

I. Introduction

Sense of horror and terror are integral to human beings. Expressed in variety of artistic and literary texts, gothic elements emerge from deep human psychological experience. Idea of inevitable death haunts human beings. They cannot really get emotionally involved with it because such involvement is too hard to bear. In fact, death's message of total loss in our life threatens the sense of security that our psychic life constantly needs. But, at the same time, there is no possibility of avoiding death because it is something inevitable and human mind knows this. So, human beings have an ambivalent relationship with death: they cannot live with it, yet there is no chance to avoid it. And, our experience of horror emerges from this ambivalence. Death is something that one always waits for. It is conceived as the ultimate ender of everything. So, during this waiting, imagination has lots of works to perform. Horror is one of those works. Our constant sense of impending death makes us fantasize a world that is as horrible as pleasing. Pleasing because mind loves it. Horror strikes deeply at human sense of pleasure and joy. Since death is a constant shadow at the back of our experience, something that brings this force at the front makes us not just horrified and lost, but also a sense of pleasure and joy. Going through actual incidents that are horrific is one thing, but experiencing horror through other people's experience is a different experience.

Presence of horror literature and art is in almost all cultures and periods. Myths and legends abound with horror elements. Whole religious stories are based on the dimension of horror at their core. In fact, idea of hell, characterized as the terrible place of human torture and suffering come from the human tendency to play with horror elements. Stories of ghosts and other weird creatures that can gulp humans originate from the same instinct. Modern horror movies to terror-striking science

fictions testify the same human tendency. Thus, horror is something fundamental to human experience.

Guy De Maupassant, one of the most influential French short story writers, has also deployed elements of horror in his stories. Although largely commented as realist-cum-naturalist fiction writer, many of his stories present the dark corners of human unconscious in the most horrible way possible. Succinct in the presentation, the stories represent the eerie madness that reverberates through every psychic. This small research work aims to analysis from of these stories from the perspective of gothic and horror dimension. Seven stories are chosen and a detailed Gothic horror explanation is offered in the third chapter. The second chapter presents a short review of how the element of horror has been represented in western cultural expressions like architecture and literature.

II. Gothic and Horror: A Theoretical Understanding

The term Gothic comes from the Goths, one of the tribes that took part in the conquering of Roman Empire. For centuries, the word stood for medieval barbarism, and sometimes was used to represent the culture of the middle Ages, generally Gothic architecture, for instance.

It is a literary style popular during the end of the 18th century and the beginning of the 19th. This style usually portrayed fantastic tales dealing with horror, despair, the grotesque, preternatural and other dark subjects. Gothic literature was named for the apparent influence of the dark Gothic architecture of the period on the genre. Also, many of these Gothic tales took places in such "gothic" surroundings, sometimes a dark and stormy castle as shown in Mary Wollstonecraft Shelly's *Frankenstein*, or Bram Stoker's infamous *Dracula*. Other times, this story of darkness may occur in a more everyday setting, such as the quaint house where the man goes mad from the 'beating' of his guilt in Edger Allen Poe's *The Tell-Tale Heart*.

In essence, these stories were romances, largely due to their love of the imaginary over the logical, and were told from many different points of view. This literature gave birth to many other forms, such as suspense, ghost stories, horror and mystery. Gothic literature wasn't as different from other genres in form as it was in content and its focus on the "weird" aspects of life. This movement began to slowly open many people's eyes to the possible uses of the supernatural in literature.

Later in the 18th century, a new kind of novel made use of the many of the traditional trappings of the Middle Ages: dark castles, secret passages, stormy nights, gloom, terror, mystery, uncertainty, death, evils and others. The early Gothic novels were actually set in the middle Ages, although later examples of the genre were set in the present. The Gothic vogue probably peaked in the Romantic period with such

authors as Shelly, Anne Radcliffe, and Charles Brockden Brown, but it survived well into the 19th century, and, in spite of some transformations, into the 20th.

As a literary style, it was popular during the end of the 18th century lunatic fringe version of Romanticism's celebration of the emotional, terror as the most extreme form of emotion. The function of Gothic as a cult literature intensified during 18th and early 19th century. A popular, romance form-stylized, non-realistic, idealized, with an adventure format, Gothic was an extreme form of romance in which the imagination stretched too wild. Such wild imagination can be seen in being deployed in modern horror movies in its popular cultural manifestations.

Though the origin and 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 through 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 Ages had influenced literature more strongly throughout their architecture. Gothic churches and old castles had medieval literary influences on many authors, and thrill of 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 do not constitute gothic not vaulted roofs, nor flying buttresses, nor grotesque sculptures, but all or some of these things with them when they come together so as to have life" (qtd, in Varma 14) .

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 the term grotesque was implied on painting or sculpture, in which portions of human

animal forms are fantastically interwoven with foliage and flowers. It was later incorporated to the literature as well. Emphasizing the grotesque in literature Victor Hugo opines, “A combination of the sublime and the grotesque should meet in art as they met in life and creation” (qtd. in Sengupta and S.C. Mundra 73). So the grotesque, which is not only confined to sculpture but also used in connection with literature, has made its affinity with Gothicism. Moreover the savageness of Gothic stood for wildness, roughness which showed the image of race full of wolfish life and imagination full of vigor. The Gothic romances also used the elements of gloom, wilderness, fear and horror. The gothic architecture, with its pinnacles and fretted surfaces, stimulated the rebellious minds of the mid-eighteenth century, which saw in the Gothic art the grandeur of wildness as well as the novelty. The features became the inspirations for Gothic writers. So, a curious mind can see the close relationship between traditional gothic tales and modern Gothic fiction. The Gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the sources of splendor and completion were drawn by the inquisitive spirit of the gothic writers.

The Gothic attitudes relate the individual with the infinite universe. Then, human mind is able to grasp the infinite and the finite, the abstract and concrete, the whole and nothingness as one. Admitting the infinitude of Gothic art Hugo further writes:

Sculpture and carving, powerfully contributing to the calm grandeur of the whole; a vast symphony in stone . . . the colossal work of a man and of a nations; combining unity with complexity, like the Illiads and the old Romance epics to which it is a sister production; the prodigious result of a draught upon the whole resources if a n era-in which, upon every stone, is seen displayed in a hundred varieties, the fancy of the

workman disciplined by the genius of the artist- a sort of human creation, in short, mighty and prolific like the Divine creation, of which it seems to have caught the double character-variety and eternity. (90)

Moreover, gothic architecture has varieties of characteristics; it has gloomy grandeur, and an atmosphere as well as color, which evoke terror, suspense and gloom. These characteristics have a great effect upon the mind playing upon the ingrained primitive elements of natural and superstitious fear. The gothic fiction touches the imagination with impressiveness and solemnity, which evokes the sensation of awe. Giving terror a close association with Gothic architecture, the ingredient of fear arises only with the union of gothic spirit with gloom that becomes the atmosphere of Gothic story. This is only possible which it contains elements directly associated with Gothic architecture; castle, convents, subterranean vaults, granted dungeons and ruined piles. The castle and convent are joined by the cavern, the Gothic tyrant by banditti, the vaults and galleries by dark forests at midnight, and the love affairs scene become the haunt of howling specters- the castle into surrounding forests, lurking of the banditti, thunder and lightning in addition with devils and black magic, evil monk, the tribunal inquisition, secret societies, enchanted wands, magic mirrors with the phosphorescent glow, imposed sufferings on an innocent character by cruel and trustful villain as well as magical curses are also used to quicken the imagination. This makes us familiar with the stock devices of the Gothic Fiction.

Gothic fiction, by playing on the deep psychophysical disturbances that occurred when men are confronted by the supernatural- most terrifying of all experiences, provides new thrill. Indeed the elements which terror Romanticism took

from the medieval revival were the very elements, which it had in common with black religious melancholy as Sickles assumes: "A world in which religious terror was by no means confined to a far distant 'dies irae' but very present reality, compounded of strange asceticism and secret ecclesiastical lusts, of ghost-lore, necromancy, and contracts with the devil" (100).

