

**TRIBHUVAN UNIVERSITY**

**Gothic Subversion of Optimistic Psychology: Reading Charles Brockden  
Brown's *Wieland***

**A Thesis Submitted to**

**Central Department of English, Tribhuvan University**

**in Partial Fulfillment of the Requirements for the Degree of**

**Master of Arts in English**

**By**

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**2009**

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**Letter of Recommendation**

Mr. Deepak Thapa has completed his thesis entitled “Gothic Subversion of Optimistic Psychology: Reading Charles Brockden Brown’s *Wieland*” under my supervision. He carried out his research from 10<sup>th</sup>, November, 2008 AD to 28<sup>th</sup>, May, 2009 A.D. I hereby recommend his thesis be submitted for viva-voce.

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**Letter of Approval**

This thesis entitled “Gothic Subversion of Optimistic Psychology: Reading Charles Brockden Brown’s *Wieland*” submitted to the Central Department of English, Tribhuvan University by Deepak Thapa, has been approved by the undersigned members of the research committee.

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## **Acknowledgements**

The present research would be difficult without the scholarly guidance and insightful suggestion of my honorable thesis supervisor Raj Kumar Baral, Lecturer of Central Department of English. So I am very indebted to his guidance.

I would like to express my sincere and profound gratitude to Prof. Dr. Krishna Chandra Sharma, Head of the Central Department of English for his kind Cooperation and encouragement to complete this research. I equally give hearty thanks to my respected teachers Dr. Beerendra Pandey, Dr. Sanjeev Upreti, Dr. Arun Gupto, Dr. Anita Dhungel, Dr. Sangita Rayamajhi, Dr. Shiva Rijal, Mr. Saroj Ghimire, Mr. Badri Acharya, Mr. Pam Bahadur Gurung, Mr. Ghanshyam Bhandari, Mr. Shanker Subedi, Mr. Bal Bahadur Thapa, Mr. Rajendra Panthi, for their valuable suggestion and advice to keep my research going. I would like to give my thanks to all the teachers of Central Department of English for their help and suggestion.

I am most grateful and deeply indebted to my respected father Mr. Yam Bahadur Thapa and mother Mrs. Chandra Kumari Thapa for their inspiration, encouragement and an opportunity to achieve the degree. I am grateful to my brother Mr. Ramesh Thapa and uncle Mr. Til Bahadur Thapa for their supports. Finally, special thanks go to my brother Dipendra Thapa and Nanu Nainakala Magar who always encouraged and inspired me to continue my study.

June, 2009

Deepak Thapa

## **Abstract**

To read Charles Brockden Brown's novel *Wieland* is to explore the American psyche of Post-Revolutionary era and to decode the negative malfunctioning created as the result of individual's expectations of using the freedom in its optimum level. Presenting Gothic elements Brown criticizes the excessive use of freedom and expresses his desire of inviting civil authority. In the novel *Wieland* characters like, Wieland, Carwin, Maxwell etc. are representing the aforementioned features. The maximum use of their freedom has created problem like murder, seduction. So the novel subverts such issues of the-then society and demands for the restoration of the moral society.

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## **I. Brown and optimism of Post-Revolution America**

The novel *Wieland* by the first American gothic novelist Charles Brockden Brown, presents the picture of the post-revolutionary scenario of American society. And, Brown pleads for the restoration of the civic authority and criticizes the extreme excess of individual freedom.

American Revolution not only created optimism among the people but it also brought negative impact because of the peoples' intention of using extra-freedom in the society. The American Revolution refers to the political upheaval during the last half of the 18th century. There exists a great gulf between many philosophical conceptions of freedom and prevailing legal ideals concerning the nature of liberty. They have a dream of new America called 'American Dream' which is a phrase referring to the freedom that allows all citizens and all residents of the United States to pursue their goals in life through hard work and free choice.

The phrase's meaning has evolved over the course of American history. The founding father used the phrase, 'life, liberty and the pursuit of happiness'. It is the opportunity to make individual choices without the restrictions of class, caste, religion, race or ethnic group. But, the principle of freedom 'the right of a man to manage his own affairs as he sees fit' is created problem in America. The novel *Wieland* is a literary work that is a real picture of the post revolutionary period. Like the characters Carwin and Maxwell indulge in seduction forgetting their restricted freedom.

The Gothic fiction is a specialized form of the historical romance. It is a form of fantasy about history and alien cultures which has a meaning for its present audience through a variety of cultural and political reflexes. However, the term Gothic is used to describe not only the art of any school or period but all the manifestations of a spirit which permeated the works of art produced in many parts of Europe from the end of the 12<sup>th</sup> century onwards. Highly influenced by the domain of architecture and by the social evaluation of the period,

these works took various forms illustrated books, tapestry, paintings and literary writing. Human emotions and paths also found place in these writings. The old sacred or legendary themes were modernized and revived. Various forms, setting and themes were developed with the relation of the new humanism that led from the Renaissance to this modern day form.

Gothic fictions are a set of simple features which define the early American Gothic clearly enough: extreme situations, anxiety, darkness, threat, paranoia; exaggerated villains and innocent victims, subterfuge and plots, ancient houses, castles, monasteries, dungeons, crypts and passages. Further it has many features: wild scenery, craggy mountains or wilding mazelike tracts, stage machinery, hidden trapdoors, secret passageways, speaking portraits, ghost doubles and other supernatural – seeming beings, monstrous and grotesque creatures, pain, terror, horror and sadism. Some underlying early Gothic issues included the subversion of rightful inheritance, feudal cruelties and persecution, hidden genealogies, protestant opposition to Catholicism. Such as the oppression of women by the patriarchy, difficulties in perception and understanding due to misleading appearances – all within a pleasurable cycle for the reader of loss followed by restriction.

Individual Freedom is not inherited not is it a gift of nature. It is a mental function which must be acquired through training and learning. Since the human brain is very immature at birth, lacking the anatomical and physiological elements. Prerequisite for mental functions, the mind does not yet exist at the moment of birth. Individuality has a performative aspect. The definition of power, terms of actions and effects of living bodies on others imply that there is no meta-law of power prior goes its actual local manifestations. The crystallization of power in the shape of laws, norms, and institutions depend on local repetitions of certain effects.



Charles Brockden Brown is known as the 'Father of the American novel' and is considered to be first professional author, is a transitional figure between the Enlightenment ideals of figures like Benjamin Franklin and the Romanticism of the nineteenth century. Brown was particularly influenced by Samuel Richardson, William Godwin and Mary Wollstonecraft. Most of Brown's novels are considered gothic and influenced Poe and Hawthorne among others. He is particularly noted for having, inaugurated a distinctively American form of the gothic, which dispensed with European stage props.

Brown's thematic interests included woman's rights, excessive religious fervor, moral rectitude, social problems and the supernatural. He often pursued these themes in a didactic fashion. During his life time he not only wrote novels but also edited several important magazines. He also wrote numerous essays and short fiction, which were published in magazines. All of his novels after *Wieland* deal with problems of money either in the plot or in subplots. And most of his major characters either real or symbolic orphans reaching for a home and permanent security

The varied and important activities of Charles Brockden Brown have never been adequately set forth. His influence as a pioneer thinker has scarcely been mentioned, the significant work that he did in fostering American literary independence has been touched on but has never been fully explained, his work as editor of three successful magazines has not yet received a just evaluation; his work as an early American literary critic has been only scantily treated; his very considerable powers as a historian, with the modern point of view, have never been the subject of book or article; and finally, though this aspect of his work has received most attention from literary scholars, his work as novelist needs re-examination and re-evaluation in the light of our present knowledge of the social and political thought of his day and its impingement upon the literary production of two continents. From the later he derived the idea of his next work, *The Dialogue of Alcuin* (1797), an enthusiastic but

inexperienced essay on the question of woman's rights and liberties. From Godwin he learned his terse style, condensed to a fault but too laconic for eloquence or modulation, and the art of developing a plot from a single psychological problem or mysterious circumstance.

