

University of Pardubice
Faculty of Art and Philosophy

**Ann Radcliffe's The Mysteries of Udolpho and Jane Austen's
Northanger Abbey: A Comparison of the Two Novels**

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Thesis
2010

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky
Akademický rok: 2010/2011

ZADÁNÍ DIPLOMOVÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Iva ŠIMÁKOVÁ**

Studijní program: **M7503 Učitelství pro základní školy**

Studijní obor: **Učitelství anglického jazyka**

Název tématu: **Ann Radcliffe's The Mysteries of Udolpho and Jane Austen's Northanger Abbey: A Comparison of the Two Novels**
(Srovnání románů Tajemství Udolpha Ann Radcliffeové a Northangerské opatství Jane Austenové)

Z á s a d y p r o v y p r a c o v á n í :

Studentka provede s použitím sekundární literatury srovnání dvou výše uvedených próz v kontextu tzv. gotického románu osmnáctého století a podá odpovídající závěry.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování diplomové práce: **tištěná/elektronická**

Seznam odborné literatury:

Radcliffe, Ann: The Mysteries of Udolpho

Austen, Jane: Northanger Abbey

Hornát, J: Romány ve kterých straší, Průkopníci Gotického románu.in Archiffe an

Wilt, Judith: Ghosts of the Gothic: Austen, Eliot, and Lawrence

Kilgour, Maggie: The rise of the Gothic novel

Záhady Udolpha: Román s několika básnickými vložkami (překlad: Eliška a Jaroslav Hornátovi)

www.literatureonline.cz

Vedoucí diplomové práce:

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Datum zadání diplomové práce:

30. dubna 2008

Termín odevzdání diplomové práce:

31. března 2010



prof. PhDr. Petr Vorel, CSc.
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V Pardubicích dne 30. listopadu 2008

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 29.6. 2010

Iva Šimáková

Acknowledgements:

I would like to express my gratitude to prof. PhDr. Bohumil Mánek, CSc. for all his time, willingness to help and his supportive guidance during writing the thesis.

Special thanks to my family for their continued encouragement and support.

ABSTRACT

The aim of this thesis is to show the elements of a parody of the Gothic genre in Jane Austen's novel, in contrast to the work of Ann Radcliffe.

The first part focuses on characterizing the Gothic genre. It also gives description of origin, features and development of this genre, from its beginning to its end, in England. The second part of the paper describes lives and works of both authoresses, Ann Radcliffe and Jane Austen. Radcliffe is considered one of the most important authors of the Gothic fiction. Jane Austen, who was also influenced by the genre, however, wrote its parody. The last part of the thesis focuses on analysis of Austen's novel *Northanger Abbey* and compares it with Radcliffe's work *The Mysteries of Udolpho*.

The thesis will conclude by providing an explanation where *Northanger Abbey*'s parody lies, in comparison with one of the most typical example of the Gothic genre.

Key words:

Ann Radcliffe, Jane Austen, Gothic novel, eighteenth century, nineteenth century, *The Mysteries of Udolpho*, *Northanger Abbey*

SOUHRN

Cílem této diplomové práce je ukázat prvky parodie gotického žánru v románu Jane Austenové, v porovnání s prací Ann Radcliffové.

První část diplomové práce je zaměřena na charakterizaci gotického románu. Dále podává také popis původu, znaků a vývoje tohoto žánru, od jeho počátku až do jeho konce, v Anglii. Druhá část práce popisuje životy a díla obou autorek, Ann Radcliffové a Jane Austenové. Radcliffová je považována za jednu z nejvýznamnějších autorů gotického románu. Jane Austenová, sice také ovlivněna tímto žánrem, však napsala jeho parodii. Třetí část diplomové práce se zabývá analýzou románu Northangerské opatství, Jane Austenové, a jeho porovnáním s prací Radcliffové, Záhady Udolpha.

Na závěr se tato práce pokusí vysvětlit v čem tkví parodie Northangerského opatství, v porovnání s jedním z nejtypičtějších příkladů gotického románu.

Klíčová slova:

Ann Radcliffe, Jane Austen, gotický román, osmnácté století, devatenácté století, Záhady Udolpha, Northangerské opactví

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1. INTRODUCTION

The eighteenth century was full of changes throughout the whole Europe as a result of the French Revolution as well as the Industrial revolution. Historians generally agree that the latter mentioned basically originated in England, both in a series of technological and social innovations. In England, however, the revolution had also a different appearance—and that was the world of the Gothic. Yet, thanks to the Industrial revolution, which brought changes in industry, agriculture, economy and society, and what was most important it brought printing, the Gothic could flourish. At the beginning this new genre seemed to be progressive and refreshing, but later on it became too predictable, monotonous and tiresome.

The English Gothic novel began in the 1760s with the author Horace Walpole, although T.G. Smollett (1721-1771) with his novel *The Adventures of Ferdinand Count Fathom* could be considered as the predecessor. He actually presented the character of a villain. However, Walpole was the one who gave the first model of the genre to other writers by his only Gothic novel *The Castle of Otranto*. Walpole introduced some of the most basic Gothic elements. His form set the pattern for later writers. One of his followers was Ann Radcliffe who wrote one of the most well-known Gothic novels *The Mysteries of Udolpho*. On the contrary, in 1818 Jane Austen's *Northanger Abbey* was published, which the authoress conceived as a parody of the genre.

The purpose of this thesis is to compare the works of Ann Radcliffe and Jane Austen, concentrating on the Gothic novel characteristics. The first part focuses on the origin and development of the Gothic novel; it also brings the characteristic features of the genre. Next chapter of this part mentions other authors who wrote their works in the Gothic style. As not many works concentrating on the Gothic novel has been written, this first part is mainly based on the writings of Maggie Kilgour and Jaroslav Hornát.

The second part is focused on the lives and works of the two authoresses, Ann Radcliffe and Jane Austen; the description of their two novels, *The Mysteries of Udolpho* and *Northanger Abbey* follows.

The third part of the paper is aimed at the comparison of the two novels whereas the first one represents a typical example of the Gothic novel with all its features, on the other hand, the second novel has, at the same time, some characteristics of the Gothic genre as well as of its parody. The elements which could prove the idea of *Northanger Abbey* (in citations referred as NA) being a satire of *The Mysteries of Udolpho* are examined mostly with the use of the excerpts taken from the primary sources.

2. ORIGINS AND DEVELOPMENT OF THE GOTHIC NOVEL

As we know, “Gothic” is a great umbrella term with urbane references historical and architectural and popular references mostly emotional. (Wilt, 20)

In this chapter it would be necessary to define the origins of the Gothic novel. These can be found with the explanation and definition of the word “Gothic” itself. Firstly, nowadays, the word “Gothic” mainly describes a style of European architecture which flourished from the twelfth through the sixteenth centuries. The Gothic architecture used pointed arches and vaults, flying buttresses, narrow spires, stained glass windows, intricate traceries, and various other details; “its upward movement was meant to suggest heavenward aspiration”.

Secondly, the words “Goth” and “Gothic” also described the Germanic tribes (e.g., Goths, Visigoths, Ostrogoths) which plundered Rome and ravaged the rest of Europe in the third, fourth, and fifth centuries. From this source, the word came to mean barbarian, barbarous, and barbaric.

Samuel Kliger noted, the modern use of the word “Gothic” begins to appear first in the seventeenth century, where, through an etymological confusion between Goth and Jute, or Gete, it is connected specifically to the imaginary ancient constitution of Britain (Kilgour, 14).

Although by the eighteenth century in England, “Gothic” had become synonymous with the Middle Ages, a period which was in disfavour because it was perceived as chaotic, unenlightened, and superstitious, according to Kilgour, during the eighteenth century both pejorative but also positive connotation co-existed. The pejorative one meant “savagery and barbarism” and the positive one signified “a valuable imaginative freedom” which stood for “the Romantic aesthetic revolt against the tyranny of classicism and Enlightenment reason” (14). However, Renaissance critics even regarded the

Gothic architecture to be ugly and barbaric as they believed it was created by the Germanic tribes. These thoughts continued through the eighteenth century. Even today, the expression “the dark ages” can be found in dictionaries in connection with the medieval period.

On the contrary, in the late eighteenth century the interest in the Middle Ages and the Gothic architecture experienced a revival which continued further.

The association of the Gothic with liberty is continued by later nineteenth-century medievalists, such as Ruskin, who identified the Gothic with the creative imagination, freedom of expression, as opposed to classical servility and modern mechanical reproduction (Kilgour, 14).

The rising popularity of the Gothic can be well seen, as Horace Walpole rebuilt his house Strawberry Hill as a medieval castle and William Beckford spent a fortune on his medieval, elaborate imitation, Fonthill Abbey. As it was mentioned this boom continued during the nineteenth century and Gothic buildings were constructed throughout England. The rise of the Gothic could be seen not just in architecture.

While the term Gothic could thus be used to demonise the past as a dark age of feudal tyranny, it could also be used equally to idealise it as a golden age of innocent liberty (Kilgour, 14).

The late eighteenth century was also the time when the Gothic novel, as a new genre appeared and flourished. According to Kilgour, the appearance of the Gothic was also seen as a sign of the rebirth of the “sacred and transcendent” in a modern “enlightened secular world” which denies the existence of supernatural forces, or as the revolt of the imagination against the “tyranny of reason” (3).

The great traditions of English fiction each have their characteristic colours and purposes, but all of them reckon in some way—by caricature or appropriation or transformation, or by a living graft and grasp—with that mighty English formula for seeing giants and raising dread and

crediting visions—the Gothic. Where the imagination is in English fiction—even if it is there only to be discredited or “tamed”—there is the Gothic (Wilt, 6).

As Kilgour writes on, the genre was also placed more specifically in relation to the rise of the middle class and “the novel proper”, with which that class has been identified. In a general way, the Gothic was connected with a rebellion against a “constraining neoclassical aesthetic ideal of order and unity”, in order to free the “suppressed primitive and barbaric imaginative freedom” (3). As the same authoress also says, the Gothic revival played an important part in the development of political and literary nationalism. At the same time as most critics tended to place the Gothic in relation to the French Revolution, it was originally a part of the legacy of the English Revolution of 1688 (13). As Kilgour adds:

One of the powerful images conjured up by the words “Gothic novel” is that of a shadowy form rising from a mysterious place. The Gothic reflects the return of the repressed, in which subconscious psychic energy bursts out from the restraints of the conscious ego (Kilgour, 3).

In the words of Hornát, the English Gothic, or in more general meaning the horrific novel is a literary and historical phenomenon in a few point of views. It appeared in the second half of the eighteenth century, in a certain historical situation of a cultural movement; in time, which was able not even to adopt this new genre, but also to value and enjoy it in the broadest literary classes, as well as in particular educated circles (my translation, 7).

Classic English Gothic, we recall, took shape in the 1760s and 1770s, after a hundred years of enlightened Anglican revision of the Puritan counterreformation, after a hundred years of safer but duller parliamentary and party rule had blurred the memory of divine right tyrants and *eminences grises*, Roman, Anglican, and Puritan. The rhythm and the doctrines ...of English religious history lie quite close to the surface of many Gothic novels (Wilt, 16).

However, according to Kilgour, with its features of “extreme characters, unnatural settings and perverse plots”, the Gothic had an important role in late eighteenth-century disputes over the moral dangers of reading. From the seventeenth century on, the literacy rose and the press increased, that is why reading became the main topic in debates over authority and self-determination. The disputants identified with self-determination, because they followed the Protestant ideal “that man had the right to read the scripture for himself (sometimes even extended that right to women)”. At the same time, however, there were concerns about the reader’s capability to bear such responsibility, and a precaution of the potentially harmful influence of literature on “broad but naïve market”.

The spread of literacy, the growth of a largely female and middle-class readership and of the power of the press, increased fears that literature could be a socially subversive influence. Prose fiction was particularly suspect: romances, for giving readers unrealistic expectations of an idealised life, novels for exposing them to the sordidness of an unidealised reality.

Furthermore, as a “hybrid” between the novel and romance, the Gothic was accused on both accounts. The Gothic was seen as encouraging an especially intimate and dangerous relationship between the text and the reader, because the reader could identify with “he or she” from the text (6). Kilgour also cites one contemporary reviewer who said of Radcliffe: “it may be true that her persons are cold and formal; but her readers are the virtual heroes and heroines of her story as they read” (6-7).

As Hornát continues, as a historical phenomenon the Gothic novel had its own development which brought it to more colourful, artful and fantastic state, until its potentiality was not emptied, so the genre fell into a stereotype, until more competent authors overdid themselves in their work or until the genre did not change its quality in Godwin’s philosophical-didactic novels, in

Byron's romantic epics or in Walter Scott's historical stories for instance (my translation, 7).

The Gothic looked as though it rose and fell at the same time. Despite its engagement of contemporary issues, it might have been an aesthetic dead end, a one-shot eccentric mutation on the literary evolutionary line, if the terrifying events of the 1790s had not made it an appropriate vehicle for embodying relevant political and aesthetic question (Kilgour, 23).

In addition Kilgour writes that its development was a fast rise and fall, which happened between 1760 and 1820. This developmental model played an important part in critical discussions of the rise of the Gothic as well as in the novels themselves (4).

One of the factors that makes the Gothic so shadowy and nebulous a genre is that it cannot be seen in abstraction from the other literary forms whose graves it arises, or from its later descendants, such as the detective novel and horror movies (Kilgour, 3-4).

According to the same authoress, the Gothic novel consists of the wide range of literary sources by which it was greatly influenced, for example by British folklore, ballads, romance, Elizabethan and Jacobean tragedy (especially Shakespeare), Spenser, Milton, Renaissance ideas of melancholy, the graveyard poets, sentimental novelists or German traditions (4).

While it can at times seem hopelessly naïve and simple, it is a highly wrought, artificial form which is extremely self-conscious of its artificiality and creation out of old material and traditions. The narratives of Walpole, Radcliffe, Maturin, Stoker, as well as Shelley, thematise their own piecemeal construction, drawing attention to the relation of the story and unfolding of the plot (Kilgour, 4).

