

TRIBHUVAN UNIVERSITY

Frankenstein and Wuthering Heights as Gothic Novels

**A Thesis Submitted to the Central Department of English
in Partial Fulfillment of the Requirement for the Degree of
Master of Arts in English**

**By
Narayan Prasad Subedi**

**Central Department of English
University Campus, Kirtipur
2007**

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Narayan Prasad Subedi

2007

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Faculty of Humanities and Social Science

This thesis entitled *Frankenstein and Wuthering Heights* as Gothic Novels submitted to the Central Department of English, by Narayan Prasad Subedi, has been approved by the undersigned members of the thesis committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date : _____

ACKNOWLEDGEMENTS

My immense and sincere debt is bound to be offered to my reverent teacher and advisor, Mr. Hem Sharma Paudel, for his scholarly and affectionate guidance to accomplish this thesis with inspiring suggestions. My sense of grand gratification goes to him for his constant inspiration for more than over three years.

I would like to offer my heartfelt thanks and credit to my honorable teacher and head of the CDE, Dr. Krishna Chandra Sharma, who encouraged me to complete my thesis within the restricted periphery of time period and situation. I am thankful to Professor C.P. Sharma, Dr. Arun Gopto, Dr. Shreedhar Gautam, Mr. Devi Gautam, Mr. Shankar Subedi and all the teachers of CDE.

In addition to this, I want to thank Mr. Dambar Giri, Mr. Yuvraj Subedi, Mr. K.B. Budhathoki, Mr. Raj Kumar Shrestha, Mr. Anirudra Subedi, Jhanahari Dahal, Mr. Prem Thing, Mr. Prem Budhathoki, Mr. Umeshlal Karna, Mr. Ratna Jogi, Mr. Gopi K. Parajuli, Mr. Yatanhari Subedi, Mr. Dhanarihari Subedi, Mr. Meghraj Budhathoki, Mr. Rajbabu Bhaukaji, Mr. J.P Shah, Mr. Mahendra Ghimire, and Mr. Chandra Shrestha at Himganga H.S.S. for their help and co-operation.

At last, I express my thanks to my loving parents and my spouse Nanu Devi Subedi for good familial environment to prepare this thesis work in its present form.

Narayan Prasad Subedi

ABSTRACT

This thesis work is a study of *Frankenstein* by Mary Shelley and *Wuthering Heights* by Emily Bronte from the viewpoint of the use of gothic elements. Even if these novels differ in their subject matters, they resemble in the way they tend to implicate about the gothic traits. *Frankenstein* presents an act of reviving an already dead body and creating an anarchic as well as horrific situation, and similarly, *Wuthering Heights* presents an intensified condition of physical torture and mental agony embedded with a mysterious moment of ghostly presence. *Frankenstein* tends to foster traits of modern gothic; description of the act based on modern laboratory platform experimenting the immortality of the mortal being as an obsession to challenge the natural phenomena. *Wuthering Heights*, in contrary to *Frankenstein*, tends to follow the flow of conventional gothic implication presenting major characters' confrontation with ghost, and defiance and violation of the socio-familial orthodoxy.

Even if the contexts are different, both novels reveal the similar traits of gothic, like the double nature of major characters, projection of implication of the feminist gothic, challenge to the socio-cultural phenomena or challenge to the universal truth of death with hypothetical experimentation of science and technology

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Chapter I : Introduction

Present study is an attempt to explore Mary Shelley's *Frankenstein* (1818) and Emily Bronte's *Wuthering Heights* (1847) and also to evaluate both novels from the view of gothic elements as mostly practiced during the Romantic Period, the time when great literary personalities exploited the potential of inner joy and emotional access by writing on the subject matter such as horror, terror, the double role, transgressing, overreaching, mental isolation and other gothic elements resembling the literary works of the kinds as gothic fictions. Hence, this research study has analyzed the gothic elements in both the novels, *Frankenstein* by Shelly and *Wuthering Heights* by Bronte.

As most of the writers tended to nurture the gothic fiction by creating some sense of psychological horror as well as physical torture and torment intermingled with the role of 'the double', gothic fictions bloomed virtually by and by on literary horizon. The vogue for gothic fiction was mostly worth marking during Romantic period of literary chronicle, a venture on the parts of female writers accomplished in male dominated social scene.

The gothic genre was not an outcome of overnight practice of fictional works; it was rather an outlet of the vehement and vigorous thoughts and feelings. It evolved as an attempt of embracing the source of mental pleasure and excitement by writing such outstanding literary works known as gothic novels. Various forms of literary works served to make gothic fiction's efflorescence.

The influence of oriental tales with the practice of extravagant language, thrilling incidents, similarly, the graveyard poetry of England, the physical suffering

and torment accompanied by the mental isolation and alienation, and other akin factors gave rise to the gothic novels especially in Romantic Age.

Romantic literature, in this regard, paralleled gothic romance even if there was no explicit use of horrible and dreadful narrative mode. It is to mean that the exotic, marvelous pattern of language dealing with magic elements in fictions revealed and resembled themselves as gothic novels in Romantic Age.

Indulgence of the self, reluctance towards the toil, strong attachment towards nature, enjoying the sheer imagination and satisfying the self by all or any way gave rise to writing of gothic novels in Romantic period. It is because of the fact that Romantic spirit incorporated the gothic romance in that time prioritizing over the writers' fancy for fanatic fashion by creating peculiar snaps in their minds. In a way, gothic writing helped the writers get rid of the outer veil of pungent reality of the world. As the factors like mental agony assisted by physical torment and moral isolation, too, were applied in the gothic genre, Romantic writers opted to cross that boundary and enable to secure the far-fetched reality in their writings. In the case of *Frankenstein*, it was praised, interpreted, appreciated, and criticized, within the framework of stereotyped gothic traits, various supernatural manifestations, old castles, sensibility ridden maiden, evil villain, monks, charnel houses, and so on all make the novel as gothic one. Similarly, the tortured psyche, dread of dropping the social status, the desire to take revenge, utterly astonishing presence of the previously dead person, the confrontation with the ghost in the earlier part of the novel also make *Wuthering Heights* a gothic novel. Thus, gothic fiction became an outcome of suppressed ideas of the marginalized groups, especially the women writers of Romantic Period as exemplified by Mary Shelley and Emily Bronte.

The study of *Frankenstein* is based on the ancient Jewish tradition of the stream, the Jewish tradition of the Golem. The Golem, in the Jewish tradition, used to be made of virgin soil still taken from a place where no man had even dug. The soil must be kneaded with pure spring water, taken directly from the ground. The person while engaging in this activity not only had to purify himself both physically and spiritually, but also had to heal white vestments without making any mistake and interruption in the pronunciation at the time of incantation. Thus creating Golem was not primarily a physical procedure, but a highly meditative technique. By chanting the appropriate holy letters together, the initial attempts could form a very real mental image of human being limb by limb. Once the conceptual Golem was completed, this spiritual potential could be transferred to a clay form and actually animate it. This was the process through which a physical Golem would be brought to life.

Mary Shelley in the 1831 introduced *Frankenstein* as attributes to her inspiration “of ghost stories translated from German into French” (194), to which she had read while she was passing her summer of 1816 in Geneva with Shelley, Byron and his physician Polidori. After reading the tales, a competition to write ghost story was alleged. Stating in the same introduction that composition of *Frankenstein* was itself in gothic in setting and inspiration. Elucidating this fact, Shelley writes:

I opened mine in terror. The idea so possessed my mind that a thrill of fear ran through me and I wish to exchange the ghastly image of my fancy for the realities around... swift as light and as cheering was the idea that broke in upon me. ‘ I have found it! What terrified me will terrified others; and I need only describe the specter had haunted my mid night pillow. On the morrow I announced that I had thought of a story I began that day with the words, it was on a dreary night of

November. Making only a transcript of the grim terror of my waking dreams. (19)

So, the tale of *Frankenstein* originated out of a walking dream. Indeed, Shelley's creation in *Frankenstein* is a man made monster, who ultimately turns against its own creator, a concept easily traced to the Golems tales prevalent in her time because golem also inflicted great damages upon their master. Victor Frankenstein's cleavage to the God by creating horrible monster is also the concept of Golem.

It is difficult to imagine that a cultured and erudite literary figure like Mary Shelley should not have come across the numerous Golem tales, which were in great numbers before and during her time. So, Albert J Levelly in "The Stage and film Children of *Frankenstein*: A Survey" rightly admits. The Golem is clearly the closest in theme to the *Frankenstein* story. Mary Shelley may well have been familiar with the medieval legends of the artificial man who becomes both a protector to the Jews and a possible scourge" (252).

Thus, *Frankenstein*, though seems to have originated in Mary Shelley's waking dream, actually has its close relation with the Jewish tradition of the "Golem", out of which it was originally produced.

When *Frankenstein* was published anonymously in 1818, the novel caused something of a literary sensation in London. As Mary's account of its double origin in terror tales and science indicates, it was on one side a product of eighteenth century vogue for gothic novels while on the other an innovative work of science. So, right from the beginning of its publication, this book has elicited a lot of criticism. This has

been so precisely because Shelley has left it open for interpretation on many grounds. Some critics have analyzed it basing their ideas on social and economic context of the contemporary society, while some others have asserted its relation to historical, cultural, and literary tradition.

Charlotte's sister, Emily Bronte wrote one of the greatest of English novels, *Wuthering Heights* (1847). The passionate Heathcliff falls in love with Catherine Earnshaw, but he hears her say that she could never marry such a low sort of creature, and so he leaves the house. Three years later, when he returns, he finds that Catherine has married Edgar Linton, a man of weak character. Heathcliff then begins a life of cruelty and revenge. Catherine dies, as the result when he treats her very badly. The novel has been compared to Shakespeare's *King Lear*, chiefly because of its immense and uncontrollable passions. In the opinion of some critics, no woman could have written it. *Wuthering Heights* opens with a date that signifies the setting as well as the form of the narrative; the primary story line has taken place years ago. Most of the action in the novel occurs in location around the place of Wuthering Heights, Thrush cross Grange, or the moors in between the two houses. All three locations are "Completely removed from the stir of society," and each house symbolizes its habitants: Those at Wuthering Height tend to be strong, wild, and passionate whereas those at thrush cross Grange are passive, civilized, and calm. Health cliff is the personification of Wuthering Heights.