Brown's first publications, appeared in the late 1780s (e.g. The Rhapsodist' essay series from 1789), but generally he published little during this period. The novel which he rapidly produced after the strongest affinity to Caleb Williams, and if inferior to that remarkable work in subtlety of mental analysis, greatly surpass it in affluence of invention and intensity of poetical feeling. All the wild and weird in conception, with incidents bordering on the preternatural, yet the limit of possibility is never transgressed.

Brown's major works are *Sky-Walk; or, The Man Unknown to Himself* (1798), *Alcuin* (1798), a dialogue between a male schoolteacher and a female women's rights advocate, *Ormond; or, The Secret witness* (1799), *Arthur Mervyn* (1780, 1799, published in two parts), *Edger Huntly; or, Memoirs of a Sleep-walker* (1801), *Clara Howard* (1801, epistolary romance), *Jane Talbot* (1804, epistolary romance), *somnambulism* (1805), and most famous work: *Wieland* (1798). Spontaneous combustion, sleepwalking, ventriloquism, compulsive behavior, and other scientific interests of the time often provided rational explanations for the seemingly occult mysteries that held suspense at a high level throughout the complex and often unresolved plots for these novels. Brown's skills, however, in dealing with extremes of character, swift-moving action, and a shifting narrative point of view gave them reader interest for beyond any other writing of the day.

In *Wieland, or the Transformation* (1798), the first and most striking, a seemingly inexplicable mystery is resolved into a case of ventriloquism.

*Arthur Mervyn*; memoirs of the year 1793 is remarkable for the description of the epidemic of yellow fever in Philadelphia. *Edger Huntly* (1801), a romance rich in local coloring, is remarkable for the effective use made of somnambulism, and anticipates Cooper's

introduction of the American Indian into fiction. *Ormond* (1799); is less powerful but contains one character, Constantia Dudley, which excited the enthusiastic admiration of Shelley. Two subsequent novels, *Clara Howard* (1801) and *Jane Talbot* (1804), dealing with ordinary life proved failures, and Brown betook himself to compiling a general system of geography, editing a periodical, and annual register, and writing political pamphlets.

Brown was deeply affected by the Yellow fever epidemics which broke out in both cities during this time and took the life of Dr. Smith in 1798. Mainly because of his parents' objection to marriage 'out of meeting' he remained a bachelor until 1804, when he married the Presbyterian Elizabeth Linn. After the experimental novel *Alcuin* (1798) in which expressed William Godwin's ideas on social justice. Brown left his law studies to devote himself to writing. His gothic novels in American settings were the first in a tradition later adapted by Edgar Allan Poe and Nathanael Hawthorne. By 1798, however, these formative years gave way to a burst of novel writing during which Brown published the titles for which he is best known today. In complex ways, these novels and the rest of Brown's career are informed by the progressive ideas he draws on and develops from the period's British radical-democratic writers, most notably.

Brown's novels were the first American novels translated into other European languages: *Ormond* appeared in German (where it was attributed to Godwin) in 1893, and a French version of *Wieland* appeared in 1808. When prevailing, realist and naturalist literary styles obscured most fiction of Brown's era. In 1798, a decade after the founding father created a nation based on the principles of liberty and equality, Brown, then an unknown Philadelphia writer, invented the American gothic novel.

*Wieland* is one of the most admirable and the first popular novel of Charles Brockden Brown. It was published in 1798, in America and has also the sub title "*The Transformation*". It is most striking a seemingly inexplicable and foreshadowed the psychological novel. It

shows the ease with which mental balance is lost when common sense is confronted with the uncanny.

*Wieland* is an important novel because of the extraordinary manner in which Brown employs sentiment against itself (rather than simply dismissing it, as it is averred he has done), penetrates beneath the principles of the optimistic psychology of his day, and recognizes the claims which Calvinism makes on the Americans which Calvinism makes on the American of criticisms since its publications. Various critical responses springs from different theoretical realm which bring out the hidden glories of the novel. Larzer Ziff defines, “*Wieland* is conventionally and correctly regarded as a novel of purpose which marks a turn from the stories of love and seduction fathered by Richardson to the kind of story made prominent by Holcroft, Bage, and Godwin” (51).

Since, the boundaries of literature began to expand; *Wieland* gradually began to attract more and more critical attention. Brocken Brown’ *Wieland* has been treated by older critics as a derivative novel. Pattee, in an early introduction considers the novel in light of such popular eighteenth century literary forms as the sentimental, the Gothic, and the social novel in England. *Wieland* does illustrate certain motifs of the sentimental and Gothic forms, but as Herbert Ross Brown observes, these trappings especially the use of epistolary form, seem incidental rather than primary; in *Wieland* as Brown notes, no effort is made to sustain an illusion of actual correspondence.

William M. Manly talks about the sentimental seduction theme into the major experience of the Novel. In his essay “The Importance of Point of View in Brown’s *Wieland*,” says:

Surely there are sentimental-deduction materials in *Wieland*: Clara, the narrator, swoons at several critical moments; she is occasionally dithyrambic with emotion over her would-be lover Pleyel; Carwin, the villain of the piece,

at one point confesses to a desire to ravish Clara's maid. Yet I would suggest that for all these incidental trappings, the emotional power of *Wieland* does not rely in any essential way on the traditional appeals of the sentimental novel. (311)

Manly further defines 'sentiment' and 'seduction' as: "sentimental is only one aspect of the narrators' sensibility, and not the dominant aspect; Seduction is only one of a cluster of threats that assail her, and not the dominant threat" (312).

Bethny L. Lam sees the American tales in the novel *Wieland*. Lam in the essay 'Brown's *Wieland* or *Transformation an American Tale*' says:

Long before deconstruction urged readers to look for answers beneath the surface of a text, American author Charles Brockden Brown issued the same challenge in his 1798 novel, *Wieland; or the Transformation: An American Tale*. *Wieland* tells the story of siblings Theodore and Clara Wieland; Theodore's wife, Catherine; and Catherine's brother, Henry Pleyel . . . the family begin to hear mysterious voices. These voices push Theodore into insanity, prompting him to murder his wife and four children. They also terrorize Clara with a supposed plot against her life and convince Pleyel that Clara, who secretly loves him, is having an affair with Carwin. (82)

There is description of *Wieland*'s family that is the contemporary technique to look for answer beneath the surface of a text.

Brockden Brown's major novels may be broadly identified by geography, it is apparent that they all gravitate around Philadelphia. Critic Sydney Krause in the essay "Charles Brockden Brown and the Philadelphia Germans" states:

*Wieland* Brown's first published novel designated "An American Tale"- is remarkably German, so indicted by the names of persons and places, along

with a variety of circumstances linked to Germany's history and culture. At the earliest stage of composition, Brown even contemplated shipping his Wielands back to Germany to claim their Saxon inheritance – a thought likely abandoned as his interest was in the American, not the European, Germans, they being a better subject here and one he was acquired with. (85)

It is a scene of Philadelphia, German that is an example of narration of a geography. In the novel there are many circumstances of places and persons with the variety of history and culture.