Furthermore, Wilt claimed about the Gothic that:

...it not just provides formulas for the child artist to absorb, the adolescent artist to parody, the mature artist to "outgrow," although this pattern supplies a useful fiction, up to a point, for the study of some careers. Nor does the Gothic simply provide a stock of hair-raising images for the artist

to use clinically in the creation of terror. In low art or high art, the Gothic is upon a certain business, and part of that business,... (17)

As Hornát states, Gothic novel is finally a historical phenomenon even in the sense of its authentic impressiveness, linked to psychosis and mentality of the readers of that time. It belongs to the past and most of the features, which were thought more real and serious, got in modern and emancipated times the impression of mere entertainment. Authors of Gothic novels did not step into the literature with a new invention, however, with their passion with which they pursuit the motive of fear of supernatural in its different forms, displays and intensity, with their daring with which they often so freely, without more serious aesthetic, noetic or moral constraint exploited this thematic area, they contributed not only to the fact that the horrific stayed forever in literature from then on, but also they helped to unveil the ever tempting problems which line the down coming way to the mysterious depths of human consciousness and subconsciousness. (my translation, 7, 8, 9)

3. A CHARACTERISTIC OF THE GOTHIC NOVEL

The Gothic novel has often been treated also as a kind of generic missing link between the romance and the novel. (Kilgour, 3)

It is generally agreed that Gothicism is related to Romanticism; what is not generally agreed upon is what the connections are. The two movements are connected chronologically, use many of the same themes, like the hero-villain with a secret, and deal with psychological processes. The eighteenth century Gothic writers are often described as predecessors to Romanticism because they valued sensibility, praised the sublime, and influenced the reader's imagination. And Gothic elements can be found in Romantic poetry like Samuel Coleridge's, Lord Byron's or John Keats's.

Classic Gothic, the orthodox sublime, believes in correspondence, believes in love, strives against limits. It is one of the major "spines" of Romance and yet it is one of the most deeply conservative of the Romance genres, punishing first the community that declines to strive and then the striving being who preempts that function. Classic Gothic creates the Romance world of two opposite absolutes, but the special flavor of the Gothic, as Lawrence notes, is to show not the inevitability and stamina of duality, as Romance often does, but the vulnerability of it. (Wilt, 23)

Moreover, Kilgour says that the Gothic novel can be matched to Romanticism, as it has the same values:

—an interest in the bizarre, eccentric, wild, savage, lawless, and transgressive, in originality and the imagination—the Gothic itself is a transitional and rather puerile form which is superseded by the more mature "high" art of the superior Romantics, such as Coleridge, Keats, and, especially, Byron who both realises and renders redundant the Gothic hero-villain. (Kilgour, 3)

As Hornát describes, this new genre has naïve love plots, unbelievable intrigues and ghostly effects, black-and-white contrasts used for description of characters, unhistorical evocations of historical atmosphere or even daring

changes of historical true—these are the sins the authors of the Gothic novels, more or less, however, all the time do in the contrary of a good taste and the measure of tolerance (my translation, 8). According to Wilt who used the words of others:

As the Gothic has its classic plots, so it has its characteristic spaces, the special enclosures that breed the plots. Montague Summers has a lyric praise of the Gothic as significant space “with its antique courts, deserted chambers, haunted galleries, dim corridors...a home of memories of days gone before.” Andrew Wright agrees: “the Gothic as a literary genre has a distinct and solid central feature...the castle,” and Eino Raillo, making the image less distinct and solid and hence more compelling, reminds us that “the haunted castle” is itself a transformation of the mystically tenanted chapel, and offers us “the laboratory...the secret research room of a modern scientist” as the current equivalent (9).

As it was often noted, as Kilgour adds, the Gothic landscapes and imagery owe much to discussion of the sublime. The sublime forms “the Gothic’s narrative principle of prolonged suspense”. Aware of the aspects of suspense and the disappointing nature of certainty, the Gothic narratives, often endlessly long, create a tension between the desire to prolong and postpone the not avoidable and the revelation of the mystery. The prolonging is also caused by “taking a narrative scenic route in which one has time to admire the impressively sublime scenery along the way”. The suspense of the plot is the focus of attention, and revelation itself goes often from the noble to the ridiculous or it is simply disastrous.

It is telling that Mrs Radcliffe, the mistress of suspense, creates endings that almost universally disappoint. The typical Gothic plot tends to delay narrative development through digressions, interruptions, infolded tales, interpolated poems, etc., which move the narrative backwards as well as forwards (32).

Hornát further writes that nothing of those things mentioned do not take one credit from the Gothic novel; it is open to our desire for stories which,

similarly as fairytales, live through their own plots, are subject to their own rules and are coming from the sources of free fantasies, stories, which even satisfy our atavistic need to be “nicely” scared and also it is necessary to accept, that “more is there on earth and in heaven than the philosophers dream” (my translation, 8). In contrast, as Kilgour mentioned, the Gothic revival was described as a step backwards. The genre was often seen as an immature form, a throwback to an earlier stage of the literary tradition and to the progress towards the maturity of realism. Gothic authors, as well as Gothic readers were often described by the critics as children or at best teenagers (33).

Addison said that ghost stories appeal because they remind us of childhood—although Edith Birkhead thought that fairy tales were best for small children and Gothic novels should be the next stage in our development as adolescents. (Kilgour, 33)

Reading such novels was seen as a barrier to moral growth. Moreover, the novels themselves were often seen as regressive or unable to develop.

The possibility that the Gothic represented simply a fairy-tale world created by an imagination, an artistic aesthetic realm that was completely irrelevant and detached from the social order and norms, made it more, rather than less, threatening. The escapist imagination was denounced as corruptive of family values, as, when uncontrolled by reason, it rendered the vulnerable proverbial “young person” unfit for real life (Kilgour, 7).

3. 1. Dread, Horror and Terror

According to Hornát, the awe of the mysterious things, overreaching moving borders of human knowledge and reasons, is undoubtedly a phenomenon as old as human beings themselves; and the expression in art works of men is as old as the art itself (my translation, 8).

Dread is the father and mother of the Gothic. Dread begets rage and fright and cruel horror, or awe and worship and a shining steadfastness—all of these have human features, but Dread has no face (Wilt, 5).

The Gothic novel was also described as “always deep” and “always dark”. It should arouse, and even it is intended to arouse terror and horror in readers.

As G. Richard Thompson puts it:

The Gothic romance seeks to create an atmosphere of dread by combining terror with horror and mystery. Terror suggests the frenzy of physical and mental fear of pain, dismemberment, and death. Horror suggests the perception of something evil or morally repellent. Mystery suggests something beyond this, the perception of a world that stretches away beyond the range of human intelligence—often morally incomprehensible—and thereby productive of a nameless apprehension that may be called religious dread in the face of the wholly other. When in Gothic literature this sense of mystery is joined with terror and horror, the effects of each expand beyond ordinary fear or repugnance (Internet, 1).

Robert L. Platzner writes that terror is not just a false image but rather a subjective view of a real situation. “Reality is alien, menacing, whether the footsteps heard upon the secret passageway be real or imaginary”. It is the idea that evil is a part of reality; that it can never be reduced to a mere fantasy or to a form of “social pathology” that makes the Gothic fiction so really “sinister – even lurid” (Internet, 2). As Ann Radcliffe, herself, described the two features of the Gothic:

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 And where lies the difference between horror and terror, but in the uncertainty and obscurity that accompany the first, respecting the dreading evil? (Internet, 3)

Wilt writes that the Gothic is a simple romantic story “going off the deep end— a series of bizarre conventions about feeling, behaviour, and setting that somehow “go in poetry but only stagger in prose” (21).

Not quite a voice, not quite a face, yet not-nothing, Dread as a positive emanation is imagined vividly in English prose fiction in a classic series of Gothic dream images. Walpole saw it as a mailed fist, disembodied, “a gigantic hand in armour...on the upmost banister of a great staircase,” which he remembered years later was a staircase at Trinity College.

Anne Radcliffe wouldn't tell us her dreams, wishing, as Montague Summers puts it, to be thought a lady, but these were undoubtedly of the giant hand too, so pervasive is that image in her works: "for she apprehended that the strong and invisible hand which governed her course would never relinquish its grasp until it had placed her irrecoverably beyond the reach of her lover." (Wilt, 8)

Furthermore, Robert Hume subdivides the Gothic into two types, "terror-Gothic" and "horror-Gothic". Hume notes that "terror opens the mind to the apprehension of the sublime, while (according to Mrs. Radcliffe) the repugnance involved in horror closes it". For Radcliffe, "the terrifying, imaginative reaction to the sublime allows access to the sublime; horror, a more instinctive reaction, denies such a connection, focusing on the immediacy of the spectacle". Terror, to be effective, depends on tension and imagined fears (Internet, 4). Although Radcliffe's Gothicism was popular during the 1790s, by the turn of the century there was a clear move towards the horror-Gothic novel, beginning with Matthew Lewis's *The Monk* (1796)—with its affirmation of the supernatural—and culminating with Mary Shelley's *Frankenstein* (1818) and Charles Maturin's *Melmoth the Wanderer* (1820).

3. 2. Other Elements of the Gothic

Some of the basic elements were already mentioned, however, there are other features which are important for understanding the Gothic novel.

"Gothic creation has the power of combination." As one reviewer noted: "the great art of writing consists in selecting what is most stimulant from the works of our predecessors....All invention is but new combination." (Kilgour, 4)

What makes a piece of writing Gothic is a combination of at least some of these elements: a castle, ruined or undamaged, haunted or not; ruined buildings which are sinister or which arouse a pleasing melancholy; dungeons,

underground passages, crypts and catacombs; labyrinths, dark corridors and winding stairs; shadows, a beam of moonlight in the blackness, a flickering candle, or the only source of light failing; extreme landscapes, like rugged mountains, thick forests, or icy wastelands and extreme weather; omens and ancestral curses; magic, supernatural manifestations, or the suggestion of the supernatural; a passion-driven, wilful villain-hero or villain; a curious heroine with a tendency to faint and a need to be rescued—frequently; a hero whose identity is revealed by the end of the novel; horrifying events or the threat of such happenings. Wilt used the words of Eino Raillo who claims that the Gothic space has two main characteristics. Firstly, the space is unpredictably diverse, thanks to “hidden ascents and descents, sudden turnings, unexpected subspaces, alcoves, and inner rooms”; in particular it is full of “long, torturous, imperfectly understood, half-visible approaches to the centre of suspense”. Secondly, the space is filled with the presence of the Gothic antihero, “the great old one, Raillo’s tyrant-type, dead or alive, human or nonhuman, whose field of force, whose in a sense mystical body, this is” (10). Kilgour further writes that it is easier to identify the Gothic novel by its properties, the characters and devices are basically taken from one text to the next:

...conventional settings (one castle – preferably in ruins; some gloomy mountains—preferably the Alps; a haunted room that locks only on the outside) and characters (a passive and persecuted heroin, a sensitive and rather ineffectual hero, a dynamic and tyrannical villain, an evil prioress, talkative servants). Gothic novel often seem to disintegrate into fragments, irrelevant digressions, set-pieces of landscape description which never refer back to the central point... (4, 5)

According to Kilgour, the Gothic often takes model in lyric poetry and painting. Sometimes it seems hardly a “unified narrative at all, but a series of framed conventions, static moments of extreme emotions – displayed by characters or in the landscape, and reproduced by the reader”. The same

authoress describes the Gothic also as a “confused and self-contradictory form, ambivalent or unsure about its own aims and implications”. In the words of J.M.S. Tompkins, “the Gothic is simplistic in its representation of characters, which it subordinates to plot, scenery, and moralising”. Besides, in the words of Elizabeth Napier who claims that “the Gothic, far from being psychologically profound, is a shallow and superficial form” (5).

Ian Watt said that as the Gothic’s main concern is not to depict character but to create a feeling or effect in its readers by placing them in a state of thrilling suspense and uncertainty. (Kilgour, 6)

Kilgour cites Scott, according to whom as well, the purpose of the Gothic author was “to wind up the feelings of his reader till they become for a moment identified with those of a ruder age”. To many critics of that time, Gothic novels were the unjust tolerance of “an amoral imagination” that was a “subversive force” in society then. It was feared that readers of fictions, seduced by the tempting charms of an illusory world, would lose either their grip on or their taste for reality (7).

Imagination and appetite are too closely connected, and reading itself a way of feeding destructive and anti-social desires. The ill consequences of reading works which fill “the mind with extravagant thoughts and too often with criminal propensities” are dramatised in numerous Gothic stories in which the heroine is the victim of her own imagination and sensibility, indulged in reading, through which she loses the ability to differentiate between art and life (Coleridge, cited by Kilgour, 7).

The Gothic was claimed to be a part of the reaction against the political, social, scientific, industrial, and epistemological revolutions of the seventeenth and eighteenth centuries which enabled the rise of the middle class. This class mostly produced and consumed the Gothic genre. As Kilgour says, like Romanticism, the Gothic is mainly a revolt against “a mechanistic or atomistic view of the world and relations, in favor of recovering an earlier organic model”. The genre had a potential to be used to attack “the dominant

modern notions of identity” which increased its popularity (11). In addition, Kilgour believes that the Gothic villain is often seen as an example of “the modern materialistic individual taken to an extreme”, he becomes dangerous for “social unity and order” by his self-centredness and wilfulness. In the Gothic, “normal” human relationships are alienated by “being pushed to destructive extremes”. Moreover, the conflict between individual desires and social duty is created by individualism. This conflict is frequently exaggerated in the Gothic (12). Further Kilgour writes that the Gothic “seems to both represent and punish the imagination’s power to realise its own desires”. On the other hand, to many modern critics “the Gothic proved it to be a reactionary, socially conservative form”. In the Radcliffean model, particularly, the imagination is satisfied through tense, only to be eventually controlled and imprisoned by the authority of morality, in which the good and the bad are separated by a system of rewards and punishments (8).

3. 3. The Gothic and the Women’s Position

The Gothic suggests as well, by its typical endings, that the domestic sphere is the only appropriate end of a woman’s adventures.

Reading is thus a dangerous conservative substitute for political and social action, offering an illusory transformation to impede real change by making women content with their lot, and keeping them at home—reading (Kilgour, 8).

The Gothic seems to be a progressive rebellion against norms of those times, however, at the end it only reinstates them. The rebellion is often punished with death or damnation, and the system of moral and social order is re-established. Kilgour says that it is claimed that the Gothic offers a “plot of feminine subversion”. The escape from real world has a deeper moral purpose; literature becomes “as indirect critique of things as women are”. The

female Gothic itself is not a confirmation but a description of domesticity and the family, through the technique of “estrangement or Romantic defamiliarisation”. Covering familiar images of domesticity by the Gothic forms, allows showing that the home is a prison, in which “the helpless female is at the mercy of ominous patriarchal authorities”. However, whatever radical and rebellious implications the Gothic might have, they are radically limited by its own ambivalence (9). The conflicting nature of the Gothic is the fact that:

Gothic novelists did not know what to do with their own feelings of frustration and rebelliousness. Their fiction is both exploratory and fearful. They are not always totally in control of their fantasies, for having opened up new areas of awareness which complicate life enormously, they then retreat from their insights back into conventionality with the rescue of a heroine into happy marriage and the horrible death of a villain” (Coral Ann Howells, cited by Kilgour, 9).