This element of terror is, therefore associated with the Gothic castle, which is an image of power, darkness and isolation. The castle with dungeons, secret passage, winding stairs, oubliettes, sliding panels, and torture chambers recalls the scene of ancient chivalry. These tunnel-like dungeons usually ended, "in a deep hole shaped like the bottom of a tub, where Dante place his Santan, and where society placed those condemned to death" (Hugo 270). The castle, on the other hand, inspires us with melancholy as well as sacred enthusiasm. The ruined castle is frequently displayed in the Gothic fiction and novel, because it is not only the symbol of mourning but also the symbol of domestic misery. The ruined castle that contributes to the concept of the picturesque, frequently appears in the Gothic fiction because the convention of 'ruin' played great part on creating a special atmosphere of awe and horror (Neill 105).

The feature of the landscape is affected by atmospheric condition. A supernatural effect is built up of the accumulation of successive detail; wild and desolate scenery, screeching owls, hovering bats, feudal halls, tempest and so on. The Gothic scenes are set on sober twilight or under the soft radiance of the moon in some ruined abbey, or half-demolished tomb, or a vaulted arch wreathed with ivy. The effectiveness of romantic setting, the continuous spell of horror, the color of melancholy, awe and superstitious are the gothic spirits, which creates the whole world of the gothic fictions and are leveled as the conventional gothic traits.

The term "Gothic" is used to describe not only the art of any single school or

period but all the manifestation of a spirit which permeated the works of art produced in many parts of Europe from the works of 12th century on. Largely conditioned by development in the domain of architecture and by the social evolution of the period, these works took various forms; illuminated books, tapestry, painting, and literary writings. Each new discovery technical or formal in any of these fields reached on the quite independent forms of art, the general trend being richer expression of human emotions and pathos. The gothic artists and writer looked to life itself for inspiration and decay saw the world through new eyes and depicted it with amazing freedom and choice to be ruined. Thus, the old legendary or sacred themes were modernized and revived. At the beginning of 15th century the ultimate, most sophisticated manifestations of the gothic spirit synchronized with the robust reactions of the new humanism that led up to the Renaissance to this modern world in the deferent forms, setting and theme.

European writers of Renaissance attributed the inventions of medieval architecture to the barbarian tribes that have destroyed the Roman Empire and its classical culture. In the Roman Empire and its classical culture, during the 5th century when the term was coined, “Gothic” implied to anything wild, barbarous, and destructive of classical civilization.

The term “Gothic” is highly amorphous and open to diverse interpretations; it is suggestive of an architectural style of 12th-16th centuries with pointed arches to the fictions of mysterious and supernatural control over life and death popular in 18th-19th centuries. It is suggestive of as uncanny atmosphere of wilderness, gloom, and horror based on the supernatural. The weird and eerie atmosphere of the gothic fiction was derived from the gothic architecture of medieval period; castles, cathedrals, cellars, and caused thunderous noise of mysterious nature aroused fear and terror in

the minds of the readers as if they were trapped within a graveyard. Belief in the supernatural the magic and in the existence of spirits and ghosts has always haunted man.

In fact Gothic story can be described as literature that is used to terrify people by drawing situations that border between reality and unreality. The purpose of Gothic story is to terrify people. A situation that is terrifying is also used to frighten the reader, but it instead suggests something that will happen instead of describing it exactly. It makes possible the readers invention to determine the event so that there is the sense of uncertainty. Gothic introduces the notions of uncanny, mystery, revenge, schizophrenia, sublimity, terror and horror.

When we see the definition of Gothic that are more concerned to bring out the Gothic essence than to list the surface trappings. Gothic is more in use as a description of the writing than it has been since the 1760s, 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 the emphasis on dark side of the human psyche. The Gothic is now considered as an attempt to expose and explore the unconscious world of desire and fears that individual and society, suppress to quote David Punter's *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).

In fact, uncanny is one of the prominent aspects involved in Gothic literature and art. Human mind and its expectations can be divided into normal and strange. Socially initiated beings take regular things as normal conventional one. Since, they

are used to these things; no sense of difficulty gets aroused by these things. But when unconventional or unexpected things appear, mind loses its composure. We feel uncanny horror and terror. Often, a sense of unintelligibility shrouds us in such situation. Since uncanny rarely takes place in outer physical plane, it usually takes place in the strange mental plays-hallucination and delirium unconscious dark forces exert their force in the formation of uncanny experience. Psychoanalysts argue that sometimes we can experience uncanny things even in the outer physical realm. It is not because such things really exist there. What happens is, we project our fears anxiety and other powerful yet dangerous feeling onto the objects outside. As we know, we don't see what we see. We see what our mental make-up directs us to see. So, the psychic condition often forces us to see the strange fearful scene outside in the world. Dark often is the most fertile place for this kind of projection. The unintelligibility of dark provides a space in which we can color anything we like. The mind makes the trick and often uncanny is projected.

Sigmund Freud writes the "Uncanny" is English equivalent to the German "*Unheimlich*", which means frightening and unfamiliar (76). It undoubtedly belongs to all that is terrible and which arouses dread and creeping horror. The uncanny is not only frightening that out to have remained hidden and secret any comes 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. Sigmund Freud in his "The Uncanny" further illustrates the effect of 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 them it symbolizes, and so on. It is this element which contributes not a little to uncanny effects attaching to a magical practices. (80)

Supernatural is the state of the "uncanny" that explained supernatural is a genre of the Gothic in which the laws of everyday reality remain intact and permit an explanation or even dismissal of allegedly supernatural phenomena. The uncanny tale of horror converges in the fantastic tales, where there is fantastic hesitation in the implied reader that is eventually resolved toward the supernatural. The uncanny tale of horror is distinct in the kind of pleasure.

Similarly, Gothic story seems to have been fascinated by the schizophrenic group of illness, marked by a disintegration of thought processes, hallucination, and an unrealistic and wholly subjective relationship with the outside world, based on fantasy. The various kind of schizophrenia are difficult to define, but they all involve disturbances of thought, emotions, and contacts with reality. Schizophrenia is a general label for a number of psychotic disorders with various cognitive, emotional and behavioral manifestations. Moreover, it is pattern of psychotic features including thought disturbances, bizarre, delusions, hallucinations, disturbed sense of self, and loss of reality testing. Therefore, it literally means spitting in the mind, which shows dissociations between the functions of feeling on the one hand, and those of thinking on the other.

Likewise, another prominent element, revenge is shaped as the act of repaying someone for a harm that the person has caused; the idea also points back generally to one of the key influences upon Gothic literature: the revenge tragedies of Elizabethan and Jacobean drama. Revenge may be enacted upon a loved one, a family member, a friend, an object or even an area. Within Gothic literature, revenge is not able

prominent and can be enacted by or upon mortals as well as spirits. Revenge can take many forms, such as harm to body, harm to loved ones, and harm to family. The Gothic type of revenge in Gothic literature is the idea that it can be a guiding force in the provenance of the dead.

Mystery is a term taken from the Latin word *mysterium*. Mystery is also closely related to the Latin word *mysterium tremendum*, which is a term used to express the overwhelming awe and sense of unknowable mystery felt by those to whom some aspect of God or of divine being revealed. Mystery is an event or situation that appears to overwhelm understanding. Its province is the unnatural, unmentioned, and unseen.

The literature of terror in its pure state belongs to something that causes fear. According to *Oxford Advanced Learner's Dictionary of Current English* - "terror is something that causes a feeling of extreme of fear because of the terrible event or situation." Terror is intensified by a clear manipulation of thought, action, character; creating mystery, suspense, and supernatural. Terror is a part of human psyche that included committing crimes and a murder without any reason, which shows that evil is innate in man. This doesn't only present dark picture of human mind but also poses a question whether man is capable of natural goodness. Terror also forces the character towards the motiveless murder although they know that they should not do.