Wayne Franklin points out specific Shakespearean sources for *Wieland*; though Brown's deep and continuing fascination with Shakespeare makes such an approach both attractive and sensible. He also states about the dual plot of *Wieland*:

First of all, to the plot, which is essentially dual? There is the tale of Wieland's loss of reason, his murder of his family, his attempted murder of his sister . . . involves not simply the courtship of Clara and Pleyel (which, blunted and frustrated as it is, finally succeeds in marriage), but also the threatened seduction of Clara by Carwin, and the attempted murder of her by Theodore, as well as her own illness and recovery. Yet even here Clara's story does not end, for there is beyond all these separate elements of her tale the very act of telling that tale, the plot of attempting to plot the past, to explain and order it. (148)

There is the writer Franklin talks about the dual plot of the novel *Wieland* that is loss of reason, murder of Wieland's family, and his attempt of murder of his sister. But then there is the often independent story of that sister: Clara, herself. This is in many ways more complex.

Mark L. Kamrath argues that, Brown, one of the republic's first novelist, provides invaluable insight into prevailing notions of history and fiction during the late Enlightenment. Kamrath, in the essay *Brown and the 'Art of the Historian'* says:

Remembered best perhaps for novels such as *Wieland* (1798), which contains sensational plots ranging from the religious fanaticism of an upstate New York farmer to the psychological terror caused by Indians in the wilds of the Pennsylvania frontier, Brown traditionally has been viewed as our country's first professional novelist. Despite his attempt to transplant the Gothic novel on American soil and his later involvement with literary criticism and history writing, however, his views concerning the relationship between history and fiction are almost unknown. (238)

Kamrath's above paragraph claims about Brown that he is the first professional novelist of their country. Further talks about his, views concerning the relationship between history and fiction.

Eleanor Sickels says that '*Wieland*' is unquestionably works of great genius, and were remarkable for the way in which natural causes were made to produce the semblance of supernatural effects. Further, describes the novel *Wieland* in the essay "Shelley and Charles Brockden Brown":

The first of these novels was *Wieland*. *Wieland*'s father passed much of his time alone in a summer-house, where he died of spontaneous combustion. This summer-house made a great impression on Shelley, and in looking for a country house he always examined if he could find such a summer-house, or a place to erect one. (1116)

Supernatural elements has made the novel very interesting with full of suspense. These lines show an example of the supernatural effects. The use of summer house, spontaneous combustion, place to erect one helps to clear it.

Robert W. Hobson talks about the voices produced by Carwin in the novel *Wieland*, Hobson writes in the essay ‘voices of Carwin and other mysteries in Brown’s *Wieland*’:

According to *Wieland*’s testimony there were two manifestations of the strange voice that night. The first called for the death of Catherine as proof of *Wieland*’s faith; the second manifestation, which occurred some time later (after Catherine’s murder but before Clara’s arrival), summoned *Wieland* to sacrifice his children. During their confrontation in chapter twenty-four *Wieland* interrogates Carwin about these voices; and, in a passage often ignored by critics of the novel. (307)

Hobson is talking about the mysterious voice of that night. There is also the scene of death, murder and so on that all created by the voice and faith of *Wieland*.

In this way, *Wieland* has been studied from various perspectives and readings. However, as no reading, the novel bears the inexhaustible caliber to assert the attention of any age and its generation. Thus the present study aspires to see how the novel subverted the optimistic psychology of post-revolutionary period of America.

This research work has been divided into four chapters. The first chapter basically presents an introductory outline of the study. It incorporates the explanation of the hypothesis in terms of how problem is created by the extreme use of freedom and individualism. The second chapter is the development of theoretical modality that is to be applied in this research paper. It generally focuses on the impact of freedom and individualism.

The third chapter is an analysis of the text at a considerable length on the basis of the second chapter. It sorts out some extracts from the text to match the hypothesis to the study.



This chapter serves as the core of this work. It attempts to penetrate beneath the principles of the optimistic psychology of post-revolutionary America by relating them with Gothicism, Individualism and Freedom.

The significance of this research is that it enables the readers to comprehend and appreciate the incredible achievement Charles Brockden Brown made in *Wieland*. By touching on issue that has been always valued culture, this study intends readers to know how the novel *Wieland* reveals the secret of American society of Brown's time. They have the hope all people are free and they can do what they want. They are not caring others. They do know using one's individuality that hampers the others. So, it is significant to explore the negative aspect of that time which is not only the optimism of the American Revolution.

## **II. Gothicism and Individual Freedom: A Historic and Thematic Review**

Literary history has tended to marginalize the eighteenth-century Gothic. There is a strong tradition, deriving from the late Victorian and early twentieth century period, which represents the Gothic novel or romance as one of the minor products of a great movement in the history of taste—a forerunner, of a by-blow, of Romanticism proper. Such an attitude pigeon-holed the Gothic as part of an excessive reaction against the dominance of Augustan rationalism, a fashionable rush into nostalgia for a more vigorous, primitive life by an age that had grown weary of Enlightenment values. These early novels of terror, so the account ran, with their stereotypical trappings—their old castles, sensibility-ridden maidens, evil villains, monks, abbeys, Shakespearean ghosts, inflated and melodramatic diction—are nothing more than the bric-a-brac of pre-Romanticism possessing, at most, a mere curiosity-value for a modern reader.

The notion of 'Freedom' has traditionally been considered a spontaneous need, an essential part of human beings. However, modern psychology does not treat freedom as a 'given' ability "but as a skill which may or may not develop depending on the social conditions in which the individual is raised. Freedom is a variable and under the same conditions "one person can be more or less free than another" (Delgado 360). Freedom is a

general purpose, liberal mechanism which may be applied in many different ways. It is a technology to deal with brain inputs, through puts, and outputs, increasing the number and flexibility of options to accept, reject, combine, and modify the flow of information and responses. It may be compared to a language which much be learned and established in the brain, with richer or poorer elements, to be used later for many different purposes.

### **The Origin and Concept of Gothicism**

The word 'Gothic' coined by Italian writers of the renaissance who attributed the invention of medieval architecture to the barbarian tribes that had destroyed the Roman Empire and its classical culture in the fifth century A.D. The term 'Gothic' originally, therefore, implied to anything wild and barbarous and destructive of classical civilization.

In particular, this term came to be applied to the pointed arch in ecclesiastical architecture between twelfth and fourteenth centuries. Moreover, it was also used to stand for style of building that was not applied first in derision to the taste for ruins.

However, the etymologizing process of the seventeen century writers, especially, John Speed, Sir Henry Spelman, William Somner, Ayletl Sammes and Lawrence Echard established the Gothic as descriptive of the Jutes, one of three Germanic tribes which invaded England. But account must also be taken to connect 'Gothic' history with a "national apotheosis of democracy in England. In other word, the political institutions which were implanted in England by the 'Gothic' invaders in 449 were thought to be free and democratic" (Howells 148). Gothic freedom flourished in England, thus assumed everything opposed to civilized Augustan Classicism of contemporary England. This process makes it obvious that 'Gothic' originally referred to Germanic tribes, had a complicated history with wide varieties of meanings.

There is no meeting point among the critics, though they have made their attempt to bring out the actual meaning of the term 'Gothic'. Its complicated history and origin makes some critics to define it in eulogistic sense while for other in dyslogistic sense. But, we can wipe our confusion out and the concept becomes clear when we come up with its history.