As the same authoress writes, as a matter of fact,

the Gothic seems a puzzling contradiction, denounced and now celebrated for its radical imaginative lawlessness, feared for its encouragement of readers to expect more from life than is realistic, and also for its inculcation of social obedience and passivity. While at its origins, a concern with the social role and effects of reading made the Gothic a debated genre, current critical interest in the politics of literature has turned it into a “contested castle” that is both attacked and defended for the secret it supposedly conceals in its hermeneutical dungeon (Kilgour, 10).

3. 4. The Gothic and the Past

According to Kilgour, the word “Gothic” was used also for the contradictory political purposes of “condemnation and praise: to depict both an oppressive feudal past and a golden age of liberty”. It was used as well to criticize the British past as “one of barbaric oppression”. From the seventeenth century on, the Gothic is connected with native political freedom based on

“the true old Gothick Constitution” which “resists tyrannical foreign laws” (14).

As a means of recovering a world of freedom, lost through the rise of the modern world, the Gothic looks backwards to a kinder simpler paradise lost of harmonious relations that existed before the nasty modern world of irreconcilable opposition and conflict. The Gothic tries to use past’s necromantic powers to raise it. However, such a past is always obviously an idealised myth, made to fit the needs of the present—which may also be one reason why so many of the “relics” found in the eighteenth century were forgeries (Kilgour, 15).

To prove the connection with the past, Kilgour mentions that Shakespeare often appears “as a kind of patron saint of imaginative freedom for the Gothic”; he represented “a voice from a golden age before the tyranny of neoclassicism with its rules and unities set in” (21). As she continues, the Gothic was also part of the eighteenth-century debates over the precise relation between the past and the present, these were necessary for the emergence of a modern model for individual and national identity. The Gothic attacked the enlightened present, which was perceived as “rising from and overthrowing a barbaric past”. The Gothic turned the present mythologies detached from its own dark origins into a world of complete separation and alienation. It looks back to the past as a world in which the past and the present are basically connected (29, 30).

By reviving the dead, recalling to life an idealised past, the Gothic tries to heal the ruptures of rapid change, and preserve continuity. The Gothic returns us to a world in which the divisions of modern life seem transcended, a world before the burden of individuality and originality—a world in which there are therefore no individuated “characters”, in which plots and effects are themselves conventional, formulaic, and predictable. (Kilgour, 30)

As Kilgour further says, the Gothic originates “in a sense of historical difference, and the desire to transcend it by recovering a lost past”. As it is claimed readers always noted and complained that the Gothic had a “loose and

inaccurate use of history”. The past was brought back to criticize the present, “so that the feudal tyrant is really the modern egoist in historical dress”. On the contrary, however, the revived past cannot be a substitute to the present because it is “a nightmare version” of it. This ambiguous revival of the past occurs both in the Gothic’s settings, as well as in various general plots in which the dead return (30).

In another common Gothic narrative, the past is represented by a parent, long thought dead, but in fact imprisoned in a subterranean vault (an image with obvious significance for any psychoanalytically inclined readers), whose release empowers the hero or heroine, helping them to discover their true identity (Kilgour, 31).

As the same authoress states, this motif is frequent in the female Gothic, “the experienced reader of Gothic romance hesitates to believe in the death of anybody, especially if it be a parent or a wife”. However, for example, Radcliffe’s romantic family reunion hides its darker subtext. As the Gothic attacked the present, it ended up actually parodying its own activity. However, from the late nineteenth century on, the Gothic dead have gradually returned “in fragmented forms”.

The past comes back not to critique or reform the present, but to deform and destroy it. And according to Christopher Wren, the Goths were rather destroyers than builders (Kilgour, 31).

3. 5. Male and Female Gothic

In general terms, Gothic novels focuses on a battle between opposed sexes, as Kilgour notes, an aggressive sexual male, who wants to enforce his own will, is set against a passive spiritual female, who is identified with the restrictions of social norms.

With its simplistic black and white division of good and evil figures, the Gothic seems to suggest that the reward of modern change is the emergence of a world made up of alienated obsessed individuals, who can relate to each other only as enemies (12).

Kilgour characterises the Gothic heroines as extremely “infantile and passive”, whereas the Gothic villain was described by Paul Cantor as “a Faustian figure, daring to undertake a superhuman task” and on the other hand, also as “a little boy, hoping to prolong forever the experience of his childhood, in which he can live within the private world of his fantasies, unburdened by the duties of adult life” (33, 34).

According to Kilgour, two traditions of the Gothic were identified; one male and one female (which basically means Radcliffe).

The two forms reflect the way in which the modern redefinition of sexual relations, based on the idea of the separate spheres, turns the goals of the development of the sexes into antitheses (37).

Kilgour continues, as the male moves towards personhood and individualization, the female is never independent, and gains her aim by entering into a new relationship through marriage. “Male identity is based on autonomy, while female identity is conceived of as essentially relational.” In the Gothic the positions of these two genders are pushed to extremes, “in representation of character and in narrative structure”. “In the tradition of the male Gothic the focus of the narrative is on the individual as satanic revolutionary superman, who is so extremely alienated that he cannot be integrated into society.” Unlike the female outline, “it has a circular form that works to eliminate conflict and radical discontinuity”. Throughout its development, the female individual is usually “brought safely into a social order which is reaffirmed at the end”.

The male plot is one of teleological development towards detachment; the female, one of repetition and continuity. Whereas female writers explore ways of reconciling individual interests with demands of society, for male authors the focus is on the impossibility of such a compromise. The male hero achieves what is commonly seen as the goal of male development: autonomy; the female heroine what is commonly seen as her lot: relationship. Thus male identity is also created through rivalry and oedipal

conflict with precursors, and female through identification with precursors, particularly with the mother (Kilgour, 37, 38).

As Kilgour also depicts:

In terms of their endings, the male Gothic seems revolutionary, the story of a rebel who resists the pressure of society that would repress individual desire, while the female seems reactionary, allowing us to indulge our imaginations safely because preaching the joys of ultimate conformity. In the female Gothic, the private world is turned temporarily into a house of horrors; the domestic realm appears in distorted nightmare forms in the images of the prison, the castle, in which men imprison helpless passive females, angels in the house, whose spirituality may be pushed to an extreme (38).

One of the most ever-present visions in the Gothic is that of Milton, as Kilgour says, “whose version of the myth of fall and redemption, creation and decreation, is an important model for Gothic plots” (40). The Gothic villain is perceived as “the outsider and outcast, who rejects all conventions, social and literary, and seeks freedom from determining traditions that are seen as inhibiting individualism” (41).

As Kilgour summarises, on the whole, “the Gothic world seems a revolutionary one in a literal sense, in which one thing becomes its opposite”. The development of the genre, its own rapid rise and fall, suggests this circle. In the view of politics, it began “as a conservative reaction against a progressive and radical middle class”. “What once made it seem regressive makes it now appear progressive, a foreshadowing of twentieth-century concerns.” Yet, its formal progress is the step backwards too. In 1764, in the time of Walpole, it is a new, original and radical genre, however, by the end of the century it already begun to degenerate into “stale stereotypes”. The original form that broke the rules became a new parallel with tirelessly expected conventions and boringly reliable effects. Not all Gothic novels after

the 1790s were dreadful, of course, and some masterpieces were written in which authors managed to refresh and revitalise the old forms (43).

4. THE AUTHORS OF THE ENGLISH GOTHIC NOVEL

It is stated that the English Gothic novel began with Horace Walpole's *The Castle of Otranto: A Gothic Story*. It was enormously popular and quickly imitated by other novelists. Soon the Gothic novel became a recognizable genre. Therefore it is appropriate to introduce this author, Horace Walpole, in a broader way, followed by other writers who became his successors.

According to many critics, the first author of the English Gothic novel is usually claimed to be Horace Walpole (1717-1797), an educated, gentle and financially well set man of the big world, who had, besides many hobbies, also the one of, in those times a very fashionable, cult of the Middle Age.

It seems appropriate that the genealogy of this genre begins with an idiosyncratic text, written by a truly eccentric individual, who hovered on the class border between bourgeoisie and aristocracy. It is fitting, too, that the first Gothic novel was written by the son of Robert Walpole, the figure of authority for much of the early eighteenth century, whose government was denounced by Bolingbroke as the source of modern corruption that was threatening the tradition of British liberty (Kilgour, 16).

In addition Kilgour also claims that Walpole escaped from the politics he believed had destroyed his father into the Gothic world, which he constructed for himself at Strawberry Hill "out of bits and pieces of the past" (16). In 1764, as Walpole himself proclaimed, he edited under a different name *The Castle of Otranto*, a story set in Italy in old past. In the walls of a Gothic castle, in its underground as well as in its near surrounding is fulfilled, thanks to supernatural signs a mysterious prophesy, the quest which would get the rule in the Otranto principality from the power of an illegitimate seizer into the hands of the lawful heir.

Walpole first published his book as an original Renaissance work, discovered in Italy, which he was merely editing. The pretence that the author is merely an editor is of course a common device of the time, used, as in Richardson, often to create an impression of authenticity. While this may have been, further, a ploy to protect the author, uncertain as to how

his strange new work would be received by readers, it also exploited the contemporary fascination with things resurrected from the past. Something totally new and original is first presented disguised as something old (Kilgour, 21).

As Hornát continues, the book was successful, therefore Walpole revealed his authorship in the second edition, where he described in the preface his intention he followed by the new kind of novel and he expressed some hope that maybe others, more talented than himself, would go in the foreshadowed direction in his footsteps (my translation, 9).

...Walpole located its origin in subconscious forces beyond his control, thus sowing the seeds for later psychoanalytical readings. The text came to him in a dream, and practically wrote itself. Gothic writers will often claim that their stories came to them in dreams, and were written not only about but from demonic compulsion. In his self-representation as an author, Walpole represents himself as part of a tradition rather than an originator, and an aristocratic amateur rather than the bourgeois literary labourer he truly was. This image of the author can be seen revised in Radcliffe and Lewis, who also hover between middle- and upper-class models for their own authority. (Kilgour, 23)

Kilgour further says, Walpole claimed to write his Gothic *Castle of Otranto* “as a revolt against all critical rules” and as an escape into an idealised past. “Furthermore, like his museum of curiosities, his fiction is an attempt to create something new from the past”. The name “Gothic novel” was later given to the form he created “as an oxymoron that reflects its desire to identify conflicting impulses: both towards newness, novelty, originality, and towards the return to nature and revival of the past”. Walpole tried to effectively unite the past and the present, however, his work was a hybrid form (17, 18, 20).

Hornát writes that the other person, who tried to follow Walpole’s direction, was Miss Clara Reeve (1729-1807); however it was more than ten years later. She followed the Walpole’s reference in her Gothic story, known from the second edition as *The Old English Baron*. As she stated in her

preface, she wanted to imitate and improve Walpole's style. The improvement, though, did not rest in another development of fantasy elements, but on the contrary in their moderation, because according to Reeve there was too much of the supernatural in *The Castle of Otranto*. Reeve also let her hero to stay overnight in a ghostly chamber, however, her main attention was paid to more realistic and intellectually provable circumstances.

Meanwhile, already other authors and authoresses (because women participated in writing Gothic novels in great measures) learned what possibilities this new kind of novel opened and what can the readers expect of them. Adventure stories from medieval and other historical times began to appear on the book market, words such as "castle", "chateau", "monastery" or "abbey", "mystery" or "secret" were often used in their titles, which implied in what direction would lead the imagination of their creators (my translation, 9, 10).

The first great practitioner of the Gothic novel, as well as the most popular and best paid novelist of the eighteenth century England, was Ann Radcliffe. She added suspense, painted captivating landscapes and moods or atmosphere, portrayed increasingly complex, fascinatingly-horrifying, evil villains, and focused on the heroine and her struggle with him. In the words of Hornát, in this fertile field excelled above all Ann Radcliffe (1764-1823), a modest, thoughtful lady, who in the seclusion of her household pursued her writing passion and with remarkable hard work and inventiveness she conceived stories of very emotional and dramatic plots—and mainly—with fascinating "Gothic" colouring. Radcliffe recognized very well that the charm of the new genre is in its epic broadness and picturesqueness. She enriched the Gothic novel thematically, she imprinted it with attributes of her feminine sensibility, with a rich description of natural sceneries she underlined the lyrical element and essentially, with respect to the story, she romanticised the ghastly component, one of the moving lever of the prolonged tension. On the

other hand she cautiously rationalised the story with the style that she always additionally explained as the mysterious phenomena being features only seemingly unnatural. She had an enormous success and many epigones, even Walter Scott, in spite of serious reservations to the art of Mrs Radcliffe, had to submit that in this kind of writing which she chose nobody could surpass her (my translation, 10, 11). He even noted, “Mrs Radcliffe has a title to be considered as the first poetess of Romantic Fiction, that is, if actual rhythm shall not be deemed essential to poetry.” (Encyclopedia of the Novel)

As Hornát mentions, before Ann Radcliffe started to celebrate her remarkable success, another small piece of writing of William Beckford (1760-1844) lined a different way to the horrific novel. This author was an odd millionaire with rather eccentric art and antiquarian hobbies. His work *Vathek* stands on the outskirts of the pure Gothic line, it is a story inspired by exotic Orient. However, the description of the cruelties and voluptuous delights of the almighty sultan, who is obsessed by temptations of an evil spirit, runs into aspects of grotesque horrific dream and opens the source of deep agonies of fright. The fear intensified by the connection with the irrationality which not just haunts but also dissolves in the torment of consciousness not able to absorb without consequences, the evil in the very substance of human nature.

All this was used also in the famous *The Monk* (1796) by Matthew Gregory Lewis (1775-1818). This novel was sensational and also scandalous in those times because among others it described the criminal path of Madrid’s Capuchin who did not resist the wiles and temptation of Satan and sunk into lecherous passion of physical lust (my translation, 11, 12). Lewis was inspired by Radcliffe and influenced by German sensationalist horror tales. It was said that Radcliffe, a “sedate, conventional matron”, was appalled at his novel and after his declaration of her influence on him, she responded with *The Italian*, whose villain is also a monk, to show how the novel of terror

and suspense should be written. Their different approaches to the novel of terror, as it was called in the eighteenth century, have been distinguished by some critics as the terror Gothic, represented by Radcliffe, and the horror Gothic, represented by Lewis. Sometimes the same distinction is tied to gender as well, female means the terror Gothic and male being the horror Gothic.