The definition of terror and horror is often misunderstood: many people think they have the same meaning. Devendra Varma, in the *Gothic Flame* described the difference between these words as "an awful apprehension and sickening realization"(23). A situation that is horrifying is usually described very distinctly. It usually deals with something that is grotesque and may be so awing that is it unrealistic. It gives an exact portrayal of what is being described, usually by physical

characteristics. Its intention is to awe and scare the reader.

To differentiate terror and horror tales it necessary to judge the subtle gradations and effects of terror and horror. To make distinction, it is better to sort from the traditional concept of terror, which was at first opined by Edmund Burke in his philosophical book, *A Philosophical Inquiry into the Origin of Ideas of the Sublime and the Beautiful* (1754). He had given terror an aesthetic representation by explaining it as a source of sublime. He holds a view, "to make anything terrible obscurity seems in general to be very 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, objects that were vast magnificent, and obscure would generate the sublime emotions (33). However, Burke did not distinguish between the subtle gradations of terror and horror, he only related terror to beauty and did not concern of the beauty of horror, the grotesque power of something ghastly. Gothic sublimity is the term that is frequently used in the Gothic fiction. Burke, in the essay "Of the Sublime" states:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects or operates in a manner analogous to terror, is a source of the sublime; that is it is productive of the strongest emotion, which the mind is capable of feeling . . . when danger or pain press to merely, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we everyday experience.(33)

Burke again intensifies his ideas of terror more powerful; terror is the higher state that robs the mind of all, its power of acting and reaction of fear. Burke writes:

For fear being apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whatever is cause of terror, be ended with greatness of dimensions or not: for it is impossible to look at anything as terrifying or contemptible that may be dangerous. (34)

Something that is mysterious happenings, vast exotic objects, dreadful death, and Gothic architectures are capable of raising the ideas of sublime, because they are considered as objects of terror. Indeed terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime. The idea of sublime sets the mind in motion. The motion is a vibration, a rapid alternation of repulsion and attraction produced by the same object. This is because imagination is the apprehension of the intuition is driven to the point of excess and is afraid of it, while the reason finds nothing excessive in the attempt to estimate the magnitude. The Gothic story is a literary form that deliberately seeks to evoke the sublime. The sublime brings into aesthetic experience the irrational, the unknown, and the terrible, thereby transforming pain and danger into parts of beauty.

Therefore, the difference between terror and horror is the difference between awful apprehension and sickening realization. Terror creates an intangible atmosphere of psychic dread but horror resorts to a cruder presentation of the macabre by an exact portrayal of the physical horror. The expression of Verma in *The Gothic Flame* makes it clear:

Violence, pain, and terror are ideas Heterogeneously Yoked 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 Arjun felt in the Bahgavad

Gita: my mouth goes dry, my body shakes and my hair stand on end.

(130-131)

Thus, sublime, terror and horror generated by great passion, pain, death and destruction have great value in the Gothic story.

The dimension of horror pervades a wide range of theoretical schools and is informed by deep human desire for uncanny imagination. Deeply tormented by the fact of death and destruction, a sense of terror is one of the core issues that structures human psychic framework. Always wary to go too near, human beings can never leave it aside. So, they live with a kind of ambivalent relationship with death: neither they own it up nor have the power to give it up. Amidst this emotional pendulum that never strikes any cord, the element of horror-imagination functions.

III. Gothic Horror in Maupassant Short Stories

Guy de Maupassant (1850-1893), an important proponent of naturalistic school, is generally considered to be the greatest French short story writer. A man of creative manipulation of the events that he came across, he has written stories that cover wide range of issues. Among them, his interest for horror is prominent in some of his stories. He took the subjects for his horror stories basically from three sources: behavior of his contemporary bourgeoisie, the Franco-Prussian War, and the fashionable life of Paris.

Since he went through tumultuous psychological ups and downs, many critics have interpreted his horror and pessimistic stories as the manifestation of his own psychological upheavals.

Although it has always been debatable how far literary texts can be autobiographical or can the stories be treated as the reflection of the writer's personal experiences, any attempt to make the connection should not be discouraged because every text reflects the mental process of its writer in one way or the other. Psychoanalytical technique of approaching literature holds the fact that interpretation of a text should reveal the psychic-biography of the writer. The idea is that, since unconscious psychic processes and the literary processes match to each other, analyzing a text for discovering the unconscious psychic processes of the author should not be thought otherwise. "It emerged from Freud's general idea that creative writings are the product of unconscious processes, and that it is possible to understand how the mechanisms of the psychic forces operate in them" (qtd, Suprenant, 201).

Going through his stories and reading the critics' opinions, it seems that in most of his stories he tried to draw the chain of his actual effects of life chronologically. It means his stories record the life he lived in fictional form. But by

this statement it should not be understood that readers can really know the actual events of his life going through his stories. The point is, somehow his stories record the psychological things that he himself experienced in his life. Besides, there are ample evidences that he suffered many strokes of mental illness and syphilis. Although this research work does not concentrate on proving or disproving the autobiographical dimension in his stories, some space has been allocated because an attempt to understand the horror in his stories demands it.

His short stories are marked by psychological realism. And many of them include the elements of gothic horror. His characters are the unhappy victims of their own greed and vanity, and the narrator presents them in the most sordid way possible that has space for the details of their lives. And beautiful thing is, the writer presents them without sermonizing. It means, Maupassant as a naturalist writer tries to make his stories as realistic as possible without being directly involved in the narrative framework. Thus looking for autobiographical elements in his stories is a kind of irony, something the writers of realism denied in their treatment of the craft. But whatever the case, horror and dark terror of life color some of his prominent stories. And the characters experience such horror and terror on the way to fulfill something in their life.

For instance, most of the characters chosen for the analysis for this work are driven by unfulfilled quest. They suffer from some deranged mental state, and try to fulfill the vacuum. And often, they remained unfulfilled. The quest leads them to unusual course of action. Passing whole dark night amidst the graveyards and visualizing horrific scenes are very normal in his stories.

In Maupassant short stories, the Gothic narrative traces the encounter of the human subject with the mysteries and horrifying supernatural that lies beyond the

human experience, often speak of insanity and dark side of the narrator and it becomes clear that the author had a fascination with the mental illness that grew with time.

And, the Gothic texts have the tendency to replace the supernatural horror figures for human beings. Person coming back from the tomb and talking about his past is common. Often, the dead come back to take revenge against their perceived foes. In fact, the horror stories recount the underworld that every human mind's unconscious goes through. The other that lives deep down within us gets manifested in the horror representation. It is the picture of ourselves or some aspect of our inner world that we love to reject or have systematically repressed in the dark chambers of our psychic world.

Other, as the theorists like Lacan developed, stands for the unrecognized part of our own self. It is something that we hesitate to own. Bunch of undesired part of our self, the other exists beyond the border of our conscious mind. But, important point to be considered is that it continuously shapes our vision of ourselves. Our conscious self is its opposite. Thus, it is a kind of inimical foundation on which our sense of sane self exists. So, no matter how hard we try to avoid its presence within us, it is bound to influence the structure of our conscious self that we love to present to ourselves and the outside world.

The point is, gothic is not as supernatural we normally tend to believe. All myths have some dimension of gothic elements. And it is believed that myths represent the collective process of our psychic functioning. Myths originate from the common experiences. Thus, gothic is inside us that we don't want to accept. So, depicting gothic aspect does not make one an unnatural writer because what he tries to do is reveal our inner workings of the mind. Thus, Maupassant should not be

questioned for his naturalist tendency just because he ventured into the supernatural world of improbability.