Any study or serious discussion of *Wuthering Height* must consider the complex point of view that Bronte chose. Lockwood tells the entire story, but except for his experiences as the renter of Thrush cross Grange and his response to Nelly, he repeats what others have told her, e.g. Isabella's experiences at Wuthering Heights or the servant Zilla's view of events. Consequently, at times we are three steps removed

from events. Contrary to what might be expected with such narrative distance from events we do not feel emotionally distant from the characters or events.

Illustrating about *Wuthering Heights*, Lockwood, the initial narrator, cites its account:

Wuthering Heights is the name of Mr. Heathcliff's dwelling.

'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather.

Pure, bracing ventilation they must have up there at all times, indeed:

one may guess the power of the north wind blowing over the edge, by

the excessive slant of a few stunted firs at the end of the house; and by a

range of gaunt thorns all stretching their limb one way as if craving alms

of the sun. (2)

This excerpt clarifies more about the mostly described locale in *Wuthering Heights*. It is the place named Wuthering Heights, where most of the gothic experiences and elements of the novel are observed.

Despite all the debates and discussions, this work chiefly deals with textual analysis which is based upon a comparative study of *Frankenstein* and *Wuthering Heights* showing the extent of similarities and the extent of differences by applying the theoretical tools of Gothicism.

The first chapter deals chiefly with the nature of the thesis work, particularly the elaboration of the hypothesis in regard to *Frankenstein* and *Wuthering Heights* by Mary Shelley and Emily Bronte, respectively. It deals with the context and significance of the Gothicism in long span of literary history, dominant in Romantic

age, because romantic spirit of Romantic Age is associated largely with the gothic spirit of the contemporary time. The second chapter goes to deal with the development and evolution of the gothic fiction from its origin to the present form. This chapter lays emphasis on the diverse forms of gothic fictions, their historical background, and their vivid uses in various languages of the ancient time, their worth to convey the genuine and generating thoughts and feelings applied in the form of gothic fictions. The third chapter is textual analysis associates both novels with the revelation of gothic traits and tenets, such as fear and horror, transgression and overreaching, mental agony and moral isolation, and other gothic traits .The last part again makes a comparative judgment of *Frankenstein* and *Wuthering Heights*. The fourth or the last chapter is the conclusion of the research that tries to prove why and on what conditions *Frankenstein* and *Wuthering Heights* can be gothic novels verifying the proposed hypothesis clearly.

Chapter II : Theoretical Terrain

The Term “Gothic”, and its Origin

The word "Gothic" was originally used to refer to anything wild and barbarous, and destructive nature of classical civilization, in particular, the adjective came to refer to the pointed arch in ecclesiastical architecture. Moreover, it was also used to denote to any style of building that was not classical, and from there to almost anything medieval.

Throughout the eighteenth century it was a term of wide currency, and when applied to literature and fine arts, the term was used both with disparaging and eulogistic connotations. The term was applied first in picturesque survivals especially from the middle ages, which Augustans regarded as barbarous and outlandish. But when the reaction against Augustans set in the term was amiably accepted and took on positive implications. Though "gothic" has now been perceived from its own arena; it is interesting to acknowledge that the real history of gothic began not in aesthetic but in political discussion. As the result, many scholars have attempted not only to search out its origin, but also its meaning.

Jordan's sixth century historians of Goths proposed a theory that the entire German tribes and their institutions and other characteristics were gothic. This theory opened the gate for the revival of interest in gothic antiquity. Elucidating this point Samuel Klinger in *The Gothic England* writes: "The Goths, consequently, are in Jordan's theory the aboriginal folk who spread over Europe and Asia and dividing into two large branches -the Visigoths and ostrogoths- were also known in later history by

their various separate names, Huns, Vandals, Lombards, etc. Thus the application of the term Gothic to denote all Germans seems seem entirely appropriate. (177-88)"

On the other hand, the point of speculation about Jordan's theory in England was traditionally dated in *Bede author of Historical Ecclesiastical* and the *Anglo Saxon Chronicle* in 449. This speculation also helps to relate "gothic" with the Germanic barbarian invaders. Again Samuel Klinger writes:

From Bede downward the Angles, Saxons and Jutes were recognized as a German folk. Within Jordanian's agglutinative Gothic tradition, it was possible to describe the barbarian invaders as 'Goths' and their institutions as Gothic. Thus there came about the predominance of the term 'Gothic' to describe almost everything primitive, which was Germanic, and also to indicate almost everything, which was medieval... Norse, Poetry, ballads, Cathedrals, native common law, parliaments-all were 'Gothic' in this sense. (188)

Similarly, the etymologizing process of the seventeenth Century writers, especially, John Speed, Sir Henry Selma, William Somber, Aylett Sammes & Lawrence Chard established the Gothic as descriptive of the Jutes, one of the three Germanic tribes which invaded England. In connection with gothic history, this process helps us to know that gothic institutions were thought to be free or democratic. It also makes us clear that the gothic freedom, which flourished in England, assumed everything opposed to civilized Augustan classicism of contemporary England. Thus we can point that "gothic" originally referred to Germanic tribes, and has complicated history with wide varieties of meaning.

Many critics have tried to bring out the actual meaning of the term gothic, but there is not any meeting point among them. Because of its complicated history and origin, some define it in eulogistic sense while others in dyslogistic way. However, the concept becomes clear when we have a look at them. Describing the term " gothic ", Devendra P. Verma in the *Gothic Flame* states:

The term `Gothic ` is usually associated with the frost-cramped strength, the shaggy covering and the dusky plumaged of the northern tribes; and the `gothic` ideal wrought in gloomy castles and somber cathedrals appeared dark and barbarous to renaissance mind. At the close of the so-called Dark Ages, the word `gothic ` had degenerated into a term of unmitigated contempt; it masked a sneer, and was intended to imply reproach. (10)

But Leslie Fielder in his essay entitled "The Substitution of Terror for Love " is of the different view as he notes: "Originally 'Gothic ' was a thoroughly pejorative word, not only applied to whatever belonged in fact to rude `medieval ` times, i.e., any period before the sixteenth century, but also to any surviving mode of speech or behavior considered unworthy of enlightened modernity" (136).

To conclude, the term, which was used in both eulogistic as well as dyslogistic sense, is one incorporating many shades and combination of associations; it is an intersection of religious belief, of aesthetic taste and political inclination. In this sense, the term 'gothic' originated as an excuse from the voice of orderly and rules-based tendency of the so-called civilized and cultured society that ever set a restricted chain against the authentic wants of the people, who, in contrary, were ever passionate and pessimistic to experience and achieve something new and

extraordinary generally as prohibited by the social dogma and cultural orthodoxy. Wonderfully, this sentiment of the people became somehow accessible by writing literary works with barbaristic and wild passion included in one way or the other featuring the gothic novels. Thus what we can clearly state is that gothic fictions burst out as the genre of its own distinguished characteristic features.

Traits of Modern Gothic Novels

Though the concept of the term "gothic" is clearly equivocal, it was generally agreed that gothic literature took its inspiration from gothic architecture which now denotes the medieval type of ecclesiastical architecture, characterized by the use of pointed arch and vault. It spread across Western Europe between twelfth and sixteenth centuries. Throughout the long run, it was acknowledged that the first appeal of the Gothic revival in literature was primarily architectural. The Middle Age had influenced literature more strongly through its architecture. Gothic churches and old castles have medieval literary influences on many authors, and thrill mystery and wonder came much more from Gothic architecture and buildings than from any others. However, Gothic is a conglomeration of its character as John Ruskin states, "Pointed arches don't constitute Gothic's vaulted roofs, nor flying buttressed, nor grotesque sculptures, but all or some of these things with them when they come together so as to have life" (qtd. in Verma 14). So, it is interesting to sketch out the late Eighteenth Century, and justify the title "Gothic Novel".

When the term "gothic" was applied to fiction, the term lost all its connotations of medieval, and became a synonym for the grotesque, ghastly and violently supernatural, or superhuman. The savageness of gothic stood for wildness and roughness, which showed the image of race full of wolfish life and imagination

full of vigor. The Gothic of Romance was, therefore, based on gloom, wildness, fear and horror, the gothic architecture, its pinnacles and fretted surface that stimulated and rebelled the minds of the mid-eighteenth century, which saw the grandeur of wildness as well as the novelty in the gothic art. These features become the inspirations for gothic novelists. So, a curious mind can see the close and agglutinative relationship between gothic romance and gothic architecture because its spirits were the primary sources for the gothic novel. The gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the sources of splendor and completion were drawn by the inquisitive sprit of gothic novelists.

The gothic architecture, with its spiritual power, makes beholder aware of his nullity suggesting that life maintains its greatness from there. That's why; the gothic attitudes relate the individual with the infinite universe. Therefore, from the tension between human and divine emerges the world of gothic in the gothic mystery. The gothic mystery finds the greatest value in the gothic novel because the providing of "the mysterious provided the *raison d`etre* of the gothic novelists, who took an important part in liberating the emotional energies that had been so long restrained by common sense and good form". Gothic cathedrals, in the same way, with the pervading qualities of some great spiritual power express subtlest intersectional attitude to make the characters massively terror-stricken ones. So, when the gothic novelist attempts the same, he remembers the grand design of cathedral and tries to blend into his novel the same ingredients of fear and sorrow, wonder and joy, the nothingness as well as infinitude of man. The reader then is terror stricken and lost and is carried away in the wall of fantasy and morbidity. But he is found and made whole in the same manner. The gothic novel, no doubt, becomes a conception as

complex as a gothic cathedral where one can find the same sinister overtones and the same solemn grandeur.