In 1818, Mary Shelley's *Frankenstein, or the Modern Prometheus* introduced the theme of the danger of science and created the obsessed scientist, who was to develop into the mad scientist, and the archetypal Monster. Frankenstein has been called the first science fiction novel; however, Shelley of course thought she was writing the novel of terror.

Further on, as Hornát writes, in the 19th century, in *Melmoth the Wonderer* (1820) written by Charles Robert Maturin (1782-1824), the fate of a human being who subscribed his soul to the devil, connects Faustian motive with the motive of Wondering Jew and the scenes of objective and subjective terror goes to most pointed forms.¹ Lewis's strongpoint is in showing the character under extreme conditions—psychological, spiritual, and physical. The novel is powerful and one of the great tales of mystery and terror, despite its loose structure. Similarly as Radcliffe found her admirers among Romantic poets (Coleridge, Byron), also *The Monk* and *Melmoth* affected authors of later generations (Poe, Balzac, Baudelaire, Breton) (my translation, 11, 12). It is believed that *Melmoth* is the last of what some critics have called the Classic Gothic novel and for others marks the end of the true Gothic novel.

In the nineteenth century, an early writer who transformed Gothic fiction was Edgar Allan Poe (1809-1849). He contributed to the genre by a sophisticated analysis of the psychological processes, an insight into the

¹ The Wondering Jew is a figure from medieval Christian folklore whose legend began to spread in Europe in the thirteenth century. The original legend concerns a Jew who taunted Jesus on the way to the Crucifixion and was then cursed to walk the earth until the Second Coming (www.wikipedia.org)

unconscious, a sense of structure, and an insistence on unity of tone and mood. His work shows the close connection between the Gothic fiction and the detective fiction, which grows out of the Gothic, and the continuing overlap between the Gothic fiction and the science fiction.

Elements of the Gothic have made their way into the mainstream writing. They are found in Sir Walter Scott's novels, Charlotte Bronte's *Jane Eyre*, and Emily Bronte's *Wuthering Heights* and in Romantic poetry like Samuel Coleridge's *Christabel*, Lord Byron's *The Giaour*, and John Keats's *The Eve of St. Agnes*. A tendency to the horrid and bizarre which appears in writers like William Faulkner, Truman Capote, and Flannery O'Connor has been called the Southern Gothic.

As Hornát concludes, thus the energy, exerted in the Gothic novel of the eighteenth century, did not go to waste. It fructified the creative imagination and the art in already a modern way. It helped, in the literary developing context as well, to create the foundation of a tradition, which in different scary, fantastic and detective stories not just live, but also goes, in the contemporary period, through not an illogical renaissance (my translation, 12).

5. ANN RADCLIFFE'S LIFE AND WRITINGS

When a family was numerous, the volumes always flew, and were sometimes torn, from hand to hand, and the complaints of those whose studies were thus interrupted, were a general tribute to the genius of the author. Another might be found of a different and higher description, in the dwelling of the lonely invalid, or unregarded votary of celibacy, who was bewitched away from a sense of solitude, of indisposition, of neglect of the world, or of secret sorrow, by the potent charm of this mighty enchantress. (Sir Walter Scott, Internet, 5)

As Ruth Facer writes, Ann Radcliffe will be always remembered as the great representative of the Gothic fiction. Radcliffe's wild, often depressing landscapes, dark threatening men, and the Gothic mysteries lived on in the works of Keats, Mary Shelley, the Brontes, Dickens, Bram Stoker and many others. Radcliffe was nicknamed by contemporary readers and critics, as the "Mistress of Udolfo", "The Great Enchantress", and the "Mother of the Gothic". However, it seems quite misleading to use these titles with such a private person with such an ordinary life history as Radcliffe actually was. According to *The Edinburgh Review* (May 1823), "She never appeared in public, nor mingled in private society, but kept herself apart, like the sweet bird that sings its solitary notes, shrouded and unseen" (Facer).

Hornát wrote that Ann Radcliffe is the author of completely different type of the Gothic novel. Although she belongs to the most important writers of the horror novels she did not have a clue about the Vathek's torture. The problem of excesses, from which rises the horrific quarrels of the good and the evil in one mind, neither ever worried her or her heroes, because the real morality and false vice in one human being, in her comprehension, practically separate out. And how the life of this, in many terms, extraordinary lady implies, it was not, in her case, falsely pretended faith (my translation, 717).

She was born 9 July 1764 in London. Her father, William Ward, was a practical tradesman and according to his practical principles he raised also his daughter. She got schooling mostly in such things connected with the running well-ordered household. As the time showed, she, with her turns, tent towards rather peaceful, modest family life and she did not succumb to the temptations of the big world, not even in times of her greatest fame. She spent her youth mostly in the company of older persons, and how it is usual in such cases; she compensated the absence of friends of the same age by an escape to the world of her fantasy, romantic dreams and idyllic contemplation. She read—she read a lot: charming Shakespeare, mirroring the reality by a wonderful prism of poetry; melancholic verses of Gray; natural and reflexive lyric of Thomson, Rousseau’s writings, exalting the thoughtful mind to the noble meditations—all this and many more harmonized with the moods of Ann Ward, with her inborn love in nature, with her inexperienced, innocent view of the outside world. Her knowledge about the relationship of men and women, about wiles which cross the ways of pure virtue, she drew from sentimental novels of Richardson’s type, and from the literature of the same kind (she did not have any other experience) she elicited even the principles of her not very difficult moral codex. She was charmed by the historicist novels of native and French provenience, they were picturesque, had plots full of intrigues and mysteries, which always touch powerfully those whom life did not break the bridges arched from one bank of reality to the fairy-tale realm of child’s felicity. She also had an opportunity to meet literary figures of the day, including Hester Thrale and Elizabeth Montagu.² Ann Ward was markedly introvert type; she

² Hester Lynch Thrale (1741-1821) was a British diarist, author, and patron of the arts. Her diaries and correspondence are an important source of information about Samuel Johnson and eighteenth-century life.

Elizabeth Montagu (1718-1800) was a British social reformer, patron of the arts, literary critic, and writer who helped organize and lead the bluestocking society. She became one of the wealthiest women of her era. She devoted this wealth to fostering English and Scottish literature and to the relief of the poor (www.wikipedia.org).

lived intensively, however, only through her inner life. Nobody of those who met this small, pretty and extremely shy girl, did not sense what kind of wealth she carried inside of herself.

At the age of twenty-three she married William Radcliffe, an Oxford educated lawyer, who resigned his profession to become a publisher, and the owner of *The English Chronicle*. He was the first one who discovered Ann's talent. When she started to pass the time, while she was alone, by writing, he warmly supported her efforts. Facer notes: "He often came home late and in order to occupy her time, Radcliffe began to write, reading aloud the lines she had written during the day on his return." (Facer)

Her first attempt, *The Castle of Athlin and Dunbayne* (1789), a Gothic story from Scottish highland, went on public almost without notice. Although, as Facer points, it was in this novel

that she first articulated the theories on the sublime and picturesque—viewing a landscape as if it were a painting—she would develop in her later work and introduces the subject of the imprisoned woman deprived of her property rights.

Hornát further says that her second book, however, *A Sicilian Romance* (1790) was already remarkably famous; it was regarded by Sir Walter Scott as the first English poetical novel. Soon after, the name of Ann Radcliffe sparkled in the literary sky as a dazzling star. The hardworking authoress, dividing her time between the prosaic care of the household and her more poetic passion, again and again in her fantasies transferred herself into the passed times and into lands, where she had never been, but yet by her description of their natural sceneries evoked in her readers well-earned admiration and astonishment. She went on her first journey abroad with her husband in 1793-4. She saw a small part of Holland and Rhineland and a year later wrote a travel book *A Journey made in the summer of 1794 through Holland and the Western Frontiers of Germany*. Soon after her return she

visited the Lake District, the picturesque and unusual region, famed for the stay of Wordsworth and Coleridge. Her sketches in which she described her wandering through nature show how important she found the landscape, the wild or idyllic, in her life as well as in lives of others (Hornát, 719).

After the death of her parents she inherited considerable assets including the lands in Leicestershire and Derbyshire, where she later sometimes retired. In that time she stopped writing. She completely retired from the literary scene. Moreover, in 1816, she was assumed dead, and a compilation of her verse, *The Poems of Ann Radcliffe* was published. About her following life Facer states:

Like her novels, Radcliffe's last years are shrouded in mystery. She was said to be depressed in 1797. By the end of her life, rumours abounded that she had become insane as a result of her Gothic Fantasies and had been incarcerated in a Derbyshire asylum. The truth may never be known.

In the words of Hornát, she maybe wanted to attend more to the household matters and also the administration of family houses and lands, or maybe because her health state worsened, she suffered from asthma the last twelve years. In January 1823 the illness became serious. Shortly after, 7 February, she died (my translation, 719, 720).

The same author also writes that the attribution of Radcliffe to the development of the Gothic novel is clear from the comparison of *A Sicilian Romance* with *The Castle of Otranto* and *The Old Baron*, which she refers to. In the same space (later Radcliffe's novels are more extend and implement the tendency to epic ease) she created a story with more structured, unrestrained and tense fabulous plot even with more colourfully, romantically depicted environment. Besides those seemingly outside elements there is, however, significant also the difference in tone. Where Walpole is cold and objective in describing of events, Radcliffe is emotional; where Reeve is rational didactic and does not admit the possibility of humiliation of virtue, Radcliffe is

sentimental, because the virtue going through a test of fear and anxiety is the subject of sympathy. As Radcliffe's heroines go through their lives, in front of them the world somehow automatically divide itself into the good and bad one. It is more a sign of naïve purity, more the expression of faith in unmistakable justice, enabling so secure classification, than a display of Puritan preaching which showed virtue as a model worthy imitation. Thus Radcliffe imprinted a lyric seal to the Gothic novel not only by intimate relation to nature, by Romantic atmosphere of her stories, and even by Romantic poetic fearsomeness, but also by her moral sensibility (Hornát, 719, 720, 721). Moreover, Radcliffe became a pioneer in the fictional use of landscape. By placing her characters in carefully constructed "artificial" environment, by employing vivid contrasts and decorous chiaroscuro effects allied to those found in the pictorial arts, she learned to employ the "natural" sublime as a theatre within. At the same time she greatly enhanced her ability to psychologically manipulate her readers.

In later stories, *The Romance of the Forest* (1791), in *The Mysteries of Udolpho* (1794) and in *The Italian* (1797), Radcliffe evolved already the shape of eerie story of Romantic adventurous type to the form in which she becomes in many cases the consummator of the branch of the Gothic which gained the biggest popularity with wide range of readers. Radcliffe brought the Gothic novel near to the fallen standard of trivial novel; at the same time she endowed it, although it may sound as a paradox, with something what it needed the most as an original literal type.

Ann Radcliffe was enormously popular in her days. Her use of Gothic techniques, her ability to arouse terror and curiosity in her readers by introducing events which are apparently supernatural, but which are afterwards carefully explained by natural means, was widely imitated but never surpassed. Her creation of tastefully imaginary horrors and her emphasis on the supernatural looked forward to the Romantics, while her

rationalistic explanations give attention back to the ordered world of the Augustans.

6. THE MYSTERIES OF UDOLPHO

In the 1790s, with the contributions of Ann Radcliffe, Gothic fiction became a dominant literary mode. *The Mysteries of Udolpho* followed the success of Radcliffe's third novel, *The Romance of the Forest* (1791). In addition to being the novelist's most popular and lasting work, *Udolpho* was perhaps the most significant Gothic novel of the Romantic period, leading to numerous imitations. Writing about Radcliffe, Sir Walter Scott emphasized her undeniable appeal: "[Udolpho's] very name was fascinating, and the public, who rushed upon it with all the eagerness of curiosity, rose from it with unsated appetite" (Scott, 1824; edited by Williams, 1968). The novel was published in 1794 by G.G. and J. Robinson of London in four Volumes.

Often cited as the archetypal Gothic novel, *Udolpho* plays as well a prominent role in Jane Austen's novel *Northanger Abbey*, in which an easily influenced young woman, after reading Radcliffe's novel, comes to see her friends and acquaintances as Gothic villains and victims with amusing results.

The Mysteries of Udolpho is a Gothic romance, full of incidents of physical and psychological terror. Radcliffe also added extensive descriptions of exotic landscapes of the Pyrenees and Apennines. Although the setting is the 16th-century, the feeling is purely contemporary eighteenth century. Placed in 1584 in southern France and northern Italy, the novel focuses on the difficulties and misadventures of Emily St. Aubert, a young French woman. Emily was the only child of a landed rural family whose fortunes declined. Emily and her father were very close to each other, due to their shared love for nature. After her mother's death from a serious illness, Emily and her father grew even closer. She accompanied him on a journey from their native Gascony, through the Pyrenees to the Mediterranean coast, over many mountainous landscapes. During the journey, they encountered Valancourt, a handsome man who also felt an almost mystical kinship with the natural

world. Emily and Valancourt quickly fell in love. However, Emily's father succumbed to a long illness. Emily, now orphaned, is forced by his wishes to live with her aunt, Madame Cheron, who shares none of Emily's interests and shows little affection. Madame Cheron, a mean old woman, marries Montoni, an Italian villain, who brings them to the castle called Udolpho, separating Emily from her suitor Valancourt. Emily suffers imprisonment in the gloomy castle at the hands of Signor Montoni. Many frightening but coincidental events happen within the castle. Emily also investigates the mysterious relationship between her father and the Marchioness de Villeroi, and its connection to the castle Udolpho. In the end Emily takes control of her property and is reunited with Valancourt.

Ann Radcliffe's villains, like the Italian gentleman Montoni, who is the typical Gothic villain, are her most striking characters. Such character reappears as the Bronte villains and the Byron demonic hero and it contributed to its development. Ann Radcliffe may have been influenced by the Italian villains of Jacobean tragedies, Satan in Milton's *Paradise Lost* (1667) and the evil Prince Manfred in Walpole's *The Castle of Otranto*. On the other hand, her characters lack individuality; for the most part the reader cares about them because they are involved in thrilling situations, not because they are interesting or compelling in themselves.

Ann Radcliffe's style of writing is extremely variable. In the beginning of *The Mysteries of Udolpho* where we are introduced to Monsieur St Aubert and his homely surroundings it is extremely stiff and tedious, and yet by the time we reach the Alps it gradates. The power in Ann Radcliffe's writing is not the Gothic horror, in the first third of Udolpho the only Gothic mention is a view through a Gothic window, though there are dark hints, however, it is the vivid description, as seen through the eyes of Emily, of countryside, mountains and the approach to Venice, and the description of people's feelings and their interactions. The strength of her characterisations is excellent. Ann Radcliffe

was also greatly influenced by the Italian landscape painter, Salvator Rosa.³ Where Rosa applied brush strokes, Radcliffe wove words.