Many critics regard Maupassant as naturalistic and realistic writer with the theme of Gothic horror in many of his stories. As we know gothic literature has influenced and inspired several subgenres of literature including the supernatural tale, the ghost story, horror fiction and vampire literature. We can find various supernatural manifestations, mysterious happening, enchanted castle, evil revenge, ghosts, perverse impulses, nightmarish terrors and also the scenes of blood, murder, crime, mystery, fantasy, monstrosity, bloodshed, torture, violence, cruelty, madness, preternatural, states of fear extremes of sufferings, tale of passion, valiantly and so on in Maupassant stories. Along with these, we see the very manifestations of Gothic elements like terror, horror, uncanny, schizophrenia, mystery, revenge, death and Gothic sublimity, respectively.

In one of his short stories, "Was It a Dream?" the starting line – "I had loved him madly" (551). — First person narrator shows the deep desperate feeling to his beloved. In real sense his mind is haunted by the subjects related to his beloved. His deranged mind often asks strange questions after his wife's death because he has some reservations about his dead wife's fidelity towards him. Wounds of perceived treachery on the part of his wife make him ask the questions of philosophical proportion that operate at different level of emotional intensity in the story:

Why does one love? How queer it is to see only one being in the only one desire in the heart and only one name on the lips- a name which comes up continuously rising like the water in a spring from the depths of the soul to the lips, a name which one repeats over and over ages which one whispers ceaselessly, every time like and prayer. (551)

In the story when he enters in his room he is seized by a violent attack of fresh grief. And in the same room he stopped and sees the reflection in the mirror. He questions himself about his suffering and the sorrowful recollection in front of horrible mirror.

Oh, the recollection! Sorrowful mirror, burning mirror, horrible mirror, to make men suffer such torments! Happy is the man whose heart forgets everything that it has containing, everything that has passed before it, everything that has looked at itself in it or has been reflected in its affection, in its love! How I suffer! (552)

It is very terrible and heart breaking moment when he visits the cemetery. He comes to think about her situation in simple grave and diverts his despairing mind into horrible scene or thought. He stops there for a long time when it is getting dark and strange, and a mad wish, the wish of despairing lover, seizes him. And madly he wishes to pass the night in weeping on her grave. And he addresses to the cemetery as a city of dead. He also tries to compare, the city of dead and the city of living this way: "How small this city is in comparison with the other, the city in which we live. And yet how much more numerous the dead are than the living" (553). The dark setting of the grave and the haunting mind of the narrator again can be seen when he takes seat on the slab in the grave. He is completely frightened, feels uneasy and so weak with the fast beating of his heart. He is totally disturbed by the terror or unknown noises in the impenetrable night. He becomes cold with fright, ready to shout out and ready to leave this living world.

By the end of the story, the dead bodies are raised from their tombs turning the whole scene horrific and completely out of touch with reality. The dead persons appear, a naked skeleton with the hollowed eyes starts to write with the tip of bones in luminous letters scraping the engraved letters carefully to replace the truthful

statements. His wife also gets up and replaces the carving the stone above her. Originally, she was honored with the words, “she loved, was loved and died” which she replaces with “having gone out in the rain one day in order to deceive her lover, she caught cold and died”. To show the hypocrisy of humanity in some context because all the dead bodies emerged from them and that all had faced the lines inscribed on the gravestones by their relations substituting the truth instead. They had been the tormentors of the neighbors malicious, dishonest, hypocrites, liars, rages, and calumniators, envious; called impeachable, represent the horror terrifying environments. “They were all writing at the same time, on the threshold of their eternal abode the truth, the terrible and the holy truth of which everybody was ignorant, or pretended to be ignorant, while they were alive" (554).

Narrator also thinks about her lover and the things written by her on tombstones and he intends to touch her immediately without any fear among the coffins, corpses of skeletons. That shows the mad sense of the narrator himself. He views the new statements inscribed there on the marble cross probably written by her lover strangely.

She loved, was loved, and died.

I now saw;

Having gone out in the rain one day in order to deceive her lover, she caught cold and died. (554)

His mad feeling and the horrifying scenes of the cemetery makes his unconscious laying on the grave.

For instance, in “Was it a Dream,” the narrator, who is a tormented husband after his wife’s death, goes to her graveyard. And, Maupassant love for horror is clearly in play in the story because he does not just show the narrator his wife’s tomb,

but all the corpses come back in the yard and rewrite the epithets written for them revealing the reality that they only knew. And scene is horribly gothic that can be portrayed with the words. Narrator exclaims the following words:

There was no moon. What a night! I was frightened, horribly frightened in these narrow paths between two rows of graves. Graves! Graves! Graves! Nothing but graves! On my right, on my left, in front of me, around me, everywhere there were graves! I sat down on one of them, for I could not walk any longer; my knees were so weak. I could hear my heart beat! And I heard something else as well. What? A confused, nameless noise. Was the noise in the head, in the impenetrable night or beneath the mysterious earth, the earth sown with human corpses? I looked all around me, I cannot say how long I remained there; I was paralyzed with terror, cold with fright, ready to shout out, ready to die. (Maupassant, 553)

The terror conceived through these words is rare in literary tradition. Certainly, religious traditions have more threatening description of the hell than the one expressed here. The scene of the hell in which the hot big bowl with boiling oil torments human body that it does not consume while the countless demons devour the flesh amidst the eternal agony of the sinner is not less terrifying. But what differentiates the horror depicted above and the one in the hell is that the first one has the direct emotional touch that comes from the narrator's claim that he has gone through it, while the latter one does not have the subtle manipulation of feelings that a piece of refined literature demands. The hell is too coarse to be horrific in a refined way.

So that, this condition of the narrator in this story adds fuel to the creeping

eerie and horror, and makes the environment terrific, that is created out of uncanny. The reader is threatened which becoming like the narrator, and narrators true relation to reader. To show such a knowing in this state is to stretch one's terror.

“He?,” probably the first horror story by Maupassant, reveals the madness of himself, where a solitary man explains why he is getting married to a woman he does not love. He simply cannot stand to be alone. He believes he is going insane after seeing a shadowy figure in his room. The figure never appears but the man can feel it lurking. It is not the figure's intention which frighten him and the readers but merely its presence.

So, one of the striking aspects of his horror stories is the blurring between the scene described and the person experiencing it. As readers keep on reading, it becomes difficult to decide whether the action is in the mind of a hallucinated person or it actually exists outside. It is because words can make the distinction. We are not concerned whether the events described are possible in the real world or not because such concern demands different kind of aesthetics of reception. Scientific or realistic approach would opt for that kind of analysis. But literature itself can make the distinction between its reality presented in the world of its creation and the subjective mind that its characters go through. What we find in Maupassant horror stories is that the writer often just lets the distinction go away. For instance, in the extract cited from “Was It Dream”, narrator clearly indicates of his failure to distinguish the difference. He is clearly confused whether the location of his experience in his mind or the world outside. It means are the things just imagined or do they have substantial existence outside? He writes, “A confused nameless noise. Was the noise in my head, in the impenetrable night or beneath the mysterious earth?” (553)? And it is not surprising that a tormented mind going through terror loses the composure needed to recognize

the gap between subjective reality and the world outside.

'Diary of a Mad Man' is the best example of Gothic story. In this story Maupassant presents his main character Judge as a victim of psychological horror. Here, Judge's diary revealing how he was obsessed with killing and murders a little boy and a fisherman, these scenes really provoke horror in Judge's mind.

In the way, in his story 'On the River', in which a boater gets frightened when he is stranded because his boat's anchor gets stuck in the river. Later when some fisherman rescues him they find the corpse of a dead woman with a stone tied around her neck resting on the anchor.

Likewise, 'The Spectre' is a true ghost story. A man is asked by a friend to enter the house of his dead wife to retrieve some papers. While doing this a spectral woman appears asking to have her hair combed. The man obliged despite the coldness of her body. The woman leaves through a door that is firmly locked when the man returns to his friend he can not be found. The husband of the dead woman disappears forever.

In 'Was It a Dream?', the scene in which the dead rise is well-done but to show the hypocrisy of humanity. A man becomes bereaved when his lover dies. He steals into a graveyard to sleep on the woman's grave, only to find all the dead rising, crossing off the writing on their tombstones and replacing it with truthful statements. Finding his lover's stone, he sees it no longer reads, "She loved, was loved and died" but "Having gone out in the rain one day, in order to deceive her lover, she caught cold and died."