Devendra P. Verma makes this notion clear arguing that:

The term 'Gothic' is usually associated with the frost-cramped strength, the shaggy covering and the dusky plumage 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)

The concept of the term later on extended which bore religious as well as political meaning. Victor Sage rightly admits:

In religio-political terms Luther's second rejection of the empire of Roman-Catholicism is assimilated to the first sack of Rome by the Goths. 'Gothic' in this tradition, suggests no darkness but a rude form of democratic enlightenment. Beckford is equally enthusiastic about the architecture of the Catholic abbey church of Batalha in Portugal, calling it 'the best style of Gothic at its best period', and an uncharacteristic wave of patriotism. (18)

Similarly, picturesque survivals especially from the Middle age, which Augustan regarded as barbarous and outlandish. But, when the reaction against Augustan set in the term was amiably accepted and took on positive implication. As a result many curious scholars attempted to search out its origin and meaning as well. Jordanes, sixth century historians of Goths, proposed theory that all the German tribesman were generally 'Goths', who migrated from Scandinavia or Scandza. His theory, often called 'Scandza theory', was the first to relate

Gothic with the Germanic tribes and their institutions and other characteristics as Gothic (Kliger 117). This theory opened the gate for the revival of interest in Gothic antiquity.

Samuel Kliger, elucidating this point writes:

The Goths, consequently are in Jordanes's theory, the aboriginal folk who spread over Europe and Asia, and dividing into the 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 seemed entirely appropriate . . . (117-18)

The starting point of speculation about Jordanes's theory in England, on the other hand, was traditionally dated in Bede—author of *Historica Ecclesiastica*—and the *Anglo Saxon Chronicle* in 449. This Speculation again helps to relate 'Gothic' with the German barbarian invaders as Kliger notes therein:

From Bede downward the Angles, Saxons and Jutes were recognized as a Germanic folk. Within Jordanes's agglutinative Gothic tradition, it was possible to describe the barbarian invaders as 'Goths' and their institutions as 'Goths'. Thus there came about the predominance of the term 'Goths' 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. (118)

But, Fred Botting is of the different view when he argues that Gothic could be as a reaction to the Enlightenment. The age of reason had brought in its wake an air of confusion.

Rationalism had displaced religion as the means through which to explain the universe, the social world and supernatural phenomena. Gothic works could, therefore, "be used in an attempt to explain, and debate that which the enlighten text had left unexplained" (3).

Describing about Gothic Leslie Fiedler writes,

Originally 'Gothic' was thoroughly pejorative word, applied not only 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 . . . one eighteenth-century critic as a 'gothic custom', while another makes a fictional character condemn 'husband' as a 'gothic word'. (136)

Thus, the term used in both eulogistic as well as dyslogistic senses, is an ambiguous one. Incorporating many shades and combinations of association, it is an intersection of religious belief, of anesthetic taste and political inclination.

The last thirty years of the eighteenth century and first twenty years of the nineteenth century marked by quite important changes in the ways people thought and felt about the metaphysical and preternatural and also what they felt about such matters as madness, states of fear, extremes of sufferings, cruelty, violence, crime, torture and murder. It is as if, after a long period of rationalism and apparent mental, spiritual and psychological stability, their discovery of 'old world' and more especially the rediscovery of the world of supernatural had a strong disruptive and purgative effect. A whole bag of tricks was opened up. Out of it came devils, wizards, magician and witches trolls, hobgoblins, werewolves and vampires and so on. But none of all this had any place in the 'Age of Reason'. Most conspicuous of all was the ghost revived after an absence of great many years as figure and character. The ghost story was, therefore, a natural development from the Gothic novel and Gothic tales in general.

The Gothic tales henceforth were nourished by the whole of literature. The literary interest in Elizabethan drama as well as Jacobean drama, and the fictions of sensibility evolved by the French Abbe Prevest which were later on elaborated by Baculard d' Arnand

that became the playground for Gothic tales. E.A Baker, in this view makes the point clear, "the exciting adventures, the violent emotions, the gloomy scenes, forests and antres castles, dungeons, and graveyards, in the Abbe's novels and plays in stories of Baculard were to but the distinctive features of Gothic romance throughout its course" (175).

Not only the above discussed factors, but also the influence from Germany is noteworthy. During the later half of the eighteenth century German writers were developing their own brand of sensational and Gothic fiction. German writers, who had appetite for the Middle Ages, provided a vast quantity of materials which freely utilized to enrich and elaborate the Gothic fictions. Gothe and Schiller developed the genres—the Ritter, Rauber and Schauer Romance. Gothe's *Gotz von Berlichirgeon or Gotz withiron Iland* (1773) introduced the vogue of chivalric romance, medievalism and tyrannical barons. The second type of genre (Ronber), which is often called robbers novel, was introduced by Schiller's in his *Die Rauber* (1781). It contains banditti, monks, inquisitors, tortures, haunted towers, and yelling ghosts as well as dungeons and confessions. Most strikingly all the third German genre, Schauer romance, was a later development that assimilated characteristics of the Ritter and Ranber in its violent machinery motives, characters of atmosphere. The English gothic machinery combined with the materials of movement initiated by Gothe and Schiller, brought the Schauer–Romance at its height which became dominant in English Gothic novels. But conceptions of functions of the Gothic story were different between the German and English. Many of the German writers were politically committed because "their fictional heroes were political" (Cuddon 359). As such the Gothic genre did not spring fully out of a sudden in English but a sequential development, which was introduced at first by Tobias Smollett in his *Ferdinand Cant Fathom* (1753) and actually inaugurated by Horace Walpole in *The Castle of Otranto* (1764). The greatness of Walpole is praiseworthy that he brought birth o something resembling Gothic literature. Horace Walpole, no doubt, provided the traditional of gothic

literature. With its inauguration, England was piling historical Gothic novels, which depict events and personages of particular historical period emphasizing the local colour of the middle ages along with air of mystery and superstitious dread. This school was developed by such disciples of Walpole as Clara Reeve in *The Old English Baron* (1777), the Lee sisters Sophia Lee and Harriet Lee Chaotte Smith and others.

After historical Gothic, there came 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 certain shudder at other world. This school was initiated by Mrs. Ann Radcliffe with her highly influential work, *The Mysteries of Udolpho* (1794). Mrs. Radcliffe developed suspense in her story until it predominated over character and became the main motif of the story. American romantic school, in the same way could not remain untouched from the Radcliffian School of terror especially Edgar Allan Poe, Who makes this influence obvious in his tales. About the influence, Devendra Verma notes:

Suspense is the chief ingredient in the short story today, from the Masterpieces of Poe to the cheap stuff that floods the modern magazine. Poe, in his aim of producing certain emotional effect, and in his method of exciting suspense, seems to have been influenced by Mrs. Radcliffe. (110)

This school of terror opened lots of possibilities for its following school—the school of horror. This school, in combination with the school of terror, was blazed in the glory of Schauer–Romantic or Horror Romanticism. So, there is often overlap between these schools as they intermingle the streams of terror and horror.

To differentiate ‘terror’ and ‘horror’ tales, it is necessary to judge the subtle gradations and effects of terror and horror. Without making distinction between them, we cannot know the importance and characteristics of these types of tales. To make distinction, it



is better to start from the traditional concept of terror and horror which was at first opined by Edmund Burke in his philosophical book, *A Philosophical Enquiry into the Origins of or Ideas of the Sublime and the Beautiful* (1754). He had given terror an aesthetic respectability by explaining it as a source of sublime. He holds a view, “to make anything terrible obscure 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, the sublime emotions would be generated by objects that were vast, magnificent and obscure. Therefore, for Burke, “terror, obscurity and power were the source of sublime” (33). But 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.