Ann Radcliffe seemed have invented the technique of proto-cinematic – or narrative-description called word-painting. She first created a centre of perception or narrative eye and then moves it in such a way as to pan across the narrated scene. (George P. Landow, Internet, 7)

The heroine of *Udolpho*, Emily St. Aubert, repeatedly confronts tableaux of extreme suffering and death, whether from the past, the present, or a threatening future. It is the very landscape itself that comes to symbolize Emily's increasing journey into danger. This progression is measured in the differing descriptions of the mountain ranges she encounters: from the calm Pyrenees of her homeland to the sublimely awful Alps, which represent a midpoint between idyll and Gothic romance, culminating in the terror of the Apennines, the location of the castle of *Udolpho*. As an eighteenth-century writer, Radcliffe's focus on landscape serves to display and test the delicacy of Emily's taste. Emily's father states that "virtue is little more than active taste."

Radcliffe bombards the readers with rich and detailed descriptions of the environment, allowing her characters to become secondary to the world around them. Nature takes an active roll in Radcliffe's narrative, providing a framework against which to set Emily and reflect her inner feelings of "rapture" and "silent awe". (Chris Drummond, Internet, 8)

One's sensitivity to the landscape itself becomes a concept for every aspect of human character, and this usage is later developed by both Austen and Scott in their novels. The reader is encouraged to empathize with the heroine and view the novel's world through her eyes.

³ Salvator Rosa (1615-1673) was an Italian landscape painter, who created dramatic landscapes peopled with peasants and banditti. He intended to create a feeling of awe and the sublime in the minds of his audience. His works were very popular in the eighteenth and nineteenth centuries (www.heureka.clara.net).

The aim of the Gothic fiction is the correspondence between the sufferings of the protagonists and the reader's sympathetic response. *Udolpho* begins to question how empowering such emotionalism is. Emily is the victim of the villainous Montoni, imprisoned at his whims, and misled into signing over her estate to him. Ultimately, neither she nor the sentimental hero, Valancourt, is responsible for her liberation, and Montoni himself dies off-stage in battle.

Radcliffe was a notable innovator and these innovations are most successful in *Udolpho*. Much of her language is lyrical, and poetry forms an integral mechanism of the narrative. Radcliffe quotes British poets at the openings of her chapters. In employing such methods, Radcliffe demonstrates an awareness of her essentially female audience. Furthermore, her inclusion of poetry intratextually, primarily in the compositions of Emily, again demonstrates how Radcliffean Gothic is to be understood as an affective form, the poetry itself being integral to one's understanding of Emily's psychological frame. The most notable instance occurs during Emily's imprisonment, when she composes several poems, especially that of the "Sea-Nymph", in which she dreams of being free, untamed, and at the will of no man.

More significant than Radcliffe's use of poetry, is her introduction of suspense as a primary device in the novel. This is her most important contribution to the development of the novel. She developed an empathic relationship between Emily and the reader. Because the reader is as ignorant of the situation as Emily, the reader tends to feel what she does and experiences, a concern for her safety. Radcliffe was the first author to employ suspense in this centralized manner, and suspense is the supreme paradigm of the novel.

Radcliffe's heroines fall into the category of the travelling heroine, "who moves, who acts, who copes with vicissitude and adventure". Threatened and

beset, the heroine is forced to flee her home or her refuge; her flight allows her to experience exciting adventures. Her travelling also occurs within doors, where she explores corridors, vaults, abandoned wings, locked rooms in the castle or abbey or the caves under them. It is not just her heroines who travel; the heroine's pursuers, the heroes, and other main characters also travel. All this movement gives Radcliffe repeated opportunity to describe scenery, which is generally sublime or Romantic, and its influence on the character. Many of the heroine's problems and distresses arise from her acute sensibility, particularly when it yields to imagination: she must learn to use reason to guide her sensibility. In *The Mysteries of Udolpho*, the heroine's dying father warns her of the danger of excessively exercising her sensibility.

Facer claims that despite the "long damp passages" and "awful memorials", reason prevails in the end of Radcliffe's novel. Emily St. Aubert, the heroine, is sorely tried as she is incarcerated in the villainous Montoni's dark castle, in which she manages to rise to each new challenge with strength and rationality after temporarily giving in to superstition and an excess of feeling. A girl of spirit, she retorts to Montoni: "You may find, perhaps, Signor, that the strength of my mind is equal to the justice of my cause; and that I can endure with fortitude, when it is in resistance of oppression". In Ann Radcliffe's particular form of Gothic, of which *Udolpho* is perhaps the best example, mysteries may confound for pages, spectral figures, distant groans and ghostly music may haunt the heroine, but eventually all is explained and reason prevails. (Ruth Facer)

7. JANE AUSTEN'S LIFE AND WRITING

Jane Austen, the novelist, was born on 16 December 1775 in Steventon, Hampshire, as the seventh child of the Reverend George Austen (1731-1805) and Cassandra Austen, née Leigh (1739-1827). She had an elder sister, Cassandra, and five brothers: James; Edward (later Knight); Henry, a clergyman; Francis William, or "Fly"; and Charles. Francis and Charles were in the Navy.

For much of Jane Austen's life England was a country at war, although this political turbulence appears to be largely absent from her novels. She spent the first twenty-five years of her life in Steventon.

In 1779, at the age of fourteen, Austen's oldest brother James went to St. John's Collage, Oxford. In the following few years Edward spent more and more time with his childless wealthy relations the Knights at Godmersham in Kent, until in 1783 he was eventually adopted by them. In 1782 Jane and her sister Cassandra went to Mrs. Cawley's boarding school in Oxford, and in October the boarding school moved to Southampton. In the spring of 1784 it was decided that Cassandra should be sent away to the Abbey School in Reading to continue her education, but Jane could not bear to be separated from her sister. She was too young for the Reading school, but Jane insisted and both girls eventually joined the school in the summer of 1785.

By this time (1786) George Austen's niece, Eliza Hancock, had married a French count (de Feuillide), and the somewhat scandalous behaviour of this young woman, who lived for a time in Paris, may well have made an impression on the young Jane. She visited the Austens at Christmas in 1786, some time after she was widowed and she married Austen's brother Henry.

Austen had already begun to show signs of a lively imagination, and between 1787 and 1793 she seems to have been writing steadily: she later collected the juvenilia which she composed between the ages of twelve and

eighteen into three volumes. Her father's library was well-stocked, containing novels by Samuel Richardson, Henry Fielding, Oliver Goldsmith, Jonathan Swift and Daniel Defoe: Austen would have read these as well as other major authors such as Samuel Johnson. As an adult, Austen defends novels in *Northanger Abbey*, calling them

“work[s] in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language”.

It seems that, unlike the female reader mentioned in *Northanger Abbey*, as a child Austen was not obliged to “lay...down her book with affected indifference, or momentary shame”, since novel-reading was an acceptable occupation in her family. In his biographical notice, Henry Austen insists on his aunt's moral seriousness, but in fact Austen wrote a lampoon of Richardson's novel *Sir Charles Grandison*, and much of her *Juvenilia* is similarly flippant, subversive and even violent. In 1790 she completed *Love and Friendship* and by 1791 she had finished *The History of England*, a literary parody illustrated by Cassandra and dedicated to the latter.

In 1793 Britain declared war on France, a political situation that meant that Francis had to return to Europe from India where he had been stationed. In the summer of 1794, Eliza de Feuillide arrived at Steventon, widowed and penniless after a terrifying flight from Paris to Calais, Dover and London. Later that year in September, the fifteen year-old Charles Austen left the Naval Academy at Portsmouth to take up war-fighting duties. Clearly, Austen's family was by no means sheltered from the violence of war and revolution occurring at the time.

When Austen was nineteen years old her father bought her a small mahogany writing desk, and it was around this time, in 1794, that she began to compose *Lady Susan*. By 1795 she was at work on “*Elinor and Marianne*”;

and “*First Impressions*” was begun in October 1796, and completed by Austen the next year. During these years she conducted flirtations of varying seriousness with different men, including a young Irishman Tom Lefroy, from who she seems to have been in hopes of a proposal. Austen was at work on “*First Impressions*” at the time and with her father’s encouragement she offered it to the publisher Cadell. George Austen wrote a covering letter to Cadell in which he compared his daughter’s novel to Frances Burney’s *Evelina* (published in 1778), but the manuscript was nevertheless declined and promptly returned.

In November 1797 Austen started rewriting “*Elinor and Marianne*”, later to be called *Sense and Sensibility*, interrupting her work to travel to Bath with her family because of her mother’s ill-health. The next year Austen also spent time at Godmersham with the Knights, and the opulent life-style there may have provided her with the prototype for Pemberley in *Pride and Prejudice*.

By the summer of 1799 Austen had completed three full-length novels and had started work on “*Susan*”, later *Northanger Abbey*, in 1797-98. When he retired at the end of 1800 George Austen announced that the family was to move to Bath. On leaving Steventon the Austens auctioned many of their possessions, and went on to lead an economical life in Bath. There is another gap in the letters between June 1801 and September 1804, and as a consequence little is known about Austen’s life in Bath or her attitudes toward the place.

On 2nd December 1802, during a visit to Manydown, Austen became engaged, very briefly, to Harris Bigg-Wither. The engagement was for one night only, since she had changed her mind by the next morning. In 1804 the Austens left Bath and, for the sake of Mrs. Austen’s health, toured various seaside resorts. Austen visited Lyme in September, a trip that presumably later furnished her with materials for the scenes which take place there in *Persuasion* and by October the Austens had moved back to Bath. In 1803

“*Susan*” was sold to Crosby and Co. for ten pounds. Austen was now working on *The Watsons*, but stopped in January 1805 when her father died. After a few months, Austen, Cassandra and their mother left Bath for Clifton near Bristol, and in 1807 the three took lodgings in Southampton. By 1809, they had moved into a cottage on Edward Knight’s Chawton estate, and it was here, in rural Hampshire, that Austen was to spend the rest of her life.

In April 1809, before leaving Southampton, Austen wrote to the publisher Crosby under the pseudonym of “Mrs Ashton Dennis” to reclaim the manuscript of “*Susan*”. Many critics and biographers have conjectured the reason why Austen did not publish before this time, or why it was that at Chawton she suddenly began actively to try to get her work published. Some speculate financial necessity; others boredom. For whatever reason once at Chawton, Austen began re-reading the novels she had written earlier, and in 1809 the London publisher Thomas Egerton agreed to publish *Sense and Sensibility* on commission. In 1811 Austen began writing *Mansfield Park*.

Published anonymously in October 1811, *Sense and Sensibility* establishes the social terrain of the lesser, often impoverished English gentry and professional class which Austen was to portray in all her subsequent fiction, and contains, in the two Dashwood sisters, Elinor and Marianne, the prototypes of the passive and active heroines of her later novels. Focusing on the marriage prospects and choices of two young women of this class, *Sense and Sensibility* also sets out the moral landscape which Austen was to explore in all her novels of manners.

After the success of *Sense and Sensibility*, Austen returned to “*First Impressions*”, the novel she had written some fifteen years earlier. In 1812 “my own Darling child” as Austen called the novel, was sold to Egerton and renamed *Pride and Prejudice*. Like *Sense and Sensibility*, *Pride and Prejudice* is a courtship novel, but its main focus is on the moral education of the central character, Elizabeth Bennet. The novel is narrated from the point of view of

an omniscient narrator, who comments with a pointed irony on the events. It also gives considerable insight into Elizabeth's inner thoughts, and its most brilliant achievement is the way in which this double perspective allows the reader to observe Elizabeth's progress as she overcomes her prejudice towards Mr Darcy and develops her capacity for mature judgment. *Pride and Prejudice* was published in 1813 and was an instant success, running to two editions that year. It is still Austen's most popular novel. 1813 also saw a second edition of *Sense and Sensibility*.

Austen's next novel, *Mansfield Park*, was published by Egerton in 1814. In comparison with its predecessors, it was both more morally serious and less popular and, to Austen's great disappointment, received no literary reviews. Its heroine, Fanny Price, is an example of Austen's more passive, quiet and sensible type of heroine, an Elinor rather than a Marianne, in clear contrast to the more outgoing, at times interfering and wrong-headed heroines of *Pride and Prejudice* and *Emma*. *Mansfield Park* reveals the transition from the eighteenth to the nineteenth century. The seeds of disintegration lie in the apparently peaceful ways of the countryside, and are brought to maturity by the individualised, egocentric life of the town. The catalysts in this evolution are the Crawfords, an outwardly secure family inherently unstable in both its lack of unity and in the variety, selfishness, hypocrisy and snobbery of many of its members.

Austen began to work on *Emma* after *Mansfield Park* was published, completing it by 29 March 1815. *Emma* brilliantly develops the technique of *Pride and Prejudice* by focusing heavily on the point of view of a single character, Emma Woodhouse. The reader is drawn into Emma's consciousness, a technique that intensifies the novel's ironic commentary on her blindness and errors. If *Emma* is a comedy of manners, then it is at times also a dark one, exploring women's complex involvement with the roles demanded of them by a materialistic courtship system. The novel subtly

shows Austen's ironic use of language to be her main tool, which she uses with skill and humorous penetration.

Following the disappointment reception of *Mansfield Park*, Austen decided to change publisher for *Emma* which was published by John Murray in 1816. Prior to publication of the novel, Austen was granted an audience with the Prince Regent and was subsequently told that she was permitted to dedicate her new novel to him. It was with considerable reluctance that she did so, since she had previously declared her hatred for him. Murray solicited a review of *Emma* from Walter Scott who wrote in the Quarterly Review praising Austen somewhat faintly for "copying from nature as she really exists in the common walks of life", and more warmly for the "quiet yet comic dialogue, in which the characters of the speakers evolve themselves with dramatic effort". Another review accused her of eliding "romantic feelings of love" for more sordid matters, and although this appears to have rankled, Austen resolutely adhered to her own style and refused to capitulate to demands to write something that was of more obvious contemporary relevance. By now Austen was financially independent, and although she never lost her habits of thrift, she seems to have enjoyed spending her "superfluous wealth", as she called it in a letter to Cassandra.

In the summer of 1815, Austen began work on a novel provisionally titled "*The Elliots*", which she renamed *Persuasion* when she finished it in August 1816. It was titled as "a remarkable leap into a new mood and a new way of looking at England. *Persuasion*, like its successor *Northanger Abbey* was not published until after Austen's death.