Severed killer hand has become a cliché in his tales. In the story, 'The Englishman', the Judge Bermutier tells of a strange event. An Englishman, Sir John Rowell, living in Corsica keeps a severed hand chained to the wall and loaded guns in

every room. Later, Rowell is found strangled and the chained hand is gone. The hand appears once again on the dead man's grave.

In another story 'Semillante' or 'Vendetta' he shows obsession with the Corsican blood feud. The widow Saverini swears a Vendetta against Nicholas Ravolati, who killed her only son, Antonie. To achieve this she trains the family dog, a loving creature named Semillante, to attach a scarecrow with meat hidden in it. The widow disguises herself as a beggar then takes the dog to Longosardo, where the murderer is hiding. The dog tears the man's throat out in his home, and the woman and dog escape undetected.

In next tale 'The Horla', where we can find the day to day life of a man who feels he is being feed upon by some invisible thing that drains him of his essence, leaving him sick and weak. At first he puts the feeling of as nonsense but evidence begins to mount when he leaves for a holiday and feels better and then when he notices liquids, like the glass of water he keeps at his bedside, disappear. Eventually, the narrator witnesses the water being drink as well as an amorphous cloud that passes between him and his mirror. The man is driven towards madness and burns his home down. He wonders if he has actually trapped and killed it. If not, he will commit suicide.

'The Horla' stands at the top of Maupassant list of achievements both for its claustrophobic and subtle feel but more so because it encapsulates everything the writer has written on madness, his tour de force on a subject of which he had a personal knowledge and terror.

In this way we can see the most of the stories of Maupassant are related to Gothic horror. In most of his Gothic stories, the main characters are affected by psychological terror due to their individual mind which leads their life into

uncertainty.

The story “Semillante” carries terror and horror with the events of evil revenge in a height of perfect example of Gothic story. The physical violence of revenge makes the situation full of horror. And the horror is intensified with the physical revenge of the character Paolo Saverini where she loses her only one son Antoine Severini was killed by Nicholas Ravolati. There is a dog named Semillante, an innocent animal to a great extent, this beast with long, coarse hair of a race that watches the herds to which the old woman uses to take the evil revenge of her son’s murderer.

The cruel and torture scene of killing blowing with the sharp knife by Nicholas Ravolati to old woman’s child really intensifies the eerie and horror in the mind of the reader. The old woman seems very courageous one. When she receives the body of her child, she doesn’t show any immediate outer reaction on the spot but she remains motionless looking at him and promises revenge. She doesn’t wish anyone to remain with her and shut herself up with the body and the dog. Her outer normal reaction shows the strangeness in some context but her secret plan about to revenge manifests the horrifying and evil situation.

The dog’s strange and continuous barking with the pathetic scenes or the weeping of the old woman make the situation again horrific.

The dog howled. She howled, this beast, in a continuous fashion at the foot of the bed, her head extended toward her master, her tail held fast between her legs. She no more stirred than did the mother, who hanging now upon the body, her eyes fixed, was weeping great tears while gazing at him. (554)

The bloody torn cloth in the body of dead child provokes the horror environment in the mind of the reader. “And there was blood everywhere on his shirt, drawn up in the

first moments on the waistcoat, his trousers, upon his face and his hands. Little clots of blood had coagulated in his beard and in his hair" (954). The old woman is mad or avenging tone she makes sure of evil revenge to her dead boy. Her madness and the evil plan of revenge is really intensifying the horrific situation. "Come, come", she said; "you shall be avenged, my little one, my boy, my poor child. Sleep, sleep; you shall be avenged, do you hear? It is your mother who promises! And she always keeps her word does your mother, as you know well" (954).

Her secret plan of evil revenge and the promises made by her without anyone help torturing her mind because her own strange avenger promise irritating her badly. She could not sleep at night; she had no repose, no ease, she sought obstinately. One night, when the dog is howling she gets an idea, a savage, vindictive, ferocious idea of using the dog, Semillante, to take that revenge. At the same time, groaning and howling sound of the dog making the environment quite dark and horrific. The old woman's revenging promise by using the dog is intensifying the panic horror itself.

To complete her promise of evil revenge, she trains the dog many times. She chains the dog without any food for someday and makes preparation of struggle for food to the dog by examining with the manikin made by straw and her husband's clothes. And also she puts some flesh meat around the neck of the manikin just in front of the dog. Her strange operation using the hungry innocent dog and animal really provokes the strangeness and terror in the mind of the reader. When the dog unchained, it reacts or pounces ferociously on the manikin's throat and begins to tear into pieces and also tears away the face with great blows of teeth, tearing into shreds the whole neck.

With a formidable leap the beast reached the manikin's throat and, her paws upon his shoulders began to tear him to pieces. She fell back, a

piece of her prey in her mouth, then leaped upon him again, sinking her teeth in the cords, snatching some particles of nourishment, fell back again and rebounded, emerged she tore away the face with great blows of teeth, tearing into shreds the whole neck. (955)

The old woman's secret and ferocious idea of revenge and her regular operation with manikin shows the eerie and horrific situation. When she moves from her house in a disguised costume of man with her fasted dog then her disguised wearing and the secret courage makes the environment quite horrific. The scene of encounter with Nicholas of old woman and the cruel attacking of the dog with full of excitement is making the story bloody, horrific and ferocious.

The animal, excited, threw herself upon him and seized him by the throat. The man extended his arms, clinched her and rolled upon the floor. For some minutes he twisted himself, beating the soil with his feet; then he remained motionless, while Semillante dog at his neck until it was in shreds. (956)

Maupassant another story "The Diary of mad man" is the reflection of insanity, vein desire, crime and murder where judge, a high tribunal, reveals his all crimes and murders through his diary after his ferocious or horrific death. As a serial killer the narrator tries to present his madness and crime gradually in his diaries, revealing how he was obsessed with the killing, and murders a little boy and fisher man. The narrator in the story makes the reader to confront with the serial killing and the intoxicated desire about to murder and killing of the birds, and innocent boy and a fisherman who really makes the readers shun their eyes leading terror or horror to the greater height. He has passed his life in pursuing his crime and in protecting the weak. And regularly observing the series of murder or crime cases which lead him to vein

desires and murder in practical way by himself to create suspense and frightening to the readers which resulted because of his schizophrenic client. In one case of the murder of five children by a man he has condemned blonde to death and the narrator gets pleasure of feeling which really intoxicating him to kill. He thinks himself a crime to kill is the nature of law where every being has the mission to kill and he or she kills to live, and he or she lives to kill. He further observes the necessity of living in society that has made murder a crime. He tries to misuse the high presidential rank by wishing and attempting the crime of murder ferociously. His increased madness leads him to kill a little creator as an experiment as a beginning, which provokes horror in the mind of the reader.

The terrific killings scene of caged bird blows the mind in horrific way, when chucks it in the first time cannot see the blood and again he strokes thrice, with the moments of last struggle of the bird and the blood shed on the spot pleasures him horrifically. This is the example of Gothic sublimity where sublime draws into aesthetic experience the irrational, the unknown, and the terrible converting pain and danger of beauty.

I took the little bird in my hand, in my hand where I felt its heart beat.

It was warm. I went up to my room, from time to time I squeezed it tighter; its heart beat faster; it was atrocious and delicious. I was nearly chucking it. But I couldn't see the blood then I took scissors, short nail scissors, and I cut its throat in three strokes, quite gently. It opened its bill; it struggles to escape me, but I held it –oh! I held it. I could have held a mad dog and I saw the blood trickle. (564)

Narrator's madness and his evil intension of killing intensify the horror in each and the every serial thought, which haunted gradually in his mind. "I must kill a man! I

must!" (564).