Moreover, gothic architecture has a variety of characteristic; it has a gloomy grandeur, and an atmosphere as well as color, which evokes terror, suspense and gloom. These characteristics have a great effect upon the mind. Playing upon the ingrained primitive elements of nature and superstitious fear, the gothic novel touches the imagination with impressiveness and solemnity, which evokes the sensation of awe, giving terror of close association with gothic architecture, ingredient of fear arises only with the union of gothic spirit with gloom that becomes the dominant atmosphere of the gothic novel. This is possible only when it contains elements directly associated with gothic architecture: Castles, convents, subterranean vaults, grated dungeons and ruined piles. Later gothic machineries have been developed out the earlier verities. So, the whole possession of gothic novel is designed to quicken the imagination that chills the spine and curdles the blood. That's why the cavern joins the castle and convent, the gothic tyrant by banditti, the vaults, and galleries by dark forest at midnight, and the love affairs by the haunt of howling specters. The castle nearby surrounding forests, lurking of the banditti, thunder and lightening in addition with devils and black magic, evil monks, the tribunal inquisition, secret societies, enchanted wands, magic mirrors with the phosphorescent flow, imposed sufferings on an innocent heroine by cruel and lustful villain as well as magical curses are also used to quicken the imagination. As such, the above-discussed characteristics, no doubt, are identified as the stock devices of the gothic novel. In this regard, the expression of Robert D. Hume in *Gothic Versus Romantic: A Revaluation of the Gothic Novel* is quotable: "It is usually assumed that all Gothic novels are much the same and that the form is defined by the presence of women stock devices. These "Gothic trappings"

include hunted castles, supernatural occurrences secret panels and stairways, time-yellowed manuscripts, and poorly lighted midnight scenes (282)"

The element of terror is associated with the gothic castle, which is an image of power of darkness and isolation. The castle with dungeons, secret passages, winding stairs, oubliettes, sliding panels, and torture chamber recalls the scent of ancient chivalry and tells us a moral of departed greatness. The castle inspires us with melancholy as well as sacred enthusiasm. The ruined castle is frequently displayed in the gothic novel, because it is not only the symbol of domestics' misery but also the fact that it contributes to the picturesque, which frequently appears in the gothic novel because the convention of "ruin played a great part in creating a special atmosphere of awe and horror" (Neil 105).

Unlike the gothic castle, the gothic villain, who has been born as an adjunct to the ruinous castle and whose function is to frighten the heroine, is the active agent of terror. Besides the villain, the characters are either endowed with diabolic villainy or pure angelic virtue that evokes either hatredness or pathos.

The features of the landscape are affected by the atmospheric conditions. A supernatural effect, on the other hand, is built up of the accumulation of successive details: wild and desolate scenery, screeching owls, hovering bats, feudal halls, tempest and so on. The effectiveness of romantic settings, the continuous spell of horror, the color of melancholy, physical suffering and emotional awe are labeled as the conventional gothic traits.

Development of the English Gothic Novels

The Gothic novels were nourished by the whole of European literature and tradition. The literary interest in Elizabethan Drama as well as Jacobean Drama, and the fictions of sensibility evolved and elaborated by Bunyan and Arnaud, became the playground for the English Gothic novels. E.A Baker in *History of English Novel* makes this point clear as he notes: "The exciting adventures, the violent emotions, the gloomy scenes, forests and antres, castles, dungeons and graveyards, in the Abbe's novels and plays and stories of Backland, were to be the distinctive features of Gothic romance through out its course" (5:175).

Not only the above discussed factors, but also the influence from German is also noteworthy. German writers, who had appetite for the Middle Ages, provided a vast quantity of materials which were freely utilized to enrich and elaborate the English gothic fictions. Goethe and Schiller developed three genres-the writer, rouge and Schnauzer romance. Goethe's *Totz Von Belching* or "*Gotz with Iron Hand*" (1773) introduced vogue romance medievalism, and tyrannical barons. The second type of genre (Rauber), which is often called robber novel, was introduced by Schiller in his *Die Rauber* (1781). It contains banditti, monks, inquisitors, torturers, haunted towers, and yelling ghosts as well as dungeons and confessions. Most strikingly of the entire third German genre, Schauer romance was a later development that assimilated characteristic of the Ritter and Rubber in its violent machinery motives, characters and atmosphere. The English Gothic machinery, combined with the materials of the movement initiated by Goethe and Schiller, brought the Schauer-Romance at its height, which became dominant in the English Gothic novels. But the English influences on German and French literature were also noteworthy as Devendra P. Verma in his *The Gothic Flame* states: "When English gothic fiction reached its efflorescence by 1789, the German Gothic was still lagging a decade behind England

in its maturity. It is a factor worthy of note that the supernatural came to be explained in Germany only after 1800; where as Mrs. Radcliff's supernatural exploit was introduced in England in 1789. (33)"

The influences of oriental tales, on the other hand, were also considerable for the durable development of English Gothic Novels. The oriental allegory or moral apologue as practiced by Addison in *The Vision of Mirza* (1771), and Samuel Johnson in *Reseals* (1759) gave some color to gothic romance. Galland's translation of *The Arabian Nights* (174-17) *Turkish Tales* (1714), and *Persian Tales* (1714) provided color and splendor for many literary works of England and, especially, to the gothic novel. Elucidating this point, Devendra P. Verma in *The Gothic Flame* rightly admits: "By their extravagant language, thrilling incidents and poetic justice the oriental tales furnish an interesting parallel to gothic romance. Although their supernatural is of the fairy kind and never makes one afraid, their exotic use of the marvelous and magic left definite traces on a quite number of gothic novels". (37)

Similarly, the Gothic novel had its sources on the ghost story as well as the graveyard poetry of England as Kenneth Clark views that the gothic novelists were the natural successors to the graveyard poets and all the elements of graveyard poetry reappeared in the novel. Nevertheless, the previous account of outside influences should not lead one to suppose that every thought and image in gothic novel was traditional. On the other hand, all their invention was also a new combination of impulses, which sprang from the creative personable dreams and repressed unconscious of its sensitive authors.

Thus, the Gothic genre did not spring fully out of suddenness in England, but it was possible by sequential development which was introduced at first by Tobias

Smallest in his *Ferdinand Count Fathom* (1753), and actually inaugurated by Horace Walpole in his *The Castle of Otranto* (1764). The greatness of Walpole is praiseworthy that he brought the birth of some thing resembling Gothic literature. Horace Walpole, no doubt provided the traditions of gothic literature.

Horace Walpole's *The Castle of Ornate* (1764), which helped the genre to flourish, is a gruesome tale of passion, bloodshed and villainary. It also applied all the conventional gothic traits. The importance of this work is that it has sets a tradition of historical gothic traits. The importance of this work is that it sets a tradition of historical gothic school where, in an atmosphere of supernatural terror, distinct panorama of history or chivalry is being portrayed. Historical gothic novels depict events and personages of a particular historical period emphasizing the local color of the Middle Ages as well as the air of mystery and superstitious dread. This school was developed by such disciples of Walpole as Calara Reeve in *The Old English Baron* (1777), Lee Sisters, Sophia Lee and Harriet Lee, Charlotte Smith and others. *The Races* (1784) by Lee and *Error of Innocence* (1786) By Harriet Lee; and later on Charlotte Smith's *The Old Manor House* (1793) are considerable hallmarks in this tradition. Besides these writers, there are also a good number of minor writers who experimented in Historical Gothic Novel. They are Anne Fuller, James White and Agnes Margrave.

After historical gothic, there comes the school of terror- often called pure gothic in which superstitious dread is aroused by a series of apparently supernatural manifestations. The school of terror, focusing on the craft of terror, also shows an intangible atmosphere of spiritual psychic dread as well as a certain shudder at the world. Mrs. Ann Radcliff with her highly influential work initiated this school

The Mysteries of Udolpho (1794). The school of terror opened a lot of possibilities, for the school of horror. This school in combination with the school of terror was blazed with the glory of Schauer Romantic or Horror Romanticism. So, there was terror and horror.

To differentiate "terror " and " horror" novels, it is necessary to judge the subtle gradations and effects of terror and horror. Until and unless we make a distinction between them, we cannot know the importance and characteristics of these types of novels. To distinguish them, it is better to start from the traditional concept of terror and horror which was at first given by Edmund Burke in his philosophical book *A Philosophical Enquiry into the Origins of Ideas of the Sublime and the Beautiful* (1754). He holds a view "to make any things very terrible, obscurity in general should be necessary" (34). Moreover, to Burke beautiful objects that would break tenderness and affection were characterized by their smallness, delicacy and smoothness. On the other hand, "the sublime emotions would be generated by objects that were vast, magnificent, and obscure" (Burke 33). Therefore, for Burke, terror, obscurity, power was the sources of sublime. But Burke did not distinguish between the subtle gradations of terror and horror, the grotesque power of something ghastly.

It is quite relevant in this context to judge the modern concept of horror and terror. The difference between terror and horror, according to this concept, "is the difference between awful apprehension and sickening realization: between the smell of death and stumbling against a corpse" (Verma 130). Terror creates an intangible atmosphere of spiritual psychic dread. But, on the other hand, horror resorts to a cruder presentation of the macabre by an exact portrayal of the physically horrific. The expression of Devendra in the *Gothic Flame* makes it clearer: "Violence, pain and terror are ideas "Heterogeneously yoked" (132).

Together thus making a combined attack upon the mind. "Horror approaches violence in its intensity;" terror" when sufficiently violent embodies horror. And the effect of horror is what Arjuna felt in the Bhagavad-Gita: "My limb quail, my mouth goes dry my body shakes and my hair stands on end" (130-30). Thus sublime "terror" and "horror", excited by great passion and catastrophes have a great value in the gothic novel.

So, each writer of the school of horror contributed a grotesque and gruesome theme of horror William Beckford's *Vathek* (1786), Mathew Gregory Lewis's *The Monk* (1796), Mary Shelley's *Frankenstein* (1818), Dr. John Polidori's *Vampyre: A Tale* (1819), Chalets Maturin's *Melmoth the Wanderer* (1820) are the morbid and fantastic creations of this school. The above mentioned works, with new themes and new techniques as well as the methods to shock the nerves, have furnished their chamber of horror, and established their writers in the rank of important gothic novelists.

The horror-gothic opened a lot of possibilities to the coming-age of Gothic. Nevertheless, it has an agglutinative relation with the gothic of 1980s, which is labeled as the "decadent Gothic ". In the space of eleven years, four of the creative authors with their most potent works appeared - R.L. Stevenson with his *Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde and his *Picture of Dorian Gray* (1897), H. G Wells and his *Island of Dr. Moreau* (1896), and Bram Stoker with his *Dracula* (1897). Including all the original gothic trappings, these gothic novels slightly shift towards the modernity of theme when they are all concerned in one way or another with the problem of degeneration as the essence of mankind.