In 1816 she began to suffer from back aches and fatigue and was nursed by Cassandra; drawing up her last will and testament, she left everything to her sister. Although Austen continued to suffer from ill health she worked on Sanditon between January and March 1817. In May she moved to Winchester

so that she could receive medical treatment. Jane Austen died at Winchester on 18 July 1817. She was buried in Winchester Cathedral on 24 July.

Northanger Abbey and *Persuasion* were published together in 1818. Although Austen had revised and enlarged it in 1816 as “*Susan*”, *Northanger Abbey* had originally been one of Austen’s earliest novels. *Northanger Abbey* is in part a satire of the conventions of the popular Gothic romances of the late eighteenth century, notably Ann Radcliffe’s *The Mysteries of Udolpho*.

After her death Austen was beatified by her family, her nephew James Edward Austen Leigh declaring in his *Memoir* that she was “a humble believing Christian” whose life was “passed in the performance of home duties and the cultivation of domestic affections, without any self-seeking or craving after applause”. “Hers,” he writes, “was a mind well balanced on a basis of good sense, sweetened by an affectionate heart, and regulated by fixed principles.”

8. NORTHANGER ABBEY

Northanger Abbey is at once Jane Austen's first and last complete novel. Drafted in 1798-9, the novel (then called *Susan* and later *Catherine*) was revised, sold for ten pounds to Crosby & Co., and advertised for publication in 1803. Crosby & Co., however never printed the manuscript, and although Austen bought it back in 1809, it was not published until 1817, five months after her death. *Northanger Abbey* narrates a young heroine's "entrée into life", but it also constitutes a young author's "entrée" into literature. In 1803, Austen could have made this entrance with number of other works in manuscript: she could have revised *First Impressions* (the early version of *Pride and Prejudice*, which she had already tried and failed to get published six years earlier); she could have turned to *Lady Susan* or to "*Elinor and Marianne*" (later, *Sense and Sensibility*).

It is tempting to argue – though this is, after all, only speculation – that faced with a choice among all these estimable, now-lost manuscripts,, Austen opted to initiate her career with *Northanger Abbey* because in addition to being a good novel it alone was also a manifesto of her artistic program, one which was to retain its pertinence for years to come (Claudia L. Johnson, introduction to NA, 9, 10)

This novel is also often read as both a spirited defence of the novel as a form and a satire on popular and fashionable novels in the eighteenth century. The book shows the difference between the world, as it appeared to the girls of that time who were affected with romantic ideas and the real world in which they had to live. By the time the novel was given to the public in 1818 Austen had died and the readers of romantic fiction, especially the Gothic stories with its highly wrought and unnatural emotions, were not as numerous as they had formerly been, though they still existed. When it was first written such novels were at the height of their popularity. Two of Mrs Radcliffe's romances, *The Mysteries of Udolpho* and *The Italian*, which had appeared in 1794 and 1797

respectively, were in great demand, and, it is probable that the cautious publisher who kept back “*Susan*” (later *Northanger Abbey*) for so many years did so out of respect to Mrs Radcliffe’s feelings. Jane Austen parodied those who love thrills and gorge themselves mentally with mysteries. The narrator presents Catherine Morland, the heroine of this work, as a sharp contrast to the heroines of Gothic novels; she does this from the beginning and makes readers conscious of it throughout the story.

As for Catherine, her attitude towards the picturesque shows how she is influenced by a preconceived idea, and foreshadows her foolish acts and behaviour caused by her obsession with Gothic novels, especially Ann Radcliffe’s *The Mysteries of Udolpho*. She will eventually imagine that Henry’s father confined his wife and drove her to a miserable death. Thus, Austen satirises both obsession and the world of the Gothic novel. (Miyuki Amano, Internet, 8)

Jane Austen did not call the novel by the title *Northanger Abbey*. When she first sold this manuscript in 1803, she called it “*Susan*”. R. W. Chapman suggested that, with the publication of another novel called *Susan* in 1809, Austen, having an extra copy of her manuscript, changed the names of her novel and heroine to “*Catherine*”. Sometime after the publication of *Emma* in December 1815, Austen’s brother purchased “*Susan*” as “*Catherine*” back from the publisher. As late as 13 March 1817, just three months before her death, Austen writes to her beloved niece, Fanny Knight, about her latest literary efforts, still calling the manuscript “*Catherine*”. When Henry Austen, Jane Austen’s brother and literary executor, oversaw the posthumous publication of *Northanger Abbey* and *Persuasion*, he presumably gave the present titles to both manuscripts.

Given the history of the book’s title, Jane Austen, cannot be credited with intentionally naming the novel to convey anger. For her titles, “*Susan*” and “*Catherine*”, she turned to the names of her heroine, in the style of Frances Burney’s *Evelina* (1778), *Cecilia* (1782), or *Camilla* (1796) and Maria

Edgeworth's *Belinda* (1801), novels with which she was extremely familiar and in which is a shy young girl just being introduced to the fashionable world. It is reasonable to speculate that Henry Austen renamed his sister's "Catherine" to *Northanger Abbey* to call attention to the typical titles of the Gothic novels that *Northanger Abbey* makes fun of: *Castle Rackrent*, *The Castle of Otranto*, and particularly, *The Mysteries of Udolpho*.

This playful short novel, actually her shortest major work, is the one which most resembles Jane Austen's *Juvenilia*. As it was already mentioned, this novel began as a satire on the improbable plots and characters of the typical Gothic novel, such as Mrs. Radcliffe's *The Mysteries of Udolpho*, however, it developed into a book of Jane Austen's favourite theme, the initiation of a young woman into the complexities of adult social life. It is the story of the unsophisticated and sincere Catherine Morland, who comes from a large family of a village clergyman. She is invited to Bath for the season by her wealthy neighbours and friends, Mr and Mrs Allan. As she has not had many opportunities of leaving home, she is delighted at the invitation. In Bath she meets the Thorpes, mother, daughter and son, as well as her own brother James Morland, who is a college friend of young John Thorpe. Isabella Thorpe, who is four years older than Catherine, professes a great affection for the younger girl, and encourages Catherine's interest in romantic fantasies and "horrid" fictions. After Isabella becomes engaged to James Morland, she tries to promote a romance between Catherine and her brother, John Thorpe, but Catherine is more interested in a young clergyman she has met, the entertaining Henry Tilney, the son of General Tilney of Northanger Abbey, and the brother of Eleanor Tilney, both of them she meets as well. Under the illusion (fostered by John Thorpe) that Catherine is wealthy, General Tilney invites her to stay at Northanger Abbey. She gratefully accepts, as she is interested in the family, and having read many sensational novels, connects the Abbey with exciting adventures. There Catherine's imaginations run wild,

she imagines numerous gruesome secrets surrounding the General and his house, she also learns to distinguish between the highly charged calamities of Gothic fiction and the realities of ordinary life. She is humiliated when General Tilney returns suddenly from London and orders her to leave the Abbey. This action is based on another false report from John Thorpe, who claims that Catherine is totally without wealth and has deceived the General. Catherine travels home unaccompanied and is miserable at the loss of her friends and puzzled by the General's behaviour. Meanwhile, Henry Tilney's worldly brother, Captain Tilney, has flirted with Isabella Thorpe and caused her to break off her engagement to James Morland. But Captain Tilney is too shrewd to be taken in by the scheming Isabella, and she is left without a husband. Eleanor Tilney's fortunate marriage to a viscount and the discovery that Catherine will have a considerable income calm the General's anger, and after Henry has explained the misunderstanding to Catherine's family, the marriage both have desired finally takes place.

Although *Northanger Abbey* was drafted in 1798-99, after the first version of *Sense and Sensibility* and *Pride and Prejudice* had been written, it received less radical revision than those works and consequently represents an early phase of Jane Austen's art, when high-spirited social and literary satire was mixed with a growing sense of more mature themes. Jane Austen sold the manuscript to a publisher in 1803, but it was never printed, perhaps because the fashion for Gothic fiction was already declining. When Jane Austen prepared an "Advertisement" for the novel in 1816, shortly before her death, she asked the public "to bear in mind that thirteen years have passed since it was finished, many more since it was begun, and that during that period, places, manners, books, and opinions have undergone considerable changes". Time has proved this apology unnecessary. Although the books that she mocks and the manner she satirizes now seem remote and quaint, her basic themes—the constant desire to substitute illusion for reality, the

interdependence of spiritual and material values—remain fresh and compelling. It is one of the deeper ironies of *Northanger Abbey* that a more rational view of the world is almost as dark.

9. A COMPARISON OF THE TWO NOVELS CONCENTRATING ON THE GOTHIC NOVEL CHARACTERISTICS

Northanger Abbey was described as a parody of the Gothic novel, especially Ann Radcliffe's *The Mysteries of Udolpho*. The majority of scholars characterised *Northanger Abbey* as an anti-Gothic novel, which establishes its norms of sanity, moderation, and civility by ridiculing and reversing the extremes of books such as Radcliffe's *The Mysteries of Udolpho* and *The Italian*. By late 1790s, the Gothic novel had already become an evidently mechanical genre, and as such was often the aim of critical satire. The "ingredients" of the Gothic novel are similar in mood to much of the parody in *Northanger Abbey*. What also makes the novel to be the satire of the very popular genre of those times are the suppositions of the main heroine of *Northanger Abbey* Catherine Morland, who is influenced by reading Gothic novels and actually have just completed an enthusiastic reading of *The Mysteries of Udolpho*, and the rational explanations which almost immediately follow Miss Morland's images. In this chapter, the quotations from the primary literature are used to show the irony of the supposed mysteries and its realistic clarifications.

The first contrast between *The Mysteries of Udolpho* and *Northanger Abbey* is the background of the heroines Emily St. Aubert and Catherine Morland. The first one loses both her parents and is subjected to her mean aunt and her evil husband, whereas the second heroine is not a poor orphan at all, her parents are good-natured and healthy people, especially her mother was "with a good condition" and after giving life to ten children she "enjoy excellent health herself" (NA, 3).

Secondly, the Gothic expectations about Catherine are mocked well before Catherine has the slightest notion what Gothic novels are. The very first line of the novel—"No one who had ever seen Catherine Morland in her

infancy, would have supposed her born to be an heroine” (NA, 3)—thus draws attention to Gothic preconceptions, as does the further description of Catherine who was anyone but a Gothic heroine. At the age of ten she is described as a plain and ordinary looking girl, not even very clever. She was not able to learn to play the piano or to draw. Her character was quite amiable, although she was “noisy and wild, hated confinement and cleanliness, and loved nothing in the world as rolling down the green slope”.

At fifteen, appearances were mending; she began to curl her hair and long for balls; her complexion improved, her features were softened by plumpness and colour, her eyes gained more animation, and her figure more consequence. [...] she grew clean as she grew smart [...] Catherine, who had by nature nothing heroic about her, should prefer cricket, base ball, riding on horseback, and running about the country at the age of fourteen, to books [...] she had never any objection to books at all. But from fifteen to seventeen she was in training for a heroine; she read all such works as heroines must read to supply their memories with those quotations which are so serviceable and so soothing in the vicissitude of their eventful lives. [...] though she could not write sonnets, she brought herself to read them; and though there seemed no chance of her throwing a whole party into raptures by a prelude on the pianoforte, of her own composition, she could listen to other people’s performance with very little fatigue. [...] her heart was affectionate, her disposition cheerful and open, without conceit or affectation of any kind—her manners just removed from the awkwardness and shyness of a girl; her person pleasing, and, when in good looks, pretty—and her mind about as ignorant and uninformed as the female mind at seventeen usually is (NA, 5, 6, 7, 8)

On the other hand, Emily St. Aubert is described as that:

[She had in] her early years uncommon delicacy of mind, warm affections, and ready benevolence [...] As she advanced in youth, this sensibility gave a pensive tone to her spirits, and a softness to her manner, which added grace to beauty, and rendered her a very interesting object to persons of a congenial disposition. [She was] having the elegant symmetry of form, the same delicacy of features, and the same blue eyes, full of tender sweetness. Her room contained her books, her drawings, her musical instruments, with some favourite birds and plants. Here she usually exercised herself in elegant arts, cultivated only because they were

congenial to her taste, and in which native genius, [...] made her an early proficient (Udolpho, 3).

As it is written earlier, even after Catherine grows into young womanhood, she fails to exhibit that liking towards heroic inanition expected in heroines—in Radcliffe’s novels, for example, only servants express solicitude for their bellies. However, Catherine returns home after a disappointing ball most unheroically to appease her “extraordinary hunger” and devote herself not to a sleepless and tear-drenched pillow, but to a “sound sleep” of nine refreshing hours.

The third point is, when Catherine learns that she is to journey to Northanger Abbey. She is overcome with the thrilling expectation highly affected by the Gothic novels.

[...] and, in addition to all the rest, this roof was to be the roof of an abbey! With all the chances against her of house, hall, place, park, court, and cottage, Northanger turned up an abbey, and she was to be its inhabitant. Its long, damp passages, its narrow cells and ruined chapels, were to be within her daily reach, and she could not entirely subdue the hope of some traditional legends, some awful memorials of an injured and ill-fated nun. [...] (NA, 131)

Henry Tilney, himself a parodist, jokingly encourages the naïve young Catherine:

[...] are you prepared to encounter all the horrors that a building such as “what one reads about” may produce? [...] be aware that when a young lady is [...] is always lodged apart from the rest of the family [...] she is formally conducted by Dorothy the ancient housekeeper up a different staircase, and along many gloomy passages, into an apartment never used since some cousin or kin died in it about twenty years before. Will not your mind misgive you, when you find yourself in their gloomy chamber—too lofty and extensive for you, with only the feeble rays of a single lamp to take in its size—its walls hung with tapestry exhibiting figures as large as life, and the bed, of dark green stuff or purple velvet, presenting even a funeral appearance.

How fearfully will you examine the furniture of your apartment! Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the

remains of a broken lute, on the other a ponderous chest which no efforts can open, and over the fire-place the portrait of some handsome warrior, whose features will so incomprehensibly strike you, that you will not be able to withdraw your eyes from it. Dorothy meanwhile, no less struck by your appearance, gazes on you in great agitation, and drops a few unintelligible hints. To raise your spirits, moreover, she gives you reason to suppose that the part of the abbey you inhabit is undoubtedly haunted, and informs you that you will not have a single domestic within call. [...] you listen to the sound of her receding footsteps as long as the last echo can reach you—and when, with fainting spirits, you attempt to fasten your door, you discover, with increasing alarm, that it has no lock.