His evil killing intention and the reaction of it, is the naturalistic kind of psychic nature whose mind always sought to unlimited and boundless quest of crime and manifestation of horror. In one scene, the narrator thinks about the seizing of a boy madly. A boy has become victim of the judge greed desire of killing. When he meets the boy in the forest alone he becomes intoxicated to kill that innocent boy ferociously. After killing the boy the narrator feels the pleasure of perfection by his horrific killing. The murder of the innocent boy the greed desire and the madness of the narrator makes the situation horrific and terror which leads the torturous blow in the psychology of reader.

The wish to kill him intoxicated me like wine. I approach him quite softly persuaded that he was going to run away. And suddenly I seized him by the throat. He holds my wrists in his little hands, and his body writhed like a feather on the fire. The he moved no more . . . In the evening I was very gay light, rejuvenated, and past the evening at the perfects. (565)

The narrator is committing the crimes serially from which he is getting pleasure of sublimity. As same of a boy's murder again he kills terribly a fisherman in the time of resting. Narrator's madness and the greed desire of killing outlining the innocence gradually, a beautiful nature bird, and innocent boy and a ignorant fisherman actually, his vein desire, cruel, insanity and the ferocious serial murders do not satisfy him because he wishes each and every events the scene of bloodshed and torture unconsciously.

And I saw under a willow a fisherman, asleep. It was noon. A spade, a if expressly put their for me, was standing in a potato field nearby. I

took it, I returned; I raised it like a club, and with one blow of the edge
I cleft the fisherman's head. Oh! HE bled, this one-rose colored blood.
It flowed into the water quiet gently. (565)

His insanity and the ferocious killings really provoke the Gothic horror in every scenes and events where he tries to fulfill his desire of crime and blood. A regular murder crime in the court and the related discussion of it give the courage and leads him to the greed and cruel desire of murder serially. In exploring the difficult situation of love, sympathy, murder, terror and horror the story manipulates the version of the sublime effects to the reader.

Similarly, the gothic horror is created through the unconscious madness and the solitariness of the narrator in the story "He?", that is an indicator of Maupassant coming madness i.e. schizophrenic effects. In the story the solitary man explains why he is getting married to a woman he does not love. He simply can't stand to be alone. He believes he is going insane after seeing shadowy figure in his room. "I do not want to be alone any longer at night; I want to feel that there is someone e close to me, touching me, a being who can speak and say something, no matter what it be" (823). The figure never reappears but the man can feel it lurking. It is not the figures intentions which frighten him and the reader but merely its presence and the solitariness.

I feel inclined, so that I may hear a human voice and feel that there is some waking soul close to me, someone whose reason is at work, so that when I hastily light the candle I may see some human face by my side- because –because- I am ashamed to confess it- because I am afraid being alone.(824)

The theme of horror in the scene, the narrator himself horrifies because of the

solitariness and his horrible sensation of incomprehensible fear. Unconsciously he gets frightened and presents the environment of his familiar objects and animations.

It is terrible, and I cannot get over it. I am afraid of the walls, of the furniture, of the familiar objects, which are animated as far as I am concerned, by a kind of animal life. Above all, I am afraid of my own dreadful thoughts, of my reason, which seems as if it were about to leave me, driven away by a mysterious and invisible agony. (824)

His feeling of vague uneasiness in his mind causes a cold shiver all over him. He is simply haunted by the mental illness and the supernatural or ghostly environment that provokes horror in the mind of narrator as well as the reader. He is totally shocked by the ferocious scenario around him and in his mind that results the all given expressions and the feeling expressed by himself. He feels alone and the room for him to be more empty than they had ever been before. And also he is captured by a sensation of infinite and overwhelming solitude. He is misleading even in his own motion because of that horrible alienation.

His haunted unconscious mind gradually preoccupies the frightened environment. When he notices somebody sitting in his chair amazingly in the dark environment of the room, he shocks horrifically. All these happened because of his unconscious, dark and haunted mind. He is again and again deceived by that unknown figure and image which merely provokes the horror in his mind as well as the reader. He questions himself who can be that stupid, my fear, my agony and my cowardly imagination? "He haunts me; it is very stupid, but so it is. Who and what is HE? I know that he does not exist except in my cowardly imagination, in my fears and in my agony! There-enough of that!" (827).

In the concluding part of the story the narrator gives the sense of double which

haunts him terrifically. Because of his alienation he comes to think about the dark imagination or haunted thoughts of double presence of his own. "But if there were two of us in the place I feel certain that he would not be there any longer, for he is there just because I am alone, simply and solely because I am alone" (827). Of de Maupassant's terror stories, roughly half are stories with no outward supernatural forces but the impending sense of doom or insanity. Others like this include "On the River" in which a boater gets frightened when is stranded because his boats anchor gets stuck in the river. Later when some fishermen rescue him they find the corpse of a dead women with a stone tied around her neck resting on the anchor.

The story is simply the recollections of nautical experiences where the boater gets mystery, unknown, mirage, phantasmagoria, odd things without real existence and the eerie noises. Such experiences haunt the mind of the boater regularly and force think about the mystery, unknown, fantasy, horror and others. When the boater lies down in the boat watching the sky quietly the slight pitching of the boat disturbed him the feels as if it were swaying to-and-fro from one side of the river. In the time, the mind of the boater shocked, his nerves started to shake and that un-imaginary, strange and unknown knock and stuck chain grapes the mind of his and intensifies the full terror or horror.

I was knocked about as if in a storm; I heard strange noises; I jumped up; the hater was shining and all was still. Then I knew that my nerves were slightly shaken and decided to leave the river. I pulled on the chain. The boat moved along, but presently I felt some resistance and pulled harder. The anchor refused to come up: it had caught in something at the bottom and remained stuck. (958)

The boater drinks rum to clear his mysterious unconsciousness and the abnormal

reaction towards the boat. But when suddenly something jarred against the side of the boat there starts a cold sweat over him from head to foot, the symptom of horror and frightening mind. Again there creates the gloomy, dark, misty or cloudy environment over the river; he feels something crawling into the boat and swimming all around him. He falls in depression and becomes mentally torture, which provokes horror in his mind.

Strange creatures that were swimming all around me. I felt a horrible depression steal over me; my temple throbbed; my heart beat widely, and, losing all control over my self, I was ready to plunge over board and swim to safety. But this idea suddenly filled me with horror. (958)

Gradually, he loses his courage for facing provoked fear and asks about his self railed courageous. Then he realizes the opposition between the willing and resisting. And that foolish and unaccountable fear is growing worst and worse and is becoming positive terror in the mind of the boater. He tries to control himself, to deceive that mystery, dark, eerie and preoccupied fear in his mind, with the help narcotic. Slowly his mind is haunting and tries to show the abnormality with the drinking of rum in that horrible environment. "Suddenly I began to shout at the top of my voice turning successively toward the four points of horizon. After my throat had become completely paralyzed with shouting I listened. A dog was barking in the distance" (959). Finally, the boater's fear, eerie and haunted mind faces the dead body of a woman with a big stone tied around her neck, that scene really provokes the horror and frighten in the mind of the boater as well as the reader.

Similarly, as other stories in his most popular horror story 'The Englishman', we can find the theme of revenge and death. The theme of revenge is more intensely presented that lead to the terrible murder of the innocent character, means, here in the

story the Englishman, Sir John Rowell, doesn't know about the murder of him by that beautifully placed severed man's hand. We know that murder and revenge are the elements that evoke chilling terror to the reader. Here, in the story, the English man, Sir John Rowell, living in Corisca keeps a severed hand chained to the wall and loaded guns in every room. This setting of the English man's room with a severed hand loaded guns, really haunts the mind of the readers. And later Rowell is found strangled and the chained hand is gone. The hand appears once again on the dead man's grave. This scene or change of the beautifully ornamented room into the innocent murder of Rowell mysteriously, which directly tortures the mind and haunts the souls of the readers.