When we turn toward the recent definitions of gothic that are concerned to bring out the gothic essence than to list the surface trapping, gothic is more in use now as a description of the writing than it has been since the 1790s and used in a far broader range of contexts. Revealing the fragmentation of personality as well as commenting the mental disintegration and cultural decay, in gothic, we find as emphasis on dark side of the human psyche. The gothic is now considered as an attempt to expose and explore the unconscious world of desires and fears that individual and society suppress to maintain stability. It is noteworthy, in this context, to quote David Punters: *The literature of Terror: The Modern Gothic*: "What is perhaps, most distinctive about contemporary Gothic is the way in which it has followed the tradition of not merely describing but inhabiting the distorted forms of life, social and psychic, which follow from the attempted recollection of primal damage. (178)"

Modern gothic introduces the notions of the uncanny, doppelganger and fantasy, the "uncanny" is English equivalent to the German "unheimlich", which means frightening and unfamiliar (Freud 76). It undoubtedly belongs to all that is terrible and which arouses dread and creeping horror. The uncanny is not only frightening, but also every thing that ought to have remained hidden and secret, and yet to come to light. Moreover, it derives terror not from something externally alien or unknown but, on the contrary, from something strangely familiar which defeats our efforts to separate ourselves from it. The effect of the uncanny is further illustrated by Sigmund Freud in his "The Uncanny": "...uncanny effect is often and easily produced by effacing the distinction between imagination and reality such as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions and significance of the theme it symbolizes, and

so on. It is this element which contributes not a little to uncanny effects attaching to a magical practice” (85).

The term "doppelganger" also comes from German, literally translated. It means the "doublegoer". A doppelganger is often the ghostly counterpart of a living person, who can also mean the double, alter ego, or even another person who has the same name. The doppelganger is also a psychic projection, which possesses the traits of both complementary and antithetical to the characters involved. So, the most important point regarding the necessity to confront and recognize the dark aspects of one's personality elucidating the concept of the double personality Freud in "The Uncanny" writes: "The double has with reflections in mirrors, with shadows guardian's spirits, with the belief in the soul and fear of death... for the 'double ' was originally an insurance against destruction to the ego... and probably the 'immortal ' soul was the first 'double' of the body. This invention of doubling as a prosecution against extinction has its counterpart is in the language of dreams. (82)"

Furthermore, some gothic novels possess typical narrative structure, which helps to bring out the theme of double. This narrative construction is called the enclosure of one story within another story or embedding which is also an inclusion of one story inside another. The series of embeddings or misses en abysm constitutes "the structural double and series of reflections" (Kestner 71).

The idea of fantasy is relevant to gothic because it also helps to reveal the dark side of psyche. It is generally accepted that a happy person never fantasizes, but only unsatisfied one. Therefore, every single fantasy is the fulfillment of a wish. So, the value of fantasy fiction is to provide the denied hopes and aspirations of a culture. If this is true, there is a more specific value to Gothic because it actually demonstrates

within itself the mechanisms, which enforce no fulfillment. Elucidating these prophets, David Punter in *The Literature of Terror: The Modern Gothic* notes: "Rather than jumping straight from an existence situations to a projection of its opposite, gothic takes us on a tour through the labyrinthine corridors of repression, gives us glimpse of the skeletons of dead desires and makes them move again...and the phantoms, vampires and monsters of gothic are for the most part recognizable embodiment of psychological features. (188)

So the writers of the Gothic novels give their full attention to the world of dream and nightmare, that's why the real world for characters in a gothic novel is one of nightmare. Because of this reason, the gothic images like mountains, ghosts, desert, cavern lake, the bleeding lovers, corpse, invisible voices, are not the illusions which result from momentary weakness but they constitute objects and facts in the real other world.

As such, the themes of fantasy, uncanny and double; thematically or structurally; are dominant in the Gothic Fiction.

The eighteenth century notion of monstrosity emerged as contradictory rule of neoclassical aesthetic, and which had an impression upon us of imperfection, irregularity, and disorder has considerably shifted in significance in this age of wider perspectives. Describing about the shifted notion of monstrosity, Fred Botting in his *Frankenstein* writes: "Monsters.... in their transgression of aesthetics limits, disclose process of attraction and repulsion that is duplicitous: they reflect back, in the manner of the mirror or doubles that they are on the position that excludes them. "Their flaws offer stranger projections and magnifications"13).

And again he views that the monster signifies the excess of cultural signification. "Culture replaces and disturbingly replicates nature shaping and reshaping it with language" (17). The meaning of monstrosity, thus in the twentieth century, shifted from aesthetics and disgraced limit to a wider varieties of contexts.

Modern Gothic writers, further more, are interested in the breakdown of boundaries, in the exploration of what is forbidden in desires that should neither be spoken of nor acted upon. Concerning with excess and transgression, gothic fiction is related to the theme of outsider and wandering figure who seeks for some kind of salvation, or else the individual moves entirely outside the norm. In any event, he is beyond the moderating impulses in society, and he must be punished for his transgression. This is dealt to bring out the theme of gloomy, melancholic, and doomed earth where one can only find horror, ill treatment, situations of chronic isolation and social fears. By the depiction of the power of strength over weakness and with the terrible might of God sometimes posing a work without God, 'modern gothic' focuses that man here is the intruder into a world, which works by quite other laws. It also reflects the chaotic minds with the failure of human aspirations as well as toy like and laughable scientific progression which may be reduced to a minimum at any movement. So, David Punter rightly admits in his *The Literature of Terror; The Modern Gothic*: "Gothic interlocks with the heritage of Kafka to produce a mode of fiction about bureaucratization, institutionalization, the alienation of the individual from power and control over his or her own life.... The principal subject at issue in the conflict between the individual and dehumanized environment; the fears of scientism.... (20)"

Traditional stock characters like decadent monks, heedless nuns, terrifying brigands change into the drug addicts, sadists, and hopeless victims, which are the

representatives of the modern men who have fallen in the chasm of technologization.

Modern gothic also reflects discussion of preoccupation of our eclipsed life, capitalist inhumanity, information overload, child abuse, serial number, pollution, corruption of society, and schizophrenic conditions.

Gothic after all reveals that man is inherently evil, however outwardly civilized he may look to be; inwardly he is rooted with violence, cruelty, and evil motive ready to perform as soon as they find chances against others. The modern gothic refuses the placement of events within a distant time in an unfamiliar and mysterious setting, but insists on the modernity of setting and the concerns. On the other hand, it draws on science and even familiar rather than entirely absurd and alien issue. Modern gothic also makes an inescapable link between the word of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical entities as monsters, ghosts, or vampires. But real terrors are lurking in us, at the very moment even now. All these above discussed concepts of Modern Gothic find their home in the Paranoid Gothic, Depressive Gothic and Schizophrenic gothic of the Twentieth Century.

Thus, the concept of the gothic used in modern context, though seemingly differs from its original usage of 1790s, is used for boarder range of contexts, and the term has become more prevalent.

Chapter III: Gothic Elements in *Frankenstein* and *Wuthering Heights*

Fear, Terror, and Horror

Problem arises when we place *Frankenstein* in gothic framework and try to search the conventional Gothic traits in the novel. In spite of Shelley's claim to write a "ghost story", nothing supernatural is in the novel. There are no decaying monasteries, no heedless nuns, no decadent monks or terrifying brigands and wandering Jews. Castles are mentioned only as a feature of travelogue rather than serving as the setting of the supernatural events. As the conventional gothic trapping disappear in *Frankenstein*, it would be difficult to locate the novel firmly within the framework of Conventional Gothic. This does not mean that *Frankenstein* is not a gothic novel, but even though written in the early 19th century, it is a landmark in the history of the gothic because it fits within the modern traits of the gothic that is nothing more but a scientific pursuit practicing in the newness.

Frankenstein carries terror and horror giving it a gothic tone. Unlike the other conventional Gothic novels, it handles them in different ways. Enriched with certain sense of the terror and horror by making them mystery centered and by setting the novel in laboratory; the orderly surface of civilized being like Victor and his so-called civilized society gives the novel a weight and height of its own.

As the story unfolds, we find Victor Frankenstein gathering the skull, bones, and cerements from churchyard, and giving them life by means of scientific experiments. He starts his work "in a solitary chamber or rather cell", and keeps his "workshop of filthy creation" (36) furnished of many materials. On a dreary night of November, with hard labor and toil, he brings those materials into life but the creation

is disgusting and loathsome. In a tumultuous agony, he runs away and sleeps, then dreams: "Elizabeth, in the bloom of health, walks in the streets of Ingostadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss On her lips, they became livid with the hue of death, her feature appeared to change, and I thought that I held the corpse of my dead mother in my Arms; I shroud enveloped her form, and I saw the grave works crawling in the folds of the flannel. (39)"

The terrifying dream suggests that to bring the monster to life is equivalent to killing Elizabeth. The dream becomes prophetic, later on, when the monster murders her. The dream, therefore, draws the essential link between life and death. Victor's dream then also suggests that his search for finding the secret of life eventually kills the mother. Thus, this passage shows the psychic dread, a shudder at the other world: the world of nightmare. The dream allows things normally kept buried or repressed to come to the surface, which are socially unacceptable that we are unable to face. As Victor attempts to kiss Elizabeth she turns into the corpse of his dead mother, which suggests that Victor prefers to find a means of procreation that eliminates sexual activity the reason for this becomes clearer because Victor has given "birth" by himself changing a womb into a laboratory without considering the normal channels of procreation. The monster, then can be seen as the embodiment of Victor's sexual impulses which he sees perverse and destructive. If it is this, which he rejects and represses, then it will not remain buried and ignored but will emerge with a violent destructive force. The passage, thus, becomes mystery centered which gives an insight into the nature of terror that is powerful than Victor, and combining with violence and pain has a constant effect on mind from where the terror origins. This vague and uncertain origin of terrors suggests that is not a reaction to such physical entities as,

vampire, monster, and ghosts, but the real terror lies lurking within the darkest corners of Victor's mind.

