly acclaimed, *The Haunting of Hill House* is unquestionably one of the finest horror novels ever written.

In *The Fiction of Angela Carter* (2001) Sarah Gamble, herself a leading interpreter of Carter’s work, examines the critical reception of her writing, including the much-debated non-fiction text, *The Sadeian Woman*. Drawing on interviews, articles,

books, and Carter's own assessments of her role as writer, it focuses on the controversy surrounding Carter's portrayals of sadistic eroticism; her adaptation of the Gothic, science-fiction, and fairy-tale genres; her subversion of gender identity; and the extent to which she was influenced by postmodern theory. *Seductions in Narrative* (2007) by Gemma López is a highly original, academic study which provides a critical discourse in which desire, narrative, and subjectivity are explored. The book cleverly assesses the ways in which desire allows the subject to imagine an alternative, utopian location where a narrative of the self, in all its multiplicity and ambiguity can be effected.

Catherine Morland, Austen's unremarkable protagonist, learns that she need not fear murder, ghosts or incarceration, only to be threatened instead by slurs to her reputation, romantic mishaps and distressing machinations concerning the property which she is erroneously believed to possess. and William Patrick Day's *In the Circles of Fear and Desire: a Study of Gothic Fantasy* (Chicago: University of Chicago Press, 1985), Google Scholar. In the Circles of Fear and Desire: A Study of Gothic Fantasy. Article. May 1987. Ever since Jung's break with Freud, he has been excluded from both the psychoanalytic discourse and those schools of literary criticism influenced by psychoanalysis. But this very exclusion has shaped the discourse. Further, many of the analytic writings of Jung and the post-Jungian school of Developmental Jungians are parallel to work by contemporary ego psychologists and feminists, and could In the Circles of Fear and Desire: A Study of Gothic Fantasy. William Patrick Day. Year: 1985. Publisher: The University of Chicago Press. Pages: 224. ISBN 10: ISBN 0-226-13891-7(pbk.)