Women are curious to hear about the inexplicable crime narrated by Mr. Burmutier. Women are remained standing, with eyes fixed upon the shaven mouth of the magistrate when issued the grave words. This position and implication of women with curious fear hits the mind of the reader too. Narrator's presentation of the setting, to address story, shows the insatiable need of terror which haunts soul and tortures readers effectively.

Many women had risen and come nearer, remaining standing, with eyes fixed upon the shaven mouth of the magistrate whence issued these grave words. They shivered and vibrated, crisp through their curious fear, through that eager insatiable need of terror which haunts their soul, torturing them like a hunger. (939)

Narrator himself is disturbed by the terrible prejudiced so that he is sharing the haunted or disturbed mind or soul to make him as strong. His head was full of such bloodshed stories. Among them the Englishman, story of a severed hand, is the most terrific and avengeful event or narration, addressing by him to get rid of the haunted

mind. Women were also curious to know all that terrible description to quench their insatiable need of fear. And they were interested to know well about that supernatural and they said, "It is frightful. It touches the supernatural. We shall never know anything about it, oh, tell us about it" (939).

From that curiosity of the women M. Bermutier smiled gravely, as judges should, and replied them, about the simple using defining word 'supernatural' as 'inexplicable' because he was going to relate the surrounding circumstances in the affair which have affected him much. So he shared the ferocious and heroic superb events dramatically to create the circumstances of revenge story of Englishman. He addressed his own internal disturbed mind and experiences relating with the psychological effects, as the price of the blood, of the terribly prejudiced Corsican. And also he saw old men and infants, cousins' miserable death with their throats cut.

What I particularly had to look after there were the affairs of vendetta. Some of them were superb as dramatic as possible, ferocious and heroic . . . for two years I heard of nothing but the price of blood, of the terribly prejudiced corsair who is bound to average all injury upon the person of him who is the cause of it or upon his nearest decedents. I saw old man and infants, cousins, with their throats cut and my head was full of these stories. (939-40)

We can see the revenge feeling or action of Sir John Rowell against man so that he seemed as strange or unique figure or face for the narrator. When they talked about the adventurous hunting details of the hippopotamus, tiger, elephant and gorilla, Mr. Rowell was, taking pleasure, sharing his intent experiences. His events and experiences were become the cliché for narrator. And the narrator also informed about the hunting of man by Rowell at that conversation between them where Rowell

addressed his revenge feeling against human beings that the worst animal is man with big laughing. Here the narrator is sharing his haunted experiences with the women about the strange terror shocking events by Mr. Rowell:

I began to talk about hunting, and he gave me many curious details of hunting the hippopotamus, the tiger, the elephant and even of hunting the gorilla. "I said, 'All these animals are very formidable.' "He laughed, 'Oh no! The worst animal is man.' Then he began to laugh with hearty laugh of a big, contented Englishman. He continued: "I have often hunted man also." (940)

Then after, when Sir John Rowell had assassinated in the night the narrator felt strange because the death body stretched out upon its back in the middle of the room and his waistcoat was torn, a sleeve was hanging which was the evident of a terrible struggle. And the narrator informed that Mr. Rowell had been strangled by a skeleton because when he moved his eyes to the place on the wall to see that horrible, torn off hand but the place was empty. In real observation that naked chain hand was the cause of his death: "A shiver ran down my back, and I cast my eyes to the place on the wall where I had seen the horrible, torn-off hand. It was no longer there. The chain was broken and hangings" (942).

Some days later of the death of Mr. Rowell, one night, and the narrator had a frightful nightmare about that horrible hand which was running like a scorpion or a spider along his curtains and walls. And time and again he saw the hideous relic galloping about his room moving its fingers like paws which was the evident of haunted and frightful mind of the narrator. What the narrator got or shared with Mr. Rowell these events or experiences were really disturbing to his mind, so that to get rid of that disturbance he is sharing his full head of stories to the women.

And at last the narrator concludes the story addressing that the crime was happened because of the revenge intention or sense. In the story, the hand was not dead so that in suitable time that caused death of Mr. Rowell revengefully. Women were not satisfied by the ending of the crime telling by the narrator because being as the readers, they themselves caught by the psychological chain of terror through the serial events. And their haunted mind is again demanding the wide explanation of the story to quench their thirst of terror.

The story "The Spectral" is a true ghost story. The Gothic horror is created through the dark and exotic description of the strange memory and incident of the narrator where a man is asked by a friend to enter the house of his dead wife to retrieve some papers. While doing this a spectral woman appears asking for service or help, to have her hair combed. The man obliges despite the coldness of her body. After completing the hair combed, the woman leaves through a door that is firmly locked. The narrator feels uneasiness, and fear with great shock. Unknown dark meeting of the spectral woman and the strange shocked incident haunts the mind of the narrator as well as readers. That impression of the fear left on the narrator's mind has been a haunting memory in the life which he has not seen it again in a dream. When he comes to think that incident and a constant terror, it has made him tremble with unexpected noises, and objects seen in that dark night uplift him with mad desire. So that, the narrator gets frightened of such dark environment and also the narrator's mind is disturbed at the last event of his memory where the husband of the dead woman or his friend disappears forever dramatically. Narrator's strange experience inside the room by spectral woman and the shocked disappearance of his friend provoke horrible fright in the psychology of narrator as well as readers. The strange memory and events of the narrator creates the morbid fear and the impression of fear

in his all life and to the readers that chills the heart with intense feeling and impression of terror. And the narrator's strange experience makes us shocked:

I also know some thing strange, so strange that it has been a haunting memory all my life. It is now fifty-six years since the incident occurred and yet not a month has passed in which I have not seen it again in a dream, so great was and is the impression of fear it left on my mind. For ten minutes I experienced such horrible fright that, ever since, a sort of constant terror has made me tremble at unexpected noises, and objects half-seen in the gloom of night inspire me with a mad desire to take fright. In short, I am afraid of the dark! (668)

We can see the impression of fear and haunting memory of the narrator, is, the effect of age factor too. That strange and horrible fright was the past memory of his life. He hasn't faced again such experience from that time even in dream which is seemed as an imaginary dream. In the passage of the time he hasn't shared his haunting experience and memory with anybody. He has suppressed his own haunting mind which can be taken as his whole life's mysterious uneasiness and self preoccupied fear of impression.

Then after, he traces his imaginary danger, to lawsuit, a story affirmed to be true. One day he meets a stranger man whom he thought and recognized without being able to recall exactly who was he? The question on that unknown man pretending as known is the notion of psychological effect of the narrator. In reality he was a friend to whom he had been deeply attached as a youth for long time he had not seen him who seemed to have age half a century. This prediction of the stranger in the view of narrator is the effect of haunting fright. As he says, "One day as I was walking on the quay I met a man whom I thought I recognized without being able to

recall exactly who he was . . . He was a friend to whom I had been deeply attached as a youth" (668).

In the story, narrator's account about the life of his friend was also panic. His friend's desperate, solitary, and exhausted living was miserable after the end of his earthly happiness of the conjugal life. Narrator is requested by his friend for some service or help that narrator had to brought some papers from the house which his friend had left on the very day of his wife's death. His friend seemed as silence against the house or particularly that room. Because nothing on the earth would induce him to re enter that house as he said to the narrator. This request by his friend to the narrator itself is horrible. Because why his friend could not enter his own house himself if there would not be any kinds of fear of impression. And narrator having full of doubt agreed to do tat help and also is asked for breakfast but in the end of the story his friend's invitation been worthless because he disappeared mysteriously. This is also the horrific experience to the narrator as well as readers to occupy impression of fear psychologically.

The physical setting at the mid-day and the narrator's strange taste and feeling make the situation full of terror. Glorious weather, songs of larks, rhythmical striking of the sword again boot, etc. are the effects to make the environment strong to intensify horror in the mind of the narrator as well as the readers. Narrator goes to the house as directed by his friend. An old man comes a door near by who seems strange stunned with astonishment at glancing the narrator after his arrival in the house. Narrator shows a letter to enter the house and that room but the old man stammers in confusion and says the room has not been opened since her death. Here, the old man also seems as strange as his friend where the old man seems as abnormal after hearing about that room. And he asks to help to the narrator but narrator refuses. This

conversation between the narrator and the old man makes the situation again horrible: "He stammered in confusion: 'No sir, but it is because – that is, it has not been opened since – the – death. If you will be kind enough to wait five minutes I will go to – to see if . . .'" (670).