As Schauer-Romantik, Frankenstein furnishes the chamber of horror but in a more advanced and modern sense. After finishing the unhallowed labors, Victor Frankenstein falls asleep, and soon awakens by the horrible scene that has been haunting him. He opens his eyes and beholds the horrid thing standing at his bedside, which is vividly depicted: "I started from my sleep with horror; cold dew covered my forehead, my teeth chattered, and every limb became convulsed, when, by the dim a yellow light of the moon, as it forced its way through window shutters. I behold...the miserable monster...His jaws opened and he muttered. Endued with animation could not be so hideous as that wretch. (39-40)"

The passage gives the full effect of horror. Victor's forehead is covered with "a cold dew", his every "limb convulsed", teeth "chattered", these are the effects which are somehow related to what Arjuna felt in Bhagvadgita, when his limb curdled, all the body flickered and mouth went dry. So, all the physical manifestations of horror are displayed as the symbols of gothic literature. The presentation of macabre, in this passage, by brooding upon the sin and sinister, gives the exact portrayal of the horror. The dim yellow light of the moon, the grin wrinkled cheeks, hideous countenance of that wretch, the opening jaws are really loaded with sinister overtones. Victor sees the monster with moonlight; this is the first of three occasions that he sees the monster, for the next time the moonlight scene recurs, when Victor destroys the female monster, and for the last when monster kills Elizabeth. The monster, then, through the repetition of this visual image, which is at the moment of birth is closely related to death that makes this passage a representation of macabre from where the horror arises.

The horror and terror are further intensified when Victor Frankenstein, after the death of William and Justine, goes to the valley of Chamonix to see Mont Blanc for the consolation. At the same moment, he perceives "in the gloom a figure which stole from behind a clump of tree" (56), that is the monster whose "deformity of its aspects more hideous than belongs to humanity" (56), makes him shudder. The horror reaches its climax after Victor's marriage with Elizabeth when he is going to expect a battle with the monster he says to his wife, "Oh! Peace, peace my love ...this night, and all will be safe: but this night is dreadful, very dreadful" (165). All the mental consciousness let loose from his self and he is horrified. Not only the horrific physical manifestations, but also certain atmospheric effects are conveyed in the scene as Victor Frankenstein goes to the cemetery: "As night approached, I found myself at the entrance of the cemetery of Elizabeth, and my father, reposed. I entered, it and approached the tombs which marked their graves. Everything was silent. Except the leaves of the trees, which were gently agitated by the wind; the night was nearly dark (171)"

And when he determines to kill the monster:

I was answered through the stillness of night by a loud and fiendish laugh. It rang on my ears long and heavily, the mountains reechoed. I felt as if all hell surrounded me with mockery laughter... The laughter died away; when a well-known and abhorred voice, apparently closed to my ear, addressed me in an audible whisper - I am satisfied; miserable wretch! You have determined to live, and I am satisfied. (172)

This atmospheric effect is surely uncanny which gives rise to dread and creeping horror. The uncanny here is raised not out of unfamiliar, external or unknown, but from strangely familiar scenes, which defeats Frankenstein's efforts to separate him from them. The atmospheric scenes though yet hidden, suddenly come to light that makes them uncanny. These passages further create uncanny effects by leaving us uncertain whether the mockery and fiendish laugh are the monster or automation. So, the atmospheric scenes, which raise the uncanny effect with dread, are closely related to the horror and terror.

Moreover, when Victor Frankenstein is taken before the magistrate and charged as the murderer of a young man, he wants to see the corpse but he is "parched and horrified", and can not "reflect on that terrible moment without shuddering and agony"(148).

Victor knows the dead body of his friend Clerval, sees the black mark in his neck and becomes sure that the murder was committed by the monster. Thinking himself as the true murderer because of his infernal machinations, he confesses the murder of William, Justine, and Clerval in delirium. Full of remorse and agony, he is haunted by horrible nightmare: "Oppressed by the recollection of my various misfortunes, I ...soon slept profoundly. But sleep did not afford me respite from thought and misery; my reasons presented a thousand objects that scared me. Towards morning I was possessed by a kind of nightmare; I felt the fiend's grasp on my neck and could not free myself from it, groans and cries rung in my ears. (155)"

Here, in this incident, Victor's delirium can distinctly be seen in his confession as well. Victor not only associates himself with the monster, but he also becomes physically and mentally ill. The grasping of fiend on his neck, ringing of groans and

cries in his ears are not more than the haunting presence of the monster. The nightmare with all its horrific remembrance emphasizes that his horror is in his psyche.

Sense of fear and terror persistently keep on rushing across our nerves almost from the beginning to the concluding part of *Wuthering Heights*. Lockwood's initial visit to the Wuthering Heights, especially when he spends a night at Heathcliff's private apartment takes the reader's feel some sort of impending suffocation of terror. In the like manner, the narrator's confrontation with an ice-cold hand getting his own hand gripped forcefully along with a mysterious cry, "Let-me in". The dread of revenge either from the side of Hindley or from Heathcliff ever exists as an evil motive of the both characters. Most notably, the ill intention of pushing the opponent down for the sake of ruining and raking the opposite side is marvelous in Bronte's *Wuthering Heights*.

As terror and horror make *Wuthering Heights*, too, more interesting and worth "reading", the novel unfolds horrible and terrible incidents along with mental or physical suffering throughout the entire novel. It is for the reason when an already afraid human creature, the narrator Lockwood himself unprecedentedly and ridiculously confronts a bizarre event of the ice-cold hand of the ghost into a remarkably effective moment:

As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel, and finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it waited; Let me in! And maintained its tenacious gripe almost

maddening me with fear. 'How can I!' I said at length. Let me go, if you want me to let in!' The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer. . I seemed to keep them closed above a quarter of an hour; yet, the instant I listened again, there was the doleful cry moaning on! 'Begone!' shouted, 'I'll never let you in, not if you beg for twenty years'. 'It is twenty years; mourned the voice; 'twenty years. I've been a waif for twenty years!' (P. 17)

The excerpt makes it further clear with a critical as well as crucial moment-a moral question - whether to give the shelter to the pitifully tortured and tormented boy who is in extreme horror and terror or to defy that and protect himself- he chooses not to tackle with the overwhelmingly terrified situation and circumstance of being in touch with the ghost.

Thus, both *Frankenstein* and *Wuthering Heights* refuse to distance the reader from horror and terror along with the feeling of fear described somewhere even as the surrealism makes an inescapable link between the world of text and the world of the reader. It lays emphasis on the latent instincts of all the living beings that they do deserve the motive of fear, horror and terror externally or internally.

Transgressions and Overreaching

Any gothic novel, indeed, tends to foster challenges against the chain of socio-cultural orthodoxy, and its arrogant hierarchy as well as its norms and values. Both novels, *Frankenstein* and *Wuthering Heights* present us somehow marvelous as well as exotic ideas as they embed the theme of transgression and overreaching as

wonderful and glowing example of the major characters' idiosyncratic feelings virtually associated with their respective deeds and demands. In addition to it, transgressions and overreaching become the figurative meanings even to Jungian readings of *Frankenstein*, and *Wuthering Heights*. Hence, it is much more appropriate to approach the gothic novel with Jungian interpretation, too. In reference to *Wuthering Heights*, Jungian readings interpret the relationship of Catherine and Heathcliff as aspects of one person; those aspects may be the archetype of the shadow and the individual or the archetypes of the animus/anima and the persona. These interpretations are derived from Jung's distinction between the collective unconscious and the personal unconscious. The collective unconscious is mainly the representative of archetypes; some archetypes are the same in a particular society or time period, others are the same in all societies and times. The archetypes may find expression in myth and fairy tales. The most common and influential archetypes are the shadow, the animus, and the anima. Every human being also has a personal unconscious, in which material is stored that was once conscious but has been forgotten or repressed. The personal unconscious adapts archetypes based on the individual's experiences. The personal unconscious finds expression in dreams and metaphor.

In the collective unconscious, the shadow is absolute evil. In the personal unconscious, the shadow consists of those desires, feelings, etc. which are unacceptable, perhaps for emotional or for moral reasons. The shadow is generally equated with the dark side of human nature. The shadow is emotional, seems autonomous because uncontrollable, and hence becomes obsessive or possessive. Heathcliff, then, can be seen as Catherine's shadow-he represents the darkest side of her, with his vindictiveness, his sullenness, his wildness, and his detachment from social connections. She rejects this part of herself by marrying Edgar, thereby

explaining mysterious disappearance. But Heathcliff, the individual to integrate the shadow still resists moral control and he can rarely be changed. Cathy's efforts to integrate Heathcliff into her life with Edgar are doomed; her inability to affect Heathcliff's behavior can be seen in his ignoring her prohibition about Isabella. The resurfaced Heathcliff obsessively seeks possession of Catherine to insure his own survival.

Now with regards to Catherine, for whom Heathcliff is the animus, and to Heathcliff, Catherine is the anima. For Heathcliff, Catherine is beauty, love, status, and belonging. The projection of their images explains their profound sense of connection or identity with each other, e.g., Catherine's "I am Heathcliff" speech and Heathcliff's references to Catherine as his soul and his life. The projection of element of transcendence in the projection is expressed in Catherine's vision of something, some life, beyond passionate or woman-in-love heroine. Clearly all the Bronte sisters utilize the passionate heroine, whether knowingly or not, to express subversive values and taboo experiences covertly.

What subversive values and taboo experiences does Emily Bronte express through her passionate heroine Catherine? Moers sees subversion in Bronte's acceptance of the cruel as a normal, almost an energizing part of life and in her portrayal of the erotic in childhood. The cruelty connects this novel to the Gothic tradition, which has been associated with women writers since Anne Radcliff. The connection is recognized by Bronte's contemporaries; the *Athenaeum* reviewer labeled the Gothic elements in *Wuthering Heights* "the eccentricities; of 'woman's fantasy'" (1847). Moers thinks a more accurate word than *eccentricities* would be *perversities*. These perversities may have originated in "fantasies derived from the night side of the Victorian nursery—a world where childish cruelty and childish sexuality comes to and

fro. "Of particular importance for intellectual middle-class women who never matured sexually was the brother-sister relationship. In childhood, sisters were the equal of their brother, which their brothers outgrew, and displaced them into their writing".

Women writers of Gothic fantasies appear to testify that the physical teasing they received from their brothers' pinching, mauling, and scratching we dismiss as the unimportant of children's games took on outsize proportions and powerful erotic overtones in their adult imaginations. Again, the poverty of their physical experience may have caused these disproportions, for it was not only sexual play but *any* kind of physical play for middle-class women that fell under the Victorian ban.