– This is just like a book! –

[...] at farthest the third night after your arrival, you will probably have a violent storm. Peals of thunder so loud as to seem to shake the edifice to its foundation will roll round the neighbouring mountains – and during the frightful gusts of wind which accompany it, you will probably think you discern (for your lamp is not extinguished) one part of the hanging more violently agitated than the rest. Unable of course to repress your curiosity [...] you will [...] proceed to examine this mystery. After a very short search, you will discover a division in the tapestry so artfully constructed as to defy the minutest inspection, and on opening it, a door will immediately appear – which door being only secured by massy bars and a padlock, you will, after a few efforts, succeed in opening [...] with your lamp in your hand, will pass through it into a small vaulted room.

Dorothy has given you to understand that there is a secret subterraneous communication between your apartment and the chapel of St. Anthony, scarcely two miles off [...] you will proceed into this small vaulted room, and through this into several others[...] In one perhaps there may be a danger, in another a few drops of blood, and in a third the remains of some instrument of torture; but there being nothing in all this out of the common way, and your lamp being nearly exhausted, you will be attracted towards a large, old-fashioned cabinet of ebony and gold [...] you will eagerly advance to it, unlock its folding doors, and search into every drawer; - but for some time without discovering any thing of importance—perhaps nothing but a considerable hoard of diamonds. At last, however, by touching a secret spring, an inner compartment will open—a roll of papers appears; -you seize it—it contains many sheets of manuscript—you hasten with the precious treasure into your own chamber, but scarcely have you been able to decipher [...] when your lamp suddenly expires in the socket, and leaves you in total darkness (NA, 147-150).

However, Northanger Abbey, far from mouldering into a sublime pile, is fully modernised, light and comfortable, very different from what Catherine expected.

But so low did the building stand, that she found herself passing through the great gates of the lodge into the very grounds of Northanger, without having discerned even an antique chimney.

To pass between lodges of a modern appearance [...] and had even passed on to the hall, where her friend and the General were waiting to welcome her, without feeling one awful foreboding of future misery to herself, or one moment's suspicion of any past scenes of horror being acted within the solemn edifice.

An abbey!—yes, it was delightful to be really in an abbey!—but she doubted, as she looked round the room, whether any thing within her observation, would have given her the consciousness [...] The furniture was in all the profusion and elegance of modern taste. The fire-place, where she had expected the ample width and ponderous carving of former times, was constructed to a Rumford, with slabs of plain though handsome marble, and ornaments over it of the prettiest English china. The windows [...] but every pane was so large, so clear, so light! [...] the difference was very distressing (NA, 150, 150).

As the general took Catherine around the grounds and the house, Catherine was greatly disappointed as everything seemed normal and even ordinary, without any mystery. “She was struck however, beyond her expectation, by the grandeur of the Abbey [...]” (NA, 167). On the contrary, Emily's description of the castle of Udolpho from the outside and the inside fulfils the rules of the Gothic, as well as it is very similar to the description used by Henry:

Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark grey stone, rendered it a gloomy and sublime object. As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper, as the thin vapour crept up the mountain, while the battlements above were still tipped with splendour. From those, too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely, and sublime, it seemed to stand the

sovereign of the scene, and to frown defiance on all, who dared to invade its solitary reign. As the twilight deepened, its features became more awful in obscurity, and Emily continued to gaze, till its clustering towers were alone seen, rising over the tops of the woods, beneath whose thick shade the carriages soon after began to ascend (Udolpho, 161).

The arches here opened to a lofty vault, from the centre of which hung a tripod lamp, which a servant was hastily lighting; and the rich fret-work of the roof, a corridor, leading into several upper apartments, and a painted window, stretching nearly from the pavement to the ceiling of the hall, became gradually visible. [...] they entered a spacious apartment, whose walls, wainscoted with black larch-wood, [...] were scarcely distinguishable from darkness itself (Udolpho, 162)

Another counterpoint to the typical Gothic setting is the bedchamber into which Catherine is ushered. It is comfortable, well-furnished and even cheerful, “very unlike the one which Henry had endeavoured to alarm her by the description of” (NA, 152). However, Henry’s description exactly matched the room, in which Emily was accommodated in Udolpho:

[...] she rose and again examined her room and its furniture. As she walked round it, she passed a door, that was not quite shut, and, perceiving, that it was not the one, through which she entered, she brought the light forward to discover whither it led. She opened it, and, going forward, had nearly fallen down a steep, narrow stair-case that wound from it, between two stone walls. She wished to know to what it led, and was the more anxious, since it communicated so immediately with her apartment; but, in the present state of her spirits, she wanted courage to venture into the darkness alone. Closing the door, therefore, she endeavoured to fasten it, but, upon further examination, perceived, that it had no bolts on the chamber side, though it had two on the other. By placing a heavy chair against it, she in some measure remedied the defect; yet she was still alarmed at the thought of sleeping in this remote room alone, with a door opening she knew not whither, and which could not be perfectly fastened on the inside (Udolpho, 168).

Also in Catherine’s room were objects that caught her attention and reminded her of the Gothic images. The first was a large high chest. ”The sight of it made her start; and, forgetting every thing else, she stood gazing on it in motionless [...]. An immense heavy chest! She advanced and examined it

closely [...]” (NA, 153). Catherine tried to open it, but was disturbed by a maid, so she tried again. To her great disappointment the content was just as ordinary as the whole abbey.

“Her resolute effort threw back the lid, and gave to her astonished eyes the view of a white cotton counterpane, properly folded, reposing at one end of the chest in undisputed possession! She was gazing on it with the first blush of surprise, when Miss Tilney [...] entered the room, and to the rising shame of having harboured for some minutes an absurd expectation, was then added the shame of being caught in so idle a search. “I thought it might sometimes be of use in holding hats and bonnets (NA, 154).

As it was suggested, the expected mystery became a disappointment. Still, another adventure, closely connected with Catherine’s Gothic fantasies, awaited her but with the same result as in the case with the chest.

The night was stormy [...] it blew and rained violently. Yes, these were characteristic sounds; - they brought to her recollection a countless variety of dreadful situations and horrid scenes, which such buildings had witnessed, and such storms ushered in (NA, 156).

Catherine, recollecting Henry’s description, became a little bit frightened, however, she also realised what Northanger Abbey was really like, “there is nothing to alarm one” (157). When she got into her room, she started to examine it; later on as she “was beginning to think of stepping into bed, when [...] she was struck by the appearance of a high, old-fashioned black cabinet [...]” (158). Again Henry’s words rushed through her mind.

She took her candle and looked closely at the cabinet. [...] it was Japan, black and yellow Japan of the handsomest kind [...] The key was in the door, and she had a strange fancy to look into it [...] she seized the key with a very tremulous hand and tried to turn it; but it resisted her utmost strength. Alarmed, but not discouraged, she tried it another way; a bolt flew, and she believed herself successful; but how strangely mysterious!—the door was still immovable (158).

She was determined to examine it. At last she was successful in opening it.

Catherine’s heart beat quick, but her courage did not fail her. With a cheek flushed by hope, and an eye straining with curiosity, her fingers grasped

the handle of a drawer and drew it forth. It was entirely empty. With less alarm and greater eagerness she seized a second, a third, a fourth; each was equally empty (159).

But yet she found something.

[...] her quick eyes directly fell on a roll of paper pushed back into the further part of the cavity, apparently for concealment, and her feelings at that moment were indescribable. Her heart fluttered, her knees trembled, and her cheeks grew pale. She seized, with an unsteady hand, the precious manuscript [...] (159).

However, the next morning, as she was not able to examine the papers that night, her light extinguished, she found out that the mysterious manuscript was just “a farrier’s bill!” she was ashamed of the absurdity of her fancies and to the lock which she could not open, she realised that “the possibility of the door’s having been at first unlocked, and of being herself its fastener, darted into her head and cost her another blush” (163).

The next fact, which shows the difference between the two novels, is the General’s behaviour towards Catherine, which was very respectful and gallant.

[...] she was introduced by Miss Tilney to her father, and received by him with such ready, such solicitous politeness [...] The General attended her himself to the street-door, saying every thing gallant as they went down stairs, admiring the elasticity of her walk, which corresponded exactly with the spirit of her dancing, and making her one of her most graceful bows she had ever beheld, when they parte (NA, 93, 94).

That he was perfectly agreeable and good-natured, and altogether a very charming man, did not admit of a doubt, for he was tall and handsome, and Henry’s father (NA, 119).

But as for General Tilney, I assure you it would be impossible for any body to behave to me with greater civility and attention; it seemed to be his only care to entertain and make me happy.” So Catherine conversed with Isabella Thorpe, before leaving to Northanger Abbey (120).

[...] but General Tilney, though so charming a man, seemed always a check upon his children’s spirits, and scarcely any thing was said but by himself; the observation of which, with his discontent at whatever the inn afforded, and his angry impatience at the waiters, made Catherine grow every moment more in awe of him [...] (NA, 145)

Montoni, on the other hand did not pay much attention to Emily, when he did he was cold, had no respect and was very manipulative, trying to marry Emily with someone rich, whether she liked it or not. Otherwise, “Montoni's manner was grave, and even haughty” (Udolpho, 121). However, there is a similarity between Catherine and Emily. Catherine felt the same to the General, as Emily towards Montoni; that was admiration and fear. As for Emily, her feeling of fear was correct, but Catherine’s was quite unjust, at least most of the time.

The following scene describes Catherine’s growing impression that something wrong was about the death of Mrs. Tilney. After showing her most of the gardens, the General left Catherine and Eleanor. The two then walked through a path which Eleanor’s mother was found of, and Catherine questioned Eleanor about her mother, “Was she a very charming woman? Was she handsome? Was there any picture of her in the Abbey? And why had she been so partial to that grove? Was it from dejection of spirits?” (NA, 170) She started to form illusions about the relationship between the General and Mrs. Tilney. “Here was another proof. A portrait—very like—of a departed wife, not valued by the husband!—He must have been dreadfully cruel to her!” (NA, 170) From then on, Catherine’s feelings and attitude towards the General changed and she did not feel comfortable in his presence.

Catherine attempted no longer to hide from herself the nature of the feelings which, in spite of all his attentions, he had previously excited; and what had been terror and dislike before, was now absolute aversion. Yes, Aversion! His cruelty to such a charming woman made him odious to her. She had often read of such characters [...] (NA, 170, 171)

Later Catherine was also shown the inside of the Abbey, again with some measure of disappointment. However, although all the rooms were very common, she held the idea of some secret rooms.

It was very noble—very grand—very charming! [...] the costliness or elegance of any room's fitting-up could be nothing to her; she cared for no furniture of a more modern date than the fifteenth century. [...] Large as was the building, she had already visited the greatest part; though, on being told that, with the addition of the kitchen, the six seven rooms she had now seen surrounded three sides of the court, she could scarcely believe it, or overcome the suspicion of there being many chambers secreted. [...] she was further sooth in her progress, by being told, that she was treading what had once been a cloister, having traces of cells pointed out, and observing several doors, that were neither opened nor explained to her [...] (NA, 172, 173)

Catherine also noticed how many servants moved around the house, on the contrary of her reading.

Yet this was an Abbey!—How inexpressibly different in these domestic arrangements from such as she had read about—from abbeys and castles, in which, though certainly larger than Northanger, all the dirty work of the house was to be done by two pair of female hands at the utmost (NA, 174).

As they proceeded the gallery, Catherine was quite alarmed by the General's behaviour. There was a part of the house with the room of the dead Mrs Tilney. As Eleanor wanted to show this to Catherine, she was firmly stopped by the General, so it gave Catherine even more reason to doubt him.

The General's evident desire of preventing such an examination was an additional stimulant. Something was certainly to be concealed; her fancy, though it had trespassed lately once or twice, could not mislead her here [...] It was no wonder that the General should shrink from the sight of such objects as that room must contain; a room in all probability never entered by him since the dreadful scene had passed, which released his suffering wife, and left him to the stings of conscience (NA, 175, 176).

And when Catherine learnt that Miss Tilney was not there, when her mother was dying, her imagination ran free according the ideas of the Gothic *The Mysteries of Udolpho*.

Catherine's blood ran cold with the horrid suggestions which naturally sprang from these words. Could it be possible?—Could Henry's father?—And yet how many were the examples to justify even the blackest

suspicions!—And, when she saw him in the evening, while she worked with her friend, slowly pacing the drawing-room for an hour together in silent thoughtfulness, with downcast eyes, and contracted brows, she felt secure from all possibility of wronging him. It was the air and attitude of a Montoni!—What could more plainly speak the gloomy workings of a mind not wholly dead to every sense of humanity, in its fearful review of past scenes of guilt? Unhappy man! (NA, 176, 177)

Cold-hearted, greedy, mean-spirited, unprincipled and tyrannical, General Tilney is a Gothic villain. The General is for Catherine simply the Radcliffe's arch-villain, Montoni. Catherine sees a double face of him, for he is a figure of order as well as the agent of lawlessness. Therefore, when the General did not go to sleep after dinner that evening and though he explained that he had some work to finish, Catherine started to think again.

There must be some deeper cause: something was to be done which could be done only while the household slept; and the probability that Mrs. Tilney yet lived, shut up for causes unknown, and receiving from the pitiless hand of her husband a nightly supply of coarse food, was the conclusion which necessarily followed. Shocking as was the idea, it was at least better than a death unfairly hastened, as, in the natural course, of things, she must ere long be released. The suddenness of her reputed illness; the absence of her daughter, and probably of her other children, at the time—all favoured the supposition of her imprisonment.—Its origin—jealousy perhaps, or wanton cruelty—was yet to be unravelled (NA, 177, 178).

Catherine fantasies went further, one moment she also thought “that she had gone too far”, however, she was quickly convinced that she was right about the General and his wife. She even tried to stay awake to watch the General. Few days later Eleanor wanted to take Catherine to her mother's room, when the General was out, however, as they were almost entering the room, the General appeared and called Eleanor off, so Catherine decided to explore the room by herself on well-timed opportunity. “In the course of this morning's reflections, she came to a resolution of making her next attempt on the forbidden door alone. It would be much better in every respect that Eleanor

should know nothing of the matter” (NA, 182). As she said to herself she did so. “On tip-toe she entered; the room was before her [...]” (NA, 183). However, the room was completely different than Catherine expected, no mystery, it was well-kept and ordinary room. She decided to return to her chamber.

She was sick of exploring, and desired but to be safe in her own room, with her own heart only privy to its folly; and she was on the point of retreating as softly as she had entered, when the sound of footsteps, she could hardly tell where, made her pause and tremble” (NA, 183, 184).