In this context, it is quite relevant to judge the modern concept of horror and terror. The difference between them, according to this concept, is “the difference between awful apprehension and sickening realization; between the smell of death and stumbling against death” (Verma 130). Terror creates an intangible atmosphere of psychic dread. But, horror on the other hand, resorts to a cruder presentation of the macabre by an exact portrayal of the physical horror. In this way sublime, ‘Terror and Horror’ excited by great passion and catastrophes have great value in the Gothic tales. So, each writer of horror contributed a grotesque and gruesome theme of horror. William Beckford’s *Vathek* (1788), Mathew Gregory Lewis’s *The Monk* (1796) and Mary Shelly’s *Frankenstein* (1818) are the morbid and fantastic creation of this school.

American romantic school could not remain immune without being influenced by this school of horror. Charles Brockden Brown, the first Gothic novelist of America, penned stories of “sleep-walkers and ventriloquists, and showed an unmistakable resemblance to Mrs. Radcliffe and her technique” (Verma203). Brown had a deep interest in morbid

psychology, and his novels illustrate the working of human brain under great emotional stress. Psychological interest produces a hypnotic effect and creates in the readers a mood of awe-struck horror. Among the American writers Hawthorne and Poe are 'Gothic' in their treatment of the supernatural and mysterious. These writers show that the walls dividing the seen and the unseen world are often very thin. Verma notes, "Hawthorne creates a mysterious atmosphere of foreboding and evokes the terrors of an invisible world, utilizing soul-strong fascination over his mind, yet on the whole he is melancholic, not morbid" (203). He does not extend his art to the domain of physical horrors. His pictures are neither crude nor harsh; rather they are shadowy and subdued.

Edgar Allan Poe, on the other hand, exploited the 'Gothic' power of suggestion, and cast a hypnotic spell over his readers to comply with his fantastical themes. He made full use of the power of words and tricks of style. James Russell Lowell remarks, "In raising images of horror, Poe has a strange success, conveying to us sometimes a dusky hint, some terrible doubt, which is the secret of all horror. He leaves to imagination the task of finishing the picture, a task to which only he is competent" (qtd. In Verma 221).

Poe, an avowed apostle of the morbid and grotesque, made excursions into the world of preternatural wonders, while a finer realization of the mysticism and sinister beauty underlines the darker movements of thought. Howard Haycroft, making a horrific picture of Poe's tale obvious, notes: "And what a mental chamber of terrors that mine was! Horror piles on horror in his early and later tales; blood, unnatural lust, madness, death—always death—fill his pages and the 'haunted palace of his brains' " (qtd. In Verma 102).

The above mentioned English as well as American writer and their works with new themes and new techniques along with the methods to shock the nerves, have furnished their chamber of horror, and established themselves in the rank of important Gothic writers.

Gothic literature denotes the medieval type of ecclesiastical architecture which is inspired by Gothic architecture, characterized by the use of pointed arch and vault that spread between twelfth and sixteenth centuries through Western Europe. It was acknowledged that the first appeal of the Gothic revival in literature was primarily architectural. 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. The middle age had influenced literature more strongly through their literature. However, Gothic is a conglomeration of its features as Johan Ruskin states, “pointed arches do not constitute Gothic not vaulted roofs, not flying buttresses nor grotesque sculpture, but all or some of these things with them when they come together so as to have life” (qtd. In Verma 14). Therefore, it is interesting to sketch out the characteristics of Gothic spirits whose characteristics revealed themselves in the novels of the late eighteenth century, and it makes the justification of the title ‘Gothic Novel’.

There is close and agglutinative relationship between Gothic romance and Gothic architecture because its spirits were the primary source of the Gothic fiction. The Gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the source of splendor and completion were drawn by the inquisitive spirit of Gothic novelist.

When the term ‘Gothic’ was applied to fiction, the term lost all its connotations of medieval and become a synonymous to the grotesque, ghastly and violently supernatural or superhuman. The savageness of Gothic stood for wildness, roughness which showed the image of race, full of wolfish life and imagination and that is full of vigor. Therefore, the Gothicism of romance is based on gloom, wildness, fear and horror. The Gothic architecture, its pinnacles and fretted surfaces stimulated and rebelled the minds of the mid-eighteen century, which saw in the Gothic art and the grandeur of wildness as well as novelty. These features became the source of inspirations for gothic novelists.

Moreover, gothic architecture has variety of characteristics; it has gloomy grandeur, and an atmosphere as well as colour, which evoke terror, suspense and awe. Those are 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 that evokes the sensation of awe. The ingredient of fear arises only with the union of Gothic spirit with gloom that becomes the atmosphere of Gothic fiction. This is only possible when it contains elements directly associated with Gothic architecture and ruined piles, grated dungeons dark cellar, castles converts, subterranean vaults.

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. The, human mind is able to grasp the infinite and the finite, the abstract and concrete, the whole and nothingness so on. Victor Hugo writes admitting the infinitude of Gothic art:

. . . Sculpture and carving powerfully contributing to the calm grandeur of the whole; a vast symphony in stone . . . In which upon every stone is seen displayed in hundred varieties, the fancy of workman disciplined by the genius of the artist-a sort of human creation, n short, mighty and prolific like the divine creation of which it seems to have caught the double character-variety and eternity. (90)

Such, the world of Gothic mystery emerges from the tension between human and divine. Because of the probing 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" (Neill 100), the gothic mystery finds its greatest values in fiction. A Gothic cathedral in the same way, with the providing qualities of

same great spiritual power, expresses subtle intersection of this attitude which is massiveness strikes terror into the beholders.

When gothic novelist attempts the same he remembers the grand design of cathedral and tries to blend into his novel, the same ingredients of wonder and joy; sorrow and fear. The reader then, is terror stricken and lost is carried away in the world of fantasy and morbidity. But he is found and made whole in the same manner. The Gothic novel, no doubt, a conception as complex as a Gothic cathedral where one can find the same sinister overtones and the same solemn grandeur (Verma 16).

So, the whole possessions of Gothic fiction are designed to quicken the imagination that chills the spine and curdles the blood (Cuddon 365). That's why 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 lightening in addition with devils and black magic, evil monks, the tribunal inquisition, secret societies, enchanted wands magic mirrors with the phosphorescent glow, imposed sufferings on an innocent heroines by cruel and lustful villain as well as magical curses are the conventional traits of Gothic fiction. In this regard the expression of Robert D. Hume is quotable:

It is usually assumed that all gothic fictions are much the same and that the form is defined by the presence of some stock devices. These Gothic trappings include haunted castles, supernatural occurrences . . . secret panels and stairway . . . manuscripts, poorly lighted midnight scenes . . . (282)

The image of power, darkness and isolation, is the element of terror is associated with the Gothic castle. The castle with dungeons secret passages, winding-stairs, torture chambers and sliding panels recalls the scene of ancient chivalry. The ruined castle is frequently

appears in the Gothic novel because of the convention of 'ruin' played great part of creating a special atmosphere of awe and horror (Neill 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 diabolical villainy or pure angelic virtue by which either hatred or pathos emerges.

Such as, the feature of the landscape is affected by atmospheric conditions. A supernatural effect is built up of the accumulation of successive details: 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 romantic setting, the continuous spell of horror, the colour of melancholy awe and superstitions are the Gothic spirits, which create the whole world of the Gothic fictions and leveled as the distinct manifestation of Gothic spirits.

Gothic Fiction in modern traits the horror Gothic opened a lot of possibilities to the coming age of Gothic, never the less it has an agglutinative relation with the Gothic of 1890, which is labeled as the 'decadent gothic'. Four creative authors with their potent works appeared - R.V. Stevenson and his *Dr. Jekyll and Mr. Hyde* (1889); H.D. Wells and his *Island of Dr. Moreau* (1896); and Bram Stoker with his *Dracula* (1893). Including all the original Gothic trappings these Gothic novels slightly tilt forward the modernity of theme when they are all concerned in one way or the other with the problem of degeneration, and thus the essence of the human. As such, about the influence of Louis Stevenson, David Punter writes: "*Dr Jekyll and Mr Hyde* needs no introduction for its best – known *Doppelganger* story. It follows on from and easily indefinable Gothic tradition, including James Hogg's *Confessions of a Justified Sinner* (1824) and Edgar Allan Poe's "*William Wilson*" (1839)" (21).

The theme of Doppelganger' has already been practiced before forty seven years which makes Poe innovative to explore modern traits of gothic fiction.

Gothic, therefore, is more in use now as a description of the writing than it has been since 1790s, and it is also 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 on dark side of human psyche. David Punter makes distinction thus: " 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).

To make the darker side of psyche explore, modern Gothic introduces the notions of the doppelganger, sadism, uncanny, and fantasy. The 'uncanny' is English equivalent German 'Unheimlich', which means frightening and unfamiliar (Freud 70). It undoubtedly belongs to all that is terrible and which arouses dread and creeping horror. The uncanny is not only frightening that ought to have remained hidden and secret, and yet 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.

The ideas of fantasy are relevant to Gothic because it also helps to reveal the dark side of psyche. It is generally accepted that happy person never fantasizes, but only unsatisfied one. The motive forces of fantasies are 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 aspiration of a culture. The writers of Gothic fiction pay their attention to the world of dream and nightmare. That's why the real world for characters in a Gothic novel is one of nightmare.

Traditional stock characters like decadent monks, heedless nuns, terrifying brigands change into the drugs addicts, sadists and hopeless victims, which are the representative of the modern man who have fallen in the chasm of technologisation. Modern gothic also reflects discussion of pre occupation of our time just like eclipsed life, capitalist inhumanity, and information over load, child abuse, serial murder, pollution, corruption of society, and schizophrenic conditions.

Gothic, therefore, often reveals that man is inherently evil in nature. Whatever, outwardly civilized he may be, inwardly deeply rooted violence cruelty and evil come out when they find chances even though man tries his best to suppress them. Modern Gothic also makes an inescapable link between the world 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 terror and horror are lurking in us.

### **Individual Freedom**

*Webster's Dictionary* defines freedom as “the status of the will as an uncaused cause of human actions”, equated with self-determination and spiritual self-fulfillment; “liberation from slavery, imprisonment or restraint.” This definition is unsatisfactory as it is doubtful that any human action could exist “uncaused”, and the will is considered a mysterious and independent entity.

A more satisfactory definition is that of Schroder et al., who regard freedom as “the ability of a person to produce his own conceptions, to generate alternative and conflicting conceptions, to think and value in terms of multiple perspectives, and to define one’s identity and his relation to others on the basis of these self-generating conceptions, of the world” (358). Definitions by other authors also stress freedom of thought, the importance of the “self”, and “determinism from within the combined effects of his own thoughts, his own reasoning, his own feelings, his own beliefs, ideals and hopes” (Sperry 1955). In general the



existence of an independent “self” is accepted without questioning its origin, elements, or mechanisms.

Freedom is an aspect of mental activity requiring reception of information, internal processing of data, and output of behavioral manifestations. Thus freedom may be curtailed by

- i) privation or distortion of information,
- ii) alteration of intra cerebral processing,
- iii) inhibition of expression due to environmental factors such as coercion and punishment.

Freedom involves learning of intellectual skills. The degree of freedom attained will be directly related to the amount of effective training or behavioral control-provided by those in charge of education. Freedom may be considered a general purpose cerebral mechanism which increases the number and quality of available behavioral options. Human dignity, self realization, happiness and personal freedom are products of mental activity which should have priority in present educational systems.

The adult may enjoy “freedom of speech,” but his range of verbal expression will depend on experience on what language he has been taught and what vocabulary he has assimilated. A man’s concept and reactivity are also shaped in part by language, and by studying his accent and choice of words, experts can identify the precise geographical location where the speaker grew up just as others can identify the vineyards where different wines originated. This initial imprinting may be modified later with proper training, and one may overcome one’s original accent and learn other languages.

‘Individuals Are Born Free and Equal’ this statement assumes the existence at birth of an individual entity able to choose, capable of making decisions, with freedom of behavioral expression. From the beginning there is a personal identity which must be respected. The free

mind must not be violated or interfered with by external pressures. In practical terms, non intervention by parents or by society means refraining from influencing or distorting spontaneous self-expression. Permissive education: let the child express his “true” feelings, desires, and personality, avoiding the impositions of adults, protecting the individual from massification and allowing him to be spontaneous, nature and free.

According to Marcuse, inner freedom designates the private space in which man may become and remain “himself”. This private space is invaded and whittled down by technological reality. As discussed elsewhere (Dalgado) many philosophers including Teilhard de Chardin and Ortega y Gasset accept the idea of a quasi mythical, inviolable self, an entity somehow identified with the individual mind, ego, or personality which is related to the environment but has a rather independent existence, a quality which is given at birth, like a soul.

The exponent of American individualism was Emerson. The idea of individualism is self reliance-not being dependent and responsible to the family and society. In traditional criticism, it was highly eulogized as the power of the writer being independent. Cecelia Tichi discusses about two individualists: Melville and Thoreau. The former represents self-enclosed individualism and the latter democratic individualist.

In Melville’s *Moby- Dick* Captain Ahab is alienated from his own life that results from the excessive or neurotic self independent. He echoes the horrors of Hitler and totalitarianism. Thoreau’s individualism is directed towards communal security and permanence that is why democratic. His *Walden* shows that the goal of freedom is not for the individual benefit but on the behalf of other human beings to further their greatest cause of freedom. The individualism echoes Mahatma Gandhi’s successful struggle for independence. So, Thoreau becomes the democratic heroic individualist because he represents the dutiful

and responsible postwar American working person committed to communal security, stability and social order.

Miri Rozmarin states about the definition of individual freedom relating power, in the essay "Power, Freedom and Individuality":

The definition of power in terms of actions implies a specific notion of freedom that derives from the characterization of power as the modality of effects. Any concrete action taken by the individual is only one among many different potential actions. Action is neither a necessary outcome nor a natural cause, but a contingent practice with a contingent effect. This contingency is the effectual space that defines the freedom of individuals as the practical option of not acting according to the relevant social law, which defines the usual effects and reactions. (4)

Freedom, then, is neither an essential nor a priori attributes of humans. Rather it is an integral part of the description of social reality in terms of effects, in which freedom designates practices that challenge the regularity of power. It is intrinsic to the dynamic of modern power that freedom be defined in relation to the disciplinary and normalizing practices of power.