Moers applies this principle to the Bronte's chronicles of Angria and Gondal, which the sisters collaborated on with their brother. Their turbulent sagas are filled with unbridled passions, imprisonment, adultery, incest, murder, revenge, and warfare. Thus the uncensored fantasies of Angria and Gondal, whose imaginative hold Emily never outgrew, may have provided an outlet for the sister's imaginations, passions, and aspirations; fostered their intellectual and artistic equality with their brother; and provided the model for Emily's impassioned Heathcliff and Catherine as well as for Charlotte's Rochester.

Similarly, *Frankenstein* deals with the overreaching, excess or transgression. The word "Frankenstein" has no literal meaning because it is composed of the German words. The first is the verb "frank", which means to mark as currency and to stamp. The noun "stein" means stone. Therefore, what Victor Frankenstein does is to give life to a stone cold object, to take something that has no mortal value and give it currency. Mary Shelley's use of the name for her character suggests how the novel deals with the transgression. As we enter into the novel, we see how Victor

Frankenstein is longing himself onto a frenzy over the prospect of creating life, while we will be noticing that he is conspiring to become god. He has a great aspiration that he becomes a Promethean character. He passes forward with his plan, he presents that, "what had been the study and desire of the wisest men since the creation of the world, was now within my grasp" (34), because he has become godlike and "succeeded in discovering the cause of generation and life; nay, more capable of bestowing animation upon lifeless matter" (34). So, filled with unbounded ambition, he breaks the norms and boundaries usurping the role of nature and God: "A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim to gratitude of his child to completely as I should deserve theirs...If I could bestow animation upon lifeless matters, I might in process of time renew life where death had apparently devoted to corruption. (36)"

What Victor Frankenstein, in this passage, does and thinks is unnatural which comes back to mock him later. Truly, Victor seeks a kind of immortality; a desire to have a whole species that would bless creation to be not from the womb of a mother but from the laboratory and efforts. Such breakdown and usurpation would only be a fatal one. It becomes more complicated when Victor, as the creator, runs away from the responsibility. The burden is too great for Victor that changes himself into a pseudo God because he is incapable of fulfilling his dreams in material reality. Thus, the mutual relation of the creator and creation changes into destruction. The breakdown of boundaries and usurpation by Victor explores the forbidden desires that should neither be spoken nor acted at. Victor, who goes too far, breaks the laws of nature, crosses forbidden boundaries, and what he creates is no more than the object of decay. He, who interferes with god and nature, is punished and brought down to the

pets of hell because he has eaten the forbidden apple. So, instead of being an archangel, he falls in the eternal damnation that he says to Walton, "like the archangel who aspires the omnipotence, I am chained in an eternal hell" (180). Because of this, he suggests Walton to "seek happiness in tranquility, and avoid ambition" (186). The forbidden knowledge makes him loose the Eden, who like a fallen angel, realizes the danger of usurpation of excess and transgression then continually longs for his bygone word, when he states in a suggestive tone to Walton: "Learn from me; if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man who believes his native town to be the world than he who aspires to become greater than his nature will allow. (35)"

Representative of modern man, Victor Frankenstein, in this passage shows the agony of the present day world and its inhabitants. Falling in the grip of too much knowledge, human being, and his life is totally distorted because of dehumanized environment. The above passage, no doubt, reflects Victor's agony for longing the world of peace, happiness and a world of brotherhood, which is small but beautiful under a narrower sky.

The notion of transgression moreover intensifies the gender transgression which Victor Frankenstein's creature embodies on two level is the creature's status as being surgically constructed male. The second level, on the other hand, transforming the laboratory into a virtual womb; the creature is Victor's own gender in co-opting the feminine trait of reproduction. Though the monster is clearly both created as a male and desired to be in the masculine role, but because of the above reasons it occupies a space that is neither quite masculine nor quite feminine. This in-betweenness, seeing a space that is not easily classified or categorized, is a primary characteristic of the Gothic monster.

The collective unconscious has been projected in *Frankenstein* as the protagonist is willing to do something better and important by endeavoring to endow the life to the non-living object, whereas the personal unconscious tends to govern the world single handedly and ruthlessly as the monster wants.

The breakdown of boundaries, usurpation, overreaching as well as transgression, therefore, are dominantly presented both in *Frankenstein* and *Wuthering Heights*.

Mental Agony and Moral Alienation

What more we can mark in any gothic novel is the intensified mental agony corresponding with some explicit or implicit sense of moral isolation, as well. This pathos-arousing element, which distinctly resembles in both *Wuthering Heights* and *Frankenstein*, has been noted as the essential characteristic to be manifested in both novels. That is for this reason; the suffering of Victor and the monster are primary caused by their isolation as well as alienation from others. Mental anguish and agony as deadly internal clash and war within the self have been created by their isolation. Such chronic isolation, prevalent in both characters, destroys affections as well as the warmth of humanity; even domestic affection is imprisoned because of the weight on individual freedom. Victor feels as if he "were walking on the edge of precipice" (72). Not only he alone, but also the humanity is walking on the edge of precipice. The pressure of authority and power is imposed upon the human being who creates the personal decay. As the isolation and alienation represent the modern tortured mind by chaos, Victor, who is the representative of modern man reveals the anguish and fearful conditions, as he says, "Anguish and despair had penetrated into the core of

my heart, I bore a hell within me, which nothing could extinguish" (68). It is a hell created out of moral isolation because Victor is alone, miserably alone.

The gothic outsider is also related to the isolation and cultural decay, for *Frankenstein's* monster, in a sense, is the outsider. He wanders through mountain areas of the far North, lurks in caves, and caverns where no one dares to go. As he is gloomy and melancholic, full of self-pity and self-hatred he seeks for companion but finds no one. He is a perpetual outsider, marked by his appearance, doomed to wander alone, totally alone, when he says that he is "content to suffer alone, while my suffering shall endure, when I die, I am well satisfied that abhorrence and opprobrium should load my memory" (189). So, as an outsider he argues with Frankenstein to create a female partner with same defects so that he will not have to go through life all alone. He desires completion but that is never fulfilled, which at last changes him into an uncontrollable fiend.

The bleak, glacial fields of the Alps and mists of the Arctic serve to indicate the isolation of Victor, of the monster as well as of Walton. Walton desires to quest northern side but returns without gaining any thing. Victor's monster's final madness chases him to north which is reflection of their abandonment of society and their total absorption with their mutual self:

A ground sea was heard; the thunder of its progress, as the watered and swelled beneath me, became every moment more ominous and terrific... The wind arose; and, as with the mighty shock of an earthquake, it spilt and cracked with a tremendous and overwhelming sound...in few minutes a tumultuous sea rolled... and I was left drifting

on scattered piece of ice; that was continually lessening, and this preparing for me a hideous death.

The tumultuous atmosphere prophecies that Victor and his creature are going to be destroyed as they both live their life in total isolation. The atmosphere objectifies all their inadequacies, their inner self, insulation, and psychopathic.

Similarly, in the context of *Wuthering Heights*, moral isolation, some how, is associated with the physical suffering and segregation from the family as Hindley has his wife died early and his own life found a pathetic and miserably drug addicted life, assisted with his carelessness even towards his one and only son, Hareton. This overwhelming scene of mental agony that is more than what one can bear and tolerate which drives him to adopt a ruthless and careless way and pattern of life. His loss of reasoning instinct as he drops down his son simultaneously after his wife's death can be seen as a kind of mania. While Nelly observes under her own narration:

He entered, vociferating oaths dreadful to hear and caught me in the act of stowing his son away in the kitchen cupboard. Hareton was impressed with a wholesome terror of encountering either his wild-beast's fondness or his madman's rage, for in one he ran a chance of being squeezed and kissed to death, and in the other of being flung into the fire, or dashed against the wall, and the poor thing remained perfectly quiet wherever I chose to put him. (52)

This event is a metaphor for the carelessness and isolation of Hindley. Depicting the horrible incident further intensifies this:

At the instant when my eye quitted Hareton, he gave a sudden spring, delivered he from the careless grasp that held him, and fell. There was scarcely time to experience a thrill of horror before we saw that the little wretch was safe. Heathcliff arrived underneath just at the critical moment, by a natural impulse, he arrested his descent... (53)

This instance resembles itself as the endangered and aggravated mental condition on the part of Hindley, and a step more for his opponent, Heathcliff.

Frankenstein and *Wuthering Heights*, thus, both reflect how the major characters themselves are facing chronic isolation, moral decay, as well as the possibility even of the suicidal attempt.

The Double

The motif of the 'double' (doppelganger), which is a frequent motif in much Gothic fiction, appears dominantly in *Frankenstein* and equally in *Wuthering Heights*. The doubleness even enters when it is accepted that the monster and Victor Frankenstein, its creator, are two aspects of the same being. At the moment of animating the inanimate on a dreary night of November, Victor Frankenstein's aspiration to create the beautiful being changes into catastrophe that he can not bear the ugliness of the creature, and he runs away from the laboratory. As he often tries to run away from the troubles, he runs away from the laboratory. As he often tries to run away from the troubles, and attempts to forget the hideous wretch, he sleeps, but awakens by showing all the physical fears, his forehead covered with a cold dew, his teeth chatter, and Victor's "limb became convulse" (39). This incident is a reminiscent of what he actually feels at the moment of the creation when "a convulsive motion

agitated its limbs" (39). This is the first of many indications that the monster is Victor's double. As the story unfolds, Victor Frankenstein having known that the murderer of his brother is the monster, his own creation, refers: "I considered the being whom I had cast among mankind, and endowed with the will and power to effect purpose of horror, such as the need which he had now done, early in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me. (57)"

The reference to the creatures as his own vampire and spirit provides the notion that Victor and the monster are doubles. Victor's self projection and the monster acting upon Victor's own aggression as the double of Victor helps to bring out the darker side of his psyche and forbidden desires. By creating the monster, the civilized being like Victor Frankenstein let loose the violent and inwardly deformed monstrous self, which is full of primitive emotions. The savagery as well as the monstrous self, which lies in the dark deep corner of civilized being, is seen as acting out the repressed desire, which shows the divided self-containing as self destructive energy.