Catherine was terrified. The footsteps belonged to Henry Tilney. She felt quite uncomfortable being found unattended, and moreover, Henry started to interrogate her on that matter, as he was very surprised to see her in that part of the house. She had to confess that she was at his mother’s room and she did not find anything extraordinary there. That was when Catherine revealed her suspicion about his father to him.

“Her dying so suddenly, [...] and you—none of you being at home—and your father, I thought—perhaps had not been very fond of her.” “And from these circumstances,” he replied, “you infer perhaps the probability of some negligence [...] (NA, 186)

Henry explained the circumstances about his mother’s illness and death. After Catherine being quite obstinate about her opinion of the General, Henry was offended.

If I understand you rightly, you had formed a surmise of such horror as I have hardly words to—Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember the country and the age in which we live. Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you—Does our education prepare us for such atrocities? Do our laws connive at them? Could they be perpetrated without being known, in a country like this, where social and literary intercourse is on such a footing; where every man is surrounded by a neighbourhood of voluntary spies, and where roads and newspapers lay every thing open? Dearest Miss Morland, what ideas have you been admitting?” They had reached the end

of the gallery; and with tears of shame she ran off to her own room (NA, 187, 188).

Henry's reaction to her fantasies and behaviour caused Catherine a great shock, in contrast, she finally realised the reality.

The visions of romance were over. Catherine was completely awakened. Henry's address, short as it had been, had more thoroughly opened her eyes to the extravagance of her late fancies than all their several disappointments had done. Most grievously was she humbled. Most bitterly did she cry. It was not only with herself that she was sunk—but with Henry. Her folly, which now seemed even criminal, was all exposed to him, and he must despise her forever (NA, 188).

She was thinking about her feelings and she realised that she started to make such ideas already in Bath, under the influence of the novels she had read. Her wrong presumptions about the General being a Gothic villain, who murdered or perhaps locked his wife showed again the naivety of Catherine and also the impact of reading Gothic novels. "Charming as were all Mrs. Radcliffe's works, and charming even as were the works of all her imitators, it was not in them perhaps that human nature, at least in the midland counties of England, was to be looked for" (NA, 189). Catherine realised in what world they really lived, on the contrary of the world from those novels. "Her mind made up on these several points, and her resolution formed, of always judging and acting in future with the greatest good sense, she had nothing to do but to forgive herself and be happier than ever[...]" (NA, 190).

But *Northanger Abbey* does not ultimately deny the Gothic novel, and to mistake Austen on this point is to miss the richness, not to mention the joke, of *Northanger Abbey*. The opening chapter describes how Catherine "fell miserably short of the true heroic height" only to assert that this "young lady is to be a heroine" anyway. Austen makes almost no distinction between the Gothic novel and the novel of manners. Catherine may be trustful but she is not stupid. Once she gains some experience of society and "opens her eyes",

she begins to experience her world as a troubling and puzzling place, and to become, a Gothic heroine overwhelmed by mysteries. Catherine also experiences greed, betrayal, and dominion in Bath, as the real Gothic heroine. The Gothic frame established from the outset of the novel concludes that Gothicism is something that happens only on stormy nights in medieval abbeys rather than ballrooms at Bath; that fierce ruffians cannot be the good friend of trusted brothers; that Gothic villainy consists of nothing less than the imprisonment and murder of women.

10. CONCLUSION

The eighteenth century brought many changes in the whole Europe. These changes happened in many different fields. In England one of the fields was the creation of a new literary genre, the Gothic novel. Horace Walpole could be called its father, even though he had many followers, the most successful author of the Gothic genre could be considered Ann Radcliffe.

With the rise of the genre, questions about its purpose appeared. Some critics saw it as a rebellion of the imagination against the tight-set conventions and rules of the society. It also became the topic of disputes over the moral dangers of reading. On the other hand, some regarded the genre as immature and infantile. However, whatever the critics accused it of, this new genre was very attractive, popular and wide-spread among middle-class readers, especially the female ones.

The development of the Gothic fiction is connected with the name of Horace Walpole, however, it was Ann Radcliffe, who gave it the attractiveness by her lyrical approach, by her prolonged suspense and embedded poems, although the pattern of the Gothic genre, set by her predecessors, stayed the same. In the time, when the Gothic novels were highly popular, especially those of Ann Radcliffe, Jane Austen wrote her satire of this genre. However, it was published later, so it could lose its recency, because the time Austen's novel was printed, the Gothic genre came almost to its end.

The analysis that is provided in previous chapter has shown through examples where lies Jane Austen's parody of the most typical example of the Gothic genre, written by Ann Radcliffe. The satire is mostly visible via the exaggerated and false imaginary ideas of the heroine of Austen's novel, in contrast to the typical characteristics of the Gothic genre.

The first contrast between the novels, *The Mysteries of Udolpho* and *Northanger Abbey*, shown in the analysis are the main heroines of each novel, Emily St. Aubert and Catherine Morland. The first one is the typical Gothic heroine; beautiful, sensitive, well-educated girl with a handsome and spirited suitor; losing her parents she became a pawn of her bad aunt and her villainous husband; experiencing unnatural and terrifying events. On the other hand, the other heroine is not a typical Gothic heroine at all; being described as plain and ordinary looking and not even clever as a child; improving as she grew up, however still not possessing the qualities of a true Gothic heroine.

The next feature of the satire in *Northanger Abbey* is Catherine's imagined background of the word "abbey". Under the influence of *The Mysteries of Udolpho* and other horror fictions, which she happened to just finished reading, and after the exaggerated description of the Abbey given to her by her friend Mr. Tilney, Catherine's expectations are full of terror and mysteries. How disappointed she becomes when she arrives there.

Another point showing the parody, are Catherine's presumptions about her room where she is accommodated, especially about the old chest and later the cabinet. She supposed the objects to contain mysterious things, such as mostly important old manuscripts or maybe even a skeleton, as she remembered Mr. Tilney's description. However, she finds just ordinary things.

The most prominent sign of the satire is Catherine's behaviour towards General Tilney, whom she considers to be the Gothic villain, matching him to Radcliffe's Montoni, the arch-villain from *Udolpho*. The humiliation and shame which Catherine experiences when she confronts her fantasies with the reality provided by Mr. Tilney, open her eyes. She learns a lesson to distinguish between the world of fantastic books and the real world.

In conclusion, the elements of parody in Jane Austen's novel *Northanger Abbey*, on the contrary of Ann Radcliffe's *The Mysteries of Udolpho*, are undeniable. The results of the analysis are shown in previous chapter. It is apparent that on the one hand, Radcliffe follows the rules of the Gothic novel with all "ingredients" belonging to the genre, on the other hand, Austen, being influenced by the Gothic herself, mocks its typical features by confronting them with the realistic explanations. And that is where the parody lies.

11. RESUMÉ

Osmnácté století přineslo mnoho změn po celé Evropě. Tyto změny nastaly v mnoha různých odvětvích. V Anglii jedním z odvětví bylo vytvoření nového literárního žánru, gotického románu. Jeho rozvoj byl spjat s průmyslovou revolucí, která přinesla mimo jiné také rozvoj tisku, čímž přispěla i k rozvoji tohoto nového žánru. Jeho otcem může být nazýván Horace Walpole, jenž měl mnoho následovníků z řad mužů i žen, za tu nejúspěšnější z nich může být považována Ann Radcliffová, autorka, která nejenže příklad Horace Walpola následovala, ona ho dokázala o mnoho předčít.

Cílem této diplomové práce je ukázat prvky parodie gotického žánru v románu Jane Austenové, v porovnání s prací Ann Radcliffové. Obě autorky patřily k rozdílným generacím, zatímco Austenová byla teprve na prahu své literární kariéry, Radcliffová, ačkoliv stále velice populární, tu svoji již ukončila. Vliv Radcliffové na Austenovou je ale patrný, právě v románu, který je zároveň i parodií žánru, který Radcliffová představovala.

Úvodní kapitola se zabývá původem a vývojem gotického románu. Jeho původ lze najít v době středověku. V osmnáctém století si pojem “gotický” vykládali buď negativně—představujíc barbarství a divokost; nebo pozitivně—znamenajíc svobodu představivosti. S nástupem nového literárního žánru se pak objevily otázky, týkající se jeho smyslu. Někteří kritici viděli jeho vznik jako protest světa fantazie proti pevně stanoveným konvencím a pravidlům tehdejší společnosti. Stal se také tématem diskusí a sporů o morálním nebezpečí četby. Na druhé straně, někteří kritici tento žánr označili za nedomyšlený, nevyspělý, ba dokonce za dětinský. Z čehokoliv byl ale tento nový žánr obviňován, nic nemohlo popřít fakt, že se stal velice atraktivní, populární a rozšířený mezi čtenáři střední společenské třídy, obzvláště pak mezi těmi ženského pohlaví.

Druhá kapitola diplomové práce se zaměřuje na charakteristické znaky gotického románu. Jeho prvky se staly univerzálními, v žádném z gotických románů nesměla chybět naivní milostná zápletka, neuvěřitelné intriky a strašidelné efekty, černé a bílé kontrasty v popisech charakterů postav, historická atmosféra. Nejdůležitější součástí bylo také napětí, které Radcliffová dokázala mistrně využít. Zajímavá je také souvislost gotického románu s minulostí. Dále je v této kapitole uvedeno rozdělení gotického románu na román hororový a román teroru, či rozdělení podle jeho autorů na mužský a ženský.

Třetí kapitola je věnována dalším autorům gotického románu, kteří byli stejně jako Radcliffová přitahováni světem nadpřirozena a tajemna vytvořeného Horacem Walpolem. Byli to Clara Reevová, William Backford, Matthew G. Lewis, a v neposlední řadě, Charles R. Maturin.

Další čtyři kapitoly se zabývají životem a prací autorek, Ann Radcliffové a Jane Austenové, následovány popisem a rozбором jejich románů, *Záhady Udolpha* a *Northangerské opatství*.

Vznik a prvotní rozvoj gotického románu je sice spjat se jménem Horace Walpolea, přesto to byla Ann Radcliffová, jedna z jeho následovnic, která tomuto žánru vtiskla atraktivnost svým lyrickým pojetím, svou technikou prodlužovaného napětí a vložením básní, ačkoliv struktura gotického žánru, tak jak ho stanovili její předchůdci, zůstala stejná. V době, kdy byl gotický román vysoce populární, především romány autorky Ann Radcliffové, Jane Austenová napsala jeden ze svých prvních románů, *Northangerské opatství*, v němž paroduje právě tento žánr. Bohužel tento její román byl vydán až o několik let později, čímž zřejmě ztratil něco ze své aktuálnosti, jelikož v době, kdy román Austenové vyšel tiskem, byl již gotický román téměř u konce své existence.

Analýza, která je obsažena v poslední kapitole, ukazuje díky příkladům textů z primární literatury, v čem vlastně spočívá parodie románu Jane Austenové, v porovnání s jedním z nejtypičtějších příkladů gotického žánru, napsaného Ann Radcliffovou. Tato satira je nejlépe rozpoznatelná prostřednictvím zveličených a falešně smyšlených představ hlavní hrdinky románu Austenové, v kontrastu s příznačnou charakteristikou gotického románu.

Prvním viditelným rozdílem, vyznívajícím satiricky, mezi těmito dvěma romány, *Záhadami Udolpha* a *Northangerským opatstvím*, jež analýza ukazuje, jsou samotné hlavní hrdinky, Emily St. Aubertová a Catherine Morlandová. První z nich je typickou představitelkou gotického románu; krásná, citlivá, dobře vzdělaná dívka s pohledným a oduševnělým nápadníkem; hrdinka jež ztrácí své rodiče, aby se stala pouhou figurkou v rukách své zlé tety a jejího ničemného a bídáckého manžela; hrdinka, která zažívá nadpřirozené a strašidelné příhody. Na druhé straně, hrdinka Catherine, není typickou gotickou hrdinkou v žádném případě; tato dívka je popisována jako nevýrazná a běžně vypadající, a dokonce ani nikterak chytrá v době svého dětství; ačkoliv s přibývajícím věkem se její vzhled i znalosti vylepšili, stále ale nedosahovala kvalit opravdové hrdinky gotických románů.

Dalším rysem parodie v knize *Northangerské opatství* je Catherinina představa skrývající se za samotným slovem "opatství". Pod vlivem románu *Záhady Udolpha* a dalších strašidelných románů, které právě stačila přečíst, a po barvitěm, ale hlavně zveličeném popisu *Northangerského opatství*, poskytnutém Catherine jejím přítelem panem Tilneym, Catherineina očekávání jsou plná hrůz a záhad. Jaké je ale její zklamání, když dorazí na místo.

Jiným aspektem, díky němuž je možné rozeznat prvky satiry, jsou Catherininy přehnané domněnky, týkající se jejího pokoje, v němž je na opatství ubytována, především se pak její pozornost upne na starou truhlu a později na sekretář. Předpokládá, že oba tyto kusy nábytku musí obsahovat

nějaké záhadné věci, jako například vysoce důležité staré dokumenty nebo možná dokonce i kostlivce, jak jí vyvstal na mysl popis daný panem Tilneym. Nakonec se ale ukáže, že truhla i sekretář obsahují úplně obyčejné věci, jako je prádlo, či účet od veterináře.

Nejmarkantnějším znakem parodie je Catherinino chování vůči generálu Tilneymu, kterého považuje za gotického padoucha, srovnávajíc ho s Montonim, arcilotrem ze *Záhad Udolphy* od Radcliffové. To ponížení a hanba jež Catherine zažije, potom co konfrontuje své představy s realitou, kterou jí nastaví pan Tilney, jí otevře oči. Dostane lekci, po níž konečně je schopna rozlišit svět knih založených na fantazii a svět reálného života.

Na závěr je důležité poznamenat, že prvky parodie v románu Jane Austenové *Northangerské opatství*, v protikladu k románu Ann Radcliffové *Záhady Udolphy*, jsou nepopiratelné. Výsledky analýzy v poslední kapitole toto jasně ukazuje. Je očividné, že na jedné straně Radcliffová následuje pravidla gotického románu, se všemi prvky k němu náležejícími, na straně druhé, Austenová, sama ovlivněna gotickým žánrem, zesměšňuje jeho typické prvky tím, že je staví proti jejich reálným vysvětlením. A právě v tomto pojetí tkví ona parodie.

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13. APPENDICES

APPENDIX 1 – Photograph of Ann Radcliffe

APPENDIX 2 – Photograph of Jane Austen

APPENDIX 1

ANN RADCLIFFE



APPENDIX 2

JANE AUSTEN