### **III. Gothic Subversion and Critique of Individuality in Brown's *Wieland***

*Wieland* is a gothic novel with the characteristics of horror, terror, pain, threat, darkness, victims and so on. But not only these, some early gothic issues included the subversion of rightful inheritance, feudal cruelties and persecution, hidden genealogies, protestant opposition to Catholicism, the oppression of women by the patriarchy, difficulties in perception and understanding due to misleading appearances—all within a pleasurable cycle for the reader of loss followed by restitution. Hence, *Wieland* is the subversion of the optimistic psychology that is the real picture of the then society, belief and the moral issues.

Including *Wieland*, most of the early gothic could be at once both an attack on superstition and ignorance from an Enlightenment point of view and at the past and tradition; a celebration of reason and daylight but one evoking a poetics of emotion and the night-side. Such as, Charles Brockden Brown sees the panoramic image of his period and foreshadows beneath the pond and depicts in the novel *Wieland*. By using the gothic and individual freedom *Wieland* explores the truth and Brown's intention of establishing 'Civic Authority'.

Theodore Wieland is master of a landed estate near Philadelphia, which he has inherited from his father, an immigrant from Germany. The elder Wieland was a man of strange inclinations who, having built a temple on a hillock in the grounds devoted to his own idiosyncratic religion, later dies mysteriously of spontaneous combustion. Wieland inherits his father's god-fearing disposition, as well as his land. However the rural idyll he shares with his wife, children, sister and best friend is shattered when he becomes prey to the trickery of Carwin: a mysterious ventriloquist who has moved to the area after leading an undercover life of deception in Europe. Under the influence of religious mania and Carwin's trickery, Wieland kills his wife and children as a demonstration of his obedience to a "divine voice". In court he expresses no remorse for his deeds and later escapes from prison to attempt the life of his sister, before being stopped in his tracks by the command of a final "divine voice", which in reality emanates from Carwin. Wieland then commits suicide.

## **Gothic Subversion in *Wieland***

The story is told as a first person narrative by Wieland's sister Clara. As the story proceeds her initial calm and rational disposition is sorely tried by the uncanny and bloody events of the story, which reduces her, by the end, to a state of near mania. Her relations with the deceiver Carwin are ambiguous, veering between attraction and repulsion as the story unfolds. The story is subverted real history; apparently the novel is based on the true event of a multiple murder which took place at Tomhannock, New York in 1781. Mirroring the incidents of the novel, James Yates, under the influence of a religious delusion, killed his wife and four children, then attempted to kill his sister, and expressed no remorse for his conduct in the court later.

Brown gave his tragic hero a pedigree related to that of the actual German author Christoph Martin Wieland, who is mentioned obliquely in the text.

My ancestor may be considered as the founder of the German Theatre. The modern poet of the same name is sprung from the same family, and, perhaps, surpasses but little, in the fruitfulness of his invention, or the soundness of his taste, the elder Wieland. His life was spent in the composition of sonatas and dramatic pieces. They were not unpopular, but merely afforded him a scanty subsistence. He died in the bloom of his life and was quickly followed to the grave by his wife. Their only child was taken under the protection of the merchant. At an early age he was apprenticed to a London trader, and passed seven years of merchant servitude. (3)

There is the real history of the author Martin Wieland and this background information clears that the novel is not only fiction but subverted picture of the society.

It is in *Wieland*, of course, that he furnishes the answer that has been foreshadowed by Carwin's insatiable curiosity, his unwillingness to confess all, and his transformation into

a Spanish catholic. This last detail is especially significant in light of the conventional gothic technique of displacing the action to a catholic setting, with its ubiquitous decaying abbeys, monasteries, and catacombs.

Clara concedes in the introductory chapters has left an impression on her that “can never be effected” (21). The idyllic middle-class landscape inhabited by herself, her brother, Catherine and Pleyel retains few traces of the morbid spirituality to which the elder Wieland fell prey. Brown’s subtitle ‘An American Tale’ suggest that he saw in his central foursome a microcosm of the bourgeois American society that by 1798 stood in defiant opposition to the puritan past. Surely it is no coincidence that at one point in the narrative, Pleyel refers to a Ciceronian oration that makes “the picture of a single family a model from which to sketch the condition of a nation” (34). Unruffled rationality, moderation, and middle class ease are the distinguishing marks of the Mettingen setting, the temple that the senior Wieland kept bare “without seat, table, or ornament of any kind” (12). And consecrated to the worship of the Deity has been cluttered with a harpsichord, pedestal, and bust of Cicero, Enlightenment trappings that symbolize a rejection of the austere Protestantism of an earlier day.

The God-charged universe of Cotton Mather and Jonathan, Edwards has narrowed to a common sense world that would have gladdened the heart of Benjamin Franklin. Even the childhood environment of the younger Wieland has been scrupulously based on enlightened principles with special emphasis on the golden mean “our education”, comments Clara “had been modeled by no religious standard” (24), the aunt who acted who raised her and her brother seldom deviating “into either extreme of rigor or lenity” (22). Once a guide for personal conduct, religion has become merely a subject for casual debate, and assembled at their “fane”. On the Schuylkill, the circle of intimates whiles away the hours in aimless cultural pursuits.

Theodore has not succeeded in exorcising the ghost of his father, which continues to haunt him in the form of an inchoate longing for what the puritans would have called a conversion experience “moral necessity, and Calvinistic inspiration”, according to Clara, “where the props on which my brother thought proper to repose” (28). She further describes him as grave, thoughtful, and given to melancholy. But Brown has taken pains to distinguish Wieland from authentic Calvinist and to spell out the dangers inherent in his background and sensibility.

But the portent of the dream is temporarily lost sight of, even by Clara herself, after the scene in which she approaches the closet door and is again arrested by the command to “Hold!”. Imagining because of her dream that Theodore is her enemy, she leaps to the conclusion that he is the person hiding within the closet and calls to him to come out, examining ‘I know you well’. But the person who steals forth is Carwin, not Theodore. And the focus of danger is thus shifted to the bilquist” (96-102).

The brother becomes the other in a dramatic turn about which has the effect of seeming to isolate evil in an external agent. The importance of this scene for Clara’s development cannot be overstressed, since she will continue almost to the end of her narrative to regard the intruder as the sole cause of the sufferings that destroy her family’s happiness. This is not to say, of course, that Carwin is guiltless. Although her brother will eventually undermine Clara’s conviction of her own innocence, it is the “double-tongued” wanderer who brings about her fall in the eyes of Pleyel. This is what the controversial seduction episode is really about deceived by Carwin’s ventriloquism, and convinced that Clara has succumbed to the villain’s wiles, Pleyel charges her- in accents unmistakably Miltonic-with having committed the primal sin “O wretch!—Thus exquisitely fashioned—on whom nature seemed to have exhausted all her graces, with charms so awful and pure! How art thou fallen! From what height fallen! A ruin so complete—so unheard of!” (117). Pleyel

goes on to accuse Clara of consummate depravity, despairing that “In thy ruin, how will the felicity and honor of multitudes be involved” (117-18). He describes Carwin as the blackest of criminals, a Satanic schemer whose devices “no human intelligence is able to unravel” and who has leagued with infernal spirits in order to wage “perpetual war against the happiness of mankind” (148-49). Clara herself now says of the bilquist that “this foe from whose grasp no power of divinity can save me” (126). As her words indicate, Carwin has completely replaced her brother as the source of her fears. And indeed Pleyel pictures Clara, in what appears to be a deliberate allusion to her dream, as “rushing to the verge of a dizzy precipice,” led on by the cunning seducer (147).