Victor Frankenstein's language, after the execution of innocent Justine repeatedly suggests the idea that he and the monster are doubles when he states, "I wandered like an evil spirit for I had committed deeds of mischief beyond description horrible and more much more...was yet behind"(69). The emotions of Victor, poured in these words, are similar to that of the monster when he is spurned and hated by his own creator, society and passed his life in forest and den.

Similarly, Victor's utterances as "the fiend that lurked in my heart" (72), and after each murder when he remarks he is "not indeed, but in effect was the true murderer" (72) are the signs of the double in his haunting presence of the monster.

Even though Frankenstein initially flees from his creature, and even though their direct confrontations are few, the monster, nevertheless, is a continual presence in his life because they are the two sides of a coin. As a result, the monster, so far as Victor's double, murders all those whom Victor has already attempted to cut off in his search for the secret of life. So, in this respect, the monster represents Victor's own aggressive instinct, his fears of family and woman. The fear of woman comes out when the monster threatens Frankenstein saying, "I shall be with you on your wedding night" (140). The words are uttered soon after Victor destroys the female companion of the monster. It is clear that the threatening is to Elizabeth, but Victor interprets it as threats against him, and in the pretext of saving from the possible combat, he leaves Elizabeth alone in the bedroom to be murdered by the monster. It makes us clear that Victor Frankenstein and his monster are engaged in such as agglutinative relationship, in which each needs the other because the other represents the lack of gap within him self. So, the double, here, makes possible to see the monster as an externalization of Victor's sexual impulses, and the ugliness of monster suggests Victor's horror of woman, the means of creation.

After his creator has abandoned the monster, the monster meets Victor Frankenstein for the first time in the valley of Chamonix. Throughout their long discussion, the monster says, "Remember, that I am thy creature, I ought to be thy Adam, but I am rather the fallen angel, whom thou drives from joy for no misdeed" (77). In these lines the notion of the double comes to light as the monster assimilates himself into Victor because he is Victor's own creation. If the monster is satanic, Victor then can be linked not only with Prometheus and God, but also with Satan, the fallen angel. When he says to Walton in the last scene, "I am chained in an eternal hell" (180), the analogy becomes quite clear because Victor's hell is within him.

The double is related not only to Victor and the monster, but also extends even further when we can see in Robert Walton obviously another aspect of *Frankenstein*. Robert Walton rebels against his father that he should not go to sea, in the same way as Victor does against his father, Alphonse Frankenstein, who rejects the scientific interest of his son. Both of them subsequently pursue the forbidden. Like Victor, Walton also leaves the domestic world for the outside world of action and achievement, as Walton notes: "My life might have been passed in ease and luxury, but I preferred glory to every enticement that wealth placed in my path. Oh! That some encouraging voice would answer in the affirmation, my courage and my resolution is firm; but my hope fluctuates, and my spirits are often depressed. (7)"

This passage shows the unbounded ambition of Walton. He rejects the wealth and luxury for glory, which may last for the generations. The same thirst for knowledge and glory is also reflected in Victor's language which helps us to come to the point that they both are the doubles, as Victor notes, "Wealth was an inferior object, but when glory would attend the discovery, if I could banish disease from the human frame, and render man invulnerable to any but a violent death" (23).

Frankenstein bears many possibilities of the doubles, as Elizabeth can be paired with Victor's mother because they establish an idea of femininity. Similarly, Elizabeth is the double of the unfinished bride of the monster because it is possible to see Elizabeth and the unfinished "bride" of the monster as one. It is because the "double" personality gets fulfilled not only in the dual nature of oneself, but it is possible even by meeting the akin ego in others, as well.

As the double in Shelley's *Frankenstein*, Bronte's *Wuthering Heights*, characterizing and classifying itself as the fiction of Gothicism, is marked with traits and tenets of the double; that is hypocrisy, as vested by the characters

Heathcliff happens to ever convey the double-dealing role by maintaining proper relationship with Hindley and Edgar, whereas his inner intention is something quite contrary to what generally appears, for his hunting and revenging motive repressed to act and burst as the time comes favorably. This intention is quite unknown to another hypocritic character, Catherine, who has deep phantom of Heathcliff. In addition, Catherine herself plays double role by marrying Edgar and settling the conjugal life with him in disguise, but flourishing and nurturing her love affair secretly and illegally with Heathcliff however her act hurts the heart of Hindley, her brother. She intentionally and annoyingly violates the socio-cultural expectation, and practices and adapts a romantic life physical as well as emotional with Heathcliff. However, there is double-dealing even with her own brother, Hindley:

'You lie, Cathy, no doubt; answered her brother, and you are a confounded simpleton! But never mind Linton at present: tell me, were you not with Heathcliff last night? Speak the truth, now. You need not be afraid of harming him: though I hate him as much as ever, he did me a good turn a short time since, that will make my conscience tender of breaking his neck. To prevent it, I shall send him about his business, this very morning; and after he's gone, I'd advise you all to look sharp; I shall only have the more humor for you? 'I never saw Heathcliff last night; answered Catherine, beginning to sob bitter... (63)

Her hypocrisy and double role is more obviously expressed here when she pretends to sob, and defends herself by denying the fact of her meeting with Hithcliff.

In this respect, characteristics of the double are the most essential and vital facets and assets to make any fictitious work gothic, as observed and marked in *Frankenstein* and *Wuthering Heights*.

Feminist Implications of Gothics

Because both novelists, Shelly and Bronte, have written the novels *Frankenstein* and *Weathering Heights*, from feminist view point expressing their own feelings and attitudes towards a male dominated society, the novels have been perceived from feminist theory of gothics. As Ellen Moers has propounded a feminist theory that relates women writers in general and Emily Bronte in particular to the gothic, middle-class women who wanted to write were hampered by the conventional image of ladies as submissive, pious, gentle, loving, serene, domestic angel. They had to overcome the conventional patronizing, smug, overpowering, contemptuous sentimentalizing images of women by reviewers like George Henry Lewes, who looked down on women writers as: "Women's proper sphere of activity is elsewhere [than writing]. Are there no husbands, lovers, brothers, friends to coddle and console? Are there no stockings to darn, no purses to make, no braces to embroider? My idea of a perfect woman is one who can write but won't overcome the limitations of their social roles and found it more difficult to challenge or reject society's assumptions and expectations than their male counterparts." Ellen Moers identifies heroinism, a form of literary feminism, as one-way women circumvented this difficulty".

Heroinism takes many forms, such as the intellectual or thinking heroine, the block into "the vision of his medications." Emily rarely spoke with the local people, and she knew them intimately, "knew their ways, their language, and their family histories" (71). Charlotte claimed that Emily was impervious to the influence of others and could grow only through time and experience by following the dictates of her own nature. In one form or another, all these characterizations continue to appear in critical discussion of Emily Bronte and her novel:

When Ellen Mores wrote *Female Gothic in literary Women* in 1978, she introduced a new way of approaching about women and Gothic genre. Generally, gendered distinctions had been made before Moors, in 1969, by Robert D. Hume distinguishing between “the novel of terror” and “the novel of horror” in his *Gothic Versus Romanticism: A Revaluation of Gothic Novel*. He was of the view that Radcliff’s books epitomized the former and M.G. Lewis’s works the later (248). But Mores was the first to define female Gothic as “easily defined: the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic”. (77)

In this respect, Bronte’s feminist implication has been noticeably and grippingly vested in *Wuthering Heights* as she presents a female character to have performed a vital and dominant role with dignifiedly a ground breaking step opposing the cynical and congested feeling of the master and the servant as the most vulnerable value of relationship between the haves and have not. Catherine’s heroic decision making strategy all defying socio – cultural limitation is the inevitable potent to make the novel a feminist gothic presenting female to play the most governing and radical parts.

Mary Shelley’s *Frankenstein* also demonstrates a version of the female gothic in the issue it raises, but takes these in an entirely new direction. There are no virgin in distress, no Gothic hero villain, and on the link between the gothic place and female sexuality. In *Frankenstein*, moreover, there is not the conflation of money or class issues with issues of feminism. These factors are the main aspects of the feminist gothic in the Radcliff and Lewis traditions. Though *Frankenstein* lacks the essential characteristics of feminist gothic, however, no other gothic work by a

woman better repays examinations in the light of sex of its author that *Frankenstein* does. Pregnant at sixteen and almost constantly pregnant throughout the following five years, she was not a secure mother as she lost most of her babies soon after they were born. More over, she was not a lawful mother, for she was not married, but at the age of eighteen, Mary began to write *Frankenstein*, which reveals her experience as a mother. The horrific depictions creation of the monster suggests a link to the most feminine activities childbirth. The excerpt here explores that link between Shelly's myth of "motherhood" and the new feminist gothic is engendered:

It was a dreary night of November that I behind the accomplishment of my toils... I collected the instruments of life around me that I might infuse a spark of being into the life less thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when by the glimmer of the half extinguished light, I saw the dull yellow eye of the creature open; it breathed hard and a convulsive motion agitated its limbs. How can I describe my emotions at this catastrophe, or how delineate the retch that with such infinite pains and care I had endeavored to form? His limbs were in proportion, and I had selected his features a beautiful. Beautiful!- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was lustrous black, and flowing; his teeth of a pearly whiteness: but these luxuriance's only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun white sockets in which they were set his shriveled complexion, and straight black lip.... (38-39)

The description of the newly created monster is like the appearance of the newly born baby. If Frankenstein is a birth-myth, this is the moment Victor gives birth. The newly animated monster is suggestive of a newly born child, frequently jaundiced, misshapen, shriveled and often a great disappointment to the unprepared parents but especially to the mother like Mary Shelley. This passage depicts the horror, but what allows it is more horrid because Victor runs away and abandons the newly born monster. This incident makes the novel most feminine because the revulsion against newly born life and the drama of guilt, dread, and flight surrounds birth and its consequences throughout the whole novel. That's why this passage reveals Shelly's personal mythmaking on the subject of birth precisely as it emphasizes not upon before the birth, not upon at birth itself, but upon what follows the birth. There should be a sense of fulfillment, the ecstasy and the rush of nourishing love, which are the happy maternal actions according to our cultural convention. Instead of being happy, fear guilt and depression as well as anxiety are causes to create the monster. This is the twist to an old convention in the work by a young woman who was also a young mother and whose maternal wishes were not fulfilled constantly for five years, and who had not known a mother's nurture. So birth is a hideous thing in *Frankenstein*. It was she who had to give birth to a "hideous progeny" because she could understand the pains of abandonment and only from "workshop of filthy creation"(33) no other but "hideous progeny" took birth. Thus, as a new female Gothic shows the anxieties of its author, who, as a daughter, mistress and mother, and even as a bearer of death in *Frankenstein*, and, on the other hand, the point of view of the chief narrator, Catherine, who continuously goes on challenging the socio-cultural-familial boundary in *Wuthering Heights*, make both novels as the works of feminist Gothic novels.