Then after, the narrator goes into the house alone and recognizes the door indicated by his friend. He opens it and enters which so dark, moldy odor came to touch his nostrils. The bed room without sheets was disordered and its mattresses and pillows on one of which was a deep impression, as though an elbow or a head had recently rested there. The chairs all seemed out of place. All these dark and the strange settings of the room create fear in the mind of the narrator. He checks the doors and windows which are closed and also he tries to open the window to let in the light but he couldn't because of tight fastenings of the shutters. He goes to the writing table and takes seat in an armchair and begins to search the papers. When he was straining his eyes to read the superscriptions he seemed to hear or feel something rustle back of him. But he pays no attention believing that a draught from the window is moving some drapery and, in a minute or so another movement sent a strangely disagreeable little shiver over his skin. And again a long painful sigh uttered just over his shoulder which made him bound like a madman from his seat. Such description of the situation is giving full effects of fear in the mind of the narrator and also to the readers. He jumped because of strange fear and experience. He gets a woman, stood gazing at him, dressed in white from the back of his chair. His mind now gets full of fear and his experience becomes vague heart ceases to beat and the body grows as limp as a sponge. Above all these situations and experiences of the narrator demonstrates effects of fear and shows how he is experiencing the horrible fright:

A tall woman, dressed in white, stood gazing at me from the back of

the chair where I had been sitting as instant before. Such a shudder ran through all my limbs that I nearly fell backward. No one can understand unless he has felt it that frightful, unreasoning terror. The mind becomes vague; the heart ceases to beat: the entire body grows as limp as a sponge. (671)

The minute details of his experiences and feelings enrich fear and terror by making them mysterious. A tall woman's staring gaze from the back of him pervades the qualities of some spiritual power and expresses subtle intersection of this attitude which by its presence strikes the terror into the beholders. In the same way, from the tension between his psychology and spectral appearance of the woman emerges the world of Gothic. Though the narrator does not believe in ghosts nevertheless he completely succumbed to a hideous fear of the dead. He has been suffered from the irresistible anguish of supernatural fright. Her sweet, sad voice set his nervous vibrating. The woman asked him for great service but in response of her asking he couldn't pronounce a single word, only a vague sound comes from his throat. Again she continues for help saying that he could save her and care her but he suffers frightfully. He doesn't know how he suffers. All these happened because of the impression of fear in the mind of narrator. And it becomes more intense when we see:

She said: 'Oh, sir, you can render me a great service.' "I wanted to reply, but it was impossible for me to pronounce a word only a vague sound came from my throat." She continued: 'Will you? You can save me, cure me. I suffer frightful. I suffer, oh, how I suffer!' And she slowly seated herself in the armchair, still looking at me. (671)

His voice is being paralyzed. Then she held out to him a comb and murmured: "Comb my hair; oh comb my hair; that will cure me; it must be combed"(671). And when he

touches her unbound long hair he gets gruesomely cold sensation. That sensation has remained his fingers and he still trembles when he thinks of it. After a moment of her hair combed she left room, he experiences the horrible agitation of one who awakens from a nightmare because she rushed through the closed and immovable door. Then a mad desire to flee comes on him like a panic which soldiers know in battle.

The narrator, in this story, is suspicious of him and thereby is frightened. He vacillates in the world where he fails to recognize and believe himself. His voice and feelings annoys him. He splits in cognitive and hallucinated world as he perceives. He fears and as a result he can trust his own senses. He is thus swinging in schizophrenic condition. He makes it obvious when he says:

There I shut myself into my room to reflect. For an hour I anxiously strove to convince myself that I had been the victim of a hallucination.

I was about to ready to believe that all I had seen was a vision, an error of my senses, when, as I approached the window, my eyes fell by chance upon my chest. Around the buttons of my uniform were entwined a quantity of long black hairs! (672)

Thus, this condition of the narrator adds fuel to the creeping eerie and horror, and makes the situation terrific, that is created out of the impression of fear and the haunting memory as well as the mysterious experience. And in the last of the story his friend's suspicious disappearance also indicates and creates the sense of horrible fright beautifully and effectively in the mind of the narrator as well as readers.

IV. Conclusion

Now, it is clear that Maupassant has made full use of many of the basic elements of the Gothic stories. Being one of the major figures in Gothic literature, Maupassant traces the encounter of human subject with the mysterious and horrifying supernatural experiences. His stories make the readers aware of the recurrent concern with terror and horror. For him, terror and horror are the sources of creating Gothic sublimity, uncanny, schizophrenia, death, revenge and mystery. Most of the Maupassant stories show the sense of horror and terror which created with the factual details of Medieval Gothic trappings like: supernatural occurrence, exotic place and gloomy atmosphere, haunted castle, ghost, nightmarish scene, among others. Basically Maupassant's short stories are the tales of terror, horror, abnormal psychology, double personality, death and mystery, evoking terror in readers.

Gothic literature has influenced and inspired several subgenres of literature including the supernatural tale, the ghost story and the horror fiction. Being a Gothic writer, Maupassant uses the various sub-genres along with mysterious happening, enchanted castle, evil revenge, ghost, nightmarish terror, scene of blood, murder, crime, mystery, fantasy, cruelty, madness and villainy to show the horror in his stories.

The Gothic stories of Maupassant often speak of insanity and it becomes clear that the author had fascination with mental illness that grew with time. In "Diary of a madman" we read a judge's diary revealing how he was obsessed with killing and murder a little boy and a fisherman. To Maupassant fascination with insanity becomes reality. In this story serial killing and intoxicated desire about to murder of birds, an innocent boy and a fisherman, really make the readers shun their eyes leading terror to the greater height. In the story "He?", a solitary man explains why he is getting

married to a woman he does not love. He believes he is going insane after seeing a shadowy figure in his room, which never appears but the man can feel it lurking. It is not the figure's intention which tortures him but merely its presence. In "Semillante", the events of evil revenge carrying the terror and horror, with the sense of physical violence of revenge make the situation full of horror. And, also the cruel and torturous scene of killing of a old woman's child blowing with a sharp knife by Nicholas really intensifies the eerie and terror in the mind of the reader.

Likewise, in the story, "Was It a Dream", narrator's haunted mind reveals the mad passion about his dead beloved which gradually grasps his mind with the emergence of horror. The recurring events and scenes of his lover result a violent attack of fresh grief. Similarly, in the story, "The Spectre", the dark and exotic description of the strange memory provokes uneasiness and fear with great shock and the impression of fear left in the mind of the narrator that haunts his memory whole life also haunts reader's mind.

In this way, his stories show the abnormal psychology of the narrator which has made him fall in the world of hallucination. The chronic mental isolation and degeneration get reflected through the slow degree of mourning, suspense, mystery, obscurity, uncertain origin and terror. His stories raise the terror to tragic height and produce dramatic and powerful effects with a superfluous touch. They intensify the real terror and inhumanity lurking the darkest corner of a civilized being.

In his stories, the individual mind of the character is arranged and ordered by the life of the senses. The mind of the character regards the immediate environment as a problem to be solved, while the mind as sensibility is a reactor transforming and absorbing data into experiences. This phenomena leads to the creation as a reactor to the gothic stimulus. He added various elements as raw material of his stories to evoke

frequent terror and horror in the mind of the readers by using bizarre setting, gloomy atmosphere, turmoil situation, and tormented character.

Thus, in this research, the researcher tries to redraw the boundaries of Maupassant short stories from its gothic nature to show the character's self-conscious reactor faced to the life do not show the sense of humanity which provoke horror.

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