The plot of *Wieland* is notoriously difficult to summarize, but no reader would argue with the observation that the events of the plot are generated largely through ventriloquism. To give a sketchy and overly simplified account of the novel, Theodore Wieland, his wife, Catharine Pleyel Wieland, his sister Clara Wieland and his brother-in-law, Henry Pleyel, live in a relatively isolated rural community outside, Philadelphia. In the period, according to Brown’s own prefatory (in the novel *Wieland*) ‘Advertisement’, “between the conclusion of the French and the beginning of the revolutionary war”. The group begins to hear disembodied voices and some; if not definitely all of these voices are eventually revealed to be the work of Carwin, a newcomer to the group, who has the ability to ventriloquize his voice. Whether directly the work of Carwin or not and Carwin denies it. Theodore Wieland becomes convinced that he has heard the voice of god, who demands the sacrifice of his family as proof of his faith. Wieland kills his wife and their children and is on the verge of murdering his sister when he is stopped by Carwin, who ventriloquized commands cause Wieland to doubt his divine sanction. Wieland kills himself instead.

Many of the mysterious voices in the novel are explained as originating from Carwin’s body, the voice that generates the central action of the voice that drives Theodore



Wieland to murder his family? Is it Carwin's voice? Or is it Wieland's "own" voice externalized by a delusive fantasy into the voice of God? The conclusion of *Wieland* gives surprisingly little attention to solving this mystery in an unequivocal manner. Instead, Clara's final comments have the effect of shifting attention as in many novels of seduction from the seducer to the seduced. She declares that the 'evils' that have befallen the characters "owed their existence to the errors of the sufferers" (278).

Carwin's ventriloquism gains its authority in an entirely different manner. What gives this vocal utterance its power over; *Wieland* is that it cannot be immediately linked to a particular body. It sounds like Catharine *Wieland*'s voice, and thus presumably has been uttered by her, but her body is not in evidence; the very source of this voice is concealed from *Wieland*. *Wieland* is puzzled by the unexplained presence of this voice in the absence of its originator: "the suddenness and unexpected need of this warning, the tone of alarm with which it was given and above all, the persuasion that it was my wife who spoke, were enough to disconcert and make me pause" (37). That this voice is spoken by *Wieland*'s wife, who does not seem to be present, is "mysterious" (37). Yet it is precisely this mystery, this disjunction that gives this voice its unquestioned authority. "What could I do?" asks *Wieland* when he reports these events to the rest of the group. "I could do nothing but obey" (37).

His obedience here prefigures his later obedience to the vocal injunction to slaughter his family. If *Wieland* cannot immediately ascertain the precise location from which this first voice comes, he at least believes he recognizes what body has generated that voice: Catharine.

When he hears a voice that seems to come from nowhere or from everywhere a voice that is tied to no particular body, he recognizes it as the voice of god. It is the most unlocalized voice, the voice without a body that carries the most authority. It is not clear whether *Wieland* is addressing himself as himself, or whether he is here ventriloquizing the

voice of god. This is a scenario that recurs, however, several times. In a later scene on the verge of killing his sister, Wieland asks god to “let me hear again thy messenger” (247). He listens for a moment, and finding no answer, once more responds to his own petition. “It is not needed. Dastardly wretch! thus eternally questioning the behests of thy Maker!” (248). This time it appears more certain that god’s voice has not replied and that the ‘answer’ Wieland gives himself is internally generated. The parallel construction Wieland addresses himself both times as a “wretch” would suggest that the first scene follows the same pattern.

Clara, however, is more than a voice, she is a speaker. As such, she exhibits both elements of ventriloquism: ambiguous location and mimicry of other voices. The only female character in a male-dominated story, she demonstrates ambiguous location by her attempts to ‘throw’ her voice across the gender barrier.

In *Wieland*, the relation of action is masculine domain; females are relegated to supporting roles. But Clara tries to live in both worlds at once as an actor and a woman. She is present in the action, yet distant, separated by her femininity. She tends to observe or experience events, not cause them. Somewhere Clara is expressing her condition because she is alone and has to fight against the whole patriarchal society. Here is the contradictory condition between two individuals Clara female and the Wieland male. Both are free individuals but Clara is in danger she is not able to use her freedom like her brother and other male characters. She says:

I was fraught with the persuasion, that during every moment I remained here, my life was endangered, but I could not take a step without hazard of falling to the bottom of the precipice. The path, leading to the summit, was short, but rugged and intricate. Even star-light was excluded by the umbrage, and not the faintest gleam was afforded to guide my steps. What should I do? To depart or remain was equally and eminently perilous. (75)

Another example of Clara's ambiguous location is her choice of voices, although Clara relates most of *Wieland* in her own voice, at times she extensively quotes others. Carwin's confession of his misdeeds, Pleyel's account of his love for Clara and its distraction, and Theodore's testimony at his murder trial are all given via long passages of direct quotation. In this way, Clara again manages to be both present, telling the story yet distant choosing others' point of view to narrate events for which she lacks first hand knowledge.

The second significant element of Clara's ventriloquistic speaking is her mimicry of masculine traits. Andrew J. Scheiber highlights Clara's intellectualism, which was unusual for a woman of her time. Clara is able to hold her own in a philosophical discussion with Theodore and Pleyel indeed. Pleyel cites her knowledge as a key attraction. Even in her narration, Clara strives to be logical and detached; when she fails to control her emotions, Scheiber tells us, "she continually ascribes such failures to her womanhood itself, apologizing for her susceptibility to the 'female' weakness of passion" (178).

During the past thirty years there has been a great revival of interest in the Gothic romance. Its historical development and its chief characteristics have been investigated by a number of modern scholars; and the major principles of the theory upon which the genre was founded have been delineated by such authors as J. B. Heidler, Montague Summers and others. Yet the general outline of the theory of gothic romance is well known to all students of the eighteenth century, there are a number of minor aspects of that theory which have as yet received little or no attention. Brown tried to incorporate those elements of the supernatural and marvelous which had been a prominent feature of the medieval romance.

The attempt to justify the gothic romance, according to the classical Aristotelian principle of Catharsis: through pity and fear. Gothic theory that has received little attention so

far is the manner in which the basic appeal of the Gothic romance was changed when the device of the explained supernatural was introduced. Clara says:

As I carelessly pursued my work, I thought I saw my brother, standing at some distance before me, beckoning and calling me to make haste. He stands on the opposite edge of the gulph. I mended my pace, and one step more would have plunged me into this abyss, had not some one from behind caught suddenly my arm, and exclaimed, in a voice of eagerness and terror, "Hold! Hold!".  
(73)

These lines shows the mysterious, fearful terrific condition of Clara with full of suspense and horror. She further explains:

The sound broke my sleep, and I found myself, at the next moment, standing on my feet, and surrounded by the deepest darkness. Images so terrific and forcible disabled me, for a time, from distinguishing between sleep and wakefulness, and withheld from me the knowledge of my actual condition.  
(74)

Once where Clara is sitting on the side, a low voice was heard from behind, that is extremely terrific situation "Attend! Attend! But be not terrified. Clara says "I started and exclaimed, 'Good heavens! What is that? Who are you?' 'A friend; one come, not to injure, but to save you; fear nothing' " (74). It shows the gothic terrific situation which Clara has experiencing in the novel *Wieland*. Not only that situation sometimes, has she said: "my terror made me, at once, mute and motionless" (75).

Gothic 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 fiction. This is possible when it contains elements directly associated with gothic architecture: castles convents, subterranean vaults, grated dungeons, dark cellers and ruined

piles. Similarly gothic senses are set on sober twilight or under the soft radiance of the