A Comparative Evaluation of *Frankenstein* and *Wuthering Heights*

However, to a large extent, both *Frankenstein* and *Wuthering Heights* resemble in thematic bases; excessive desire and delight for doing and gaining the things- they differ in their forms, patterns and presentations; as the previous laying much more emphasis on the quest of immense knowledge and the extra-ordinary achievement, whereas latter laying priority over the quest of sexuality, prosperity and egotism: this doesn't mean that *Frankenstein* lacks the egoism/tism but the fact is that superego becomes the most governing and dominating factor throughout the novel. In contrast, *Wuthering Heights* embraces the socio- economic practice of our society as long inherited in us.

What makes *Frankenstein* a Gothic novel is a matter of the association in between science and fantasy, a work of science fiction, but this chance lacks in *Wuthering Heights* to be a literary work of science fiction. Moreover, *Frankenstein*, like *Wuthering Heights*, his unbelievable and unreliable quality while imposing a challenge and threat to the up-to-date discovery of the science and technology as it tends to extend its story to go to retain the far-fetched conceit as soon as there is possibility and success in endowing life to an already dead object, which turns its weapon against its own creator implicating the moral that endless ambition and aim may reverse to regretful pessimism, destruction and disaster.

Wuthering Heights, on the other gets its nectar and kernel by containing some surrealistic and supernatural element as exemplified in the narration of Lockwood when he happens to touch with an icy-cold hand. Likewise, Heathcliff's feeling of Catherine's ghost even after eighteen years following her death exemplifies the Gothic elements in the novel.

Unlike *Frankenstein*, *Wuthering Heights* creates a circumstance to break the boundary of socio-cultural and familial realm. Catherine and Cathy are two examples of the contemporary tendencies of Romanticism as the representative in the women of the contemporary period. Catherine's defiance and disobedience towards her brother and husband signifies for the fact that she can challenge the socio-cultural norms and values, and even the family boundary for her own desired deed and destination. Fate and destiny are also kicked off when she ventures to hold valiant and heroic decision to carry on and on her love affair with Heathcliff. It proves that love is something more sacred than the limitation of the demarcation line as drawn by the socio-cultural values and practices. After all, both novels conclude by conveying the moral that ultimate happiness and contentment lies in the soul, in the gift of the nature, but not in Wealth, Property or scientific discovery because they are only momentary, illusionary, transitory and treacherously dissatisfactory.

The Gothic sinister tone that the writer adopts is bad enough for Bronte's protagonists, but the really horrifying occurrences have prosaic explanations as perpetrated by their relatives and alleged friends perpetrate malicious aunts, and abusive husbands. Bronte seems to reveal the hell to have rooted in people. Nevertheless, what remains so fascinating about the genre lies with the fact that it is anything but a homogenous or static genre. Belief and suspension of disbelief are crux of Gothicism. The credence and disbelief in the supernatural manifests itself in connection to ideas of the sublime to connotation of sensibility, to the core of the creation of the myth and in technological concept about the damnation. *Wuthering Heights* is a Gothic romance that brilliantly challenges the basic presumptions of the 'romantic', a 'Gothic' that evolves into its 'temperamental opposite', a parable of innocence and loss, and childhood's necessary defeat, and a work of consummative

skill on its primary level that is the level of language. Again we can see the combination of the romantics and gothic, brought together superbly by Bronte in *Wuthering Heights*. There are elements of the 'Gothic Genre' in the novel but Bronte's treatment of gothic concerns differs radically from her contemporaries. Emily's novel operates through suggestion rather than overtly and sensationally inscribing the supernatural elements. Fantastic or supernatural events become acceptable in the novel because in *Wuthering Heights*, Emily uses Thrushcross Grange and Wuthering Heights to depict isolation and separation. The dark and foreboding environment described at the beginning of the novel foreshadows gloomy atmosphere found in the remainder of the book. The harsh, gloomy characteristics of the land are consequently reflected in the human characters, hence enhancing the deeper and darker feeling evident in the text.

Despite their disparities in the pattern of presentation and narrative account, especially the extreme eagerness and interest on doing something extra-ordinary and uncommon by giving life to non-existing objects to be accomplished by the protagonist in *Frankenstein* and an abnormal physical attachment and motive to take revenge by breaking the socio-cultural chain between rich and poor on the part of the major characters, Heathcliff in *Wuthering Heights*, and revived monster in *Frankenstein*, both novels share the commonalities of the gothic traits and tendencies when they present moral and mental isolation in addition to sense of fear and horror in order to keep on the legacy of the Romantic spirit.

To be precise, both *Frankenstein* and *Wuthering Height* are the fruits of powerful imaginary and literary disposition of deserving nineteenth century women novelists, Shelley and Bronte, respectively. The challenge and violation as discerned in the novel imprinted a thunderbolt and a desperate shock as performed from the

feminist point of views with sensational and terrific pattern of writing strategy, both novelists have been evaluated to have transcended and approached their success on the fictional domain of the normal state of hitherto practiced pattern of behavior, attitude, norms and values of so-called orderly and civilized and cultured society. In this respect, both novels, bearing some distinct tenets of fear, horror, and terror, have been evaluated as Gothic Novels. But the secret of fact is that they are more than mere novels; as modern Gothic Novels or even science-fiction, and socio-familial fiction, despite their immense and infinite fame as brilliant and exemplary gothic novels.

Chapter IV: Conclusion

It is obvious enough that Mary Shelley made full use of many of the basic attributes of Gothic fiction. But she was right when, in her preface to the original edition of her novel, she asserted, "I have not considered myself as weaving a series of supernatural terrors" (3). It proves that something more is in *Frankenstein* rather than only the weaving a series of supernatural terror. This is in fact, first of many signs that the novel handles the elements to much better purpose than most of the contemporary novels.

The impression that the present study seeks to establish is that though written in early nineteenth century, *Frankenstein* rejects the stereotyped gothic trappings. *Frankenstein* reflects the negative consequences of development in the science and technology. In this modern world, we are simultaneously reliant upon science and technology for our survival and even more aware of the dangers. Similarly, we recognize that it is the entire planet, which is potentially under threat. Victor Frankenstein, the main character, provides a disastrous result of scientific aims pursued with a mindless disregard of potential human consequences by creating a monster.

Frankenstein is a species of birth-myth, which is directly related to Mary's early traumatic experiences of birth, illegitimacy, and infant death. This signifies that the novel is a new female gothic, and it trespasses beyond the inherited traditions.

Frankenstein insists on the modernity of setting and the concerns; it draws on science on what is possible and familiar rather than superstition and alien. Therefore,

the novel makes an inescapable link between the world of text and the world of reader emphasizing that terror and horror are in us. The novel suggests that what Victor does and creates are unnatural, and his isolation, as well as permanent incompleteness is that of modern man. He goes too far, breaks the laws of nature, crosses the forbidden boundaries and what he unleashes, within himself and in society, is no more than disruption and destruction. The novel, with its focus on a creative act of Victor, which usurps the natural functions of both God and women, shows that the creature is Victor's doppelganger, acting out his forbidden desires, and an expression of the darker side of his psyche. The monster acts out the repressed aggression and desires against its supposedly civilized creator and his society, and the monstrosity reveals that if we are rushing toward disaster, then the disaster towards which we rush is of our own choosing. Nevertheless, the novel shows that modern world can create even worse monsters.

Frankenstein thus provides a crucial metaphor for our modern world. The novel offers a metaphor that expresses the central qualities and tensions of our time positing a world without God. It enforces the sense that *Frankenstein*, though published in 1818, is the specimen of the modern gothic.

As Shelley's *Frankenstein*, Brontë's *Wuthering Heights* also stands as an example of a gothic novel. In true gothic fashion, boundaries are trespassed; specifically love crossing the boundary between life and death as Heathcliff's act of transgressing social class and family ties. Brontë follows the footsteps of Walpole and Radcliff to portray the familial tyrannies of the father and the cruelties of the patriarchal family in reconstituting the family on non-patriarchal lines, even though no counterbalancing matriarch or matriarchal family is presented. Brontë has incorporated the gothic trappings of imprisonment and escape, flight, the persecuted

heroine, the heroine wooed by a dangerous and a good suitor, ghosts, necrophilia, a mysterious foundling, and revenge. The weather-buffed Wuthering Heights is the traditional castle, and Catherine resembles Ann Radcliff's heroines in her appreciation of nature. Like the conventional gothic hero-villain, Heathcliff is a mysterious figure that destroys the beautiful woman to quench his passionate thirst for beauty and sexuality that is love and lust. He purchases and usurps inheritances as any typical gothic story; he batters his head against a tree. There is hint of necrophilia in Heathcliff's viewings of Catherine's corpse and his plans to be buried next to her and a hint of incest in their being raised as brother and sister or, as a few critics have suggested, in Heathcliff's being Catherine's illegitimate half-brother.

Emily Bronte seems to say through her characters continual "falls from grace" and obsessive zealotry that they create their own hells for themselves and one another. Conventional religion, in the novel, seems to fail to redeem them. They are lost souls, as if wandering in Purgatory or the Inferno.

Because of these eccentricities on the parts of the major characters, they tend to show their strong attachments towards the defiance and violation of the boundary and chain as set by the socio-cultural norms and values. With their wonderful, marvelous, miraculous, and somewhat egoistic instinct, the major characters' behaviours and attitudes have been marked as abnormal and unusual but heroic and radical deeds. Thus, the idiosyncratic behaviours and acts inherently granted and fostered in the major characters along with some mentally agonized and morally alienated feelings as to be commonly found in any gothic fictions. So it can be concluded that *Frankenstein* and *Wuthering Heights* are brilliantly and successfully written novels in the gothic genre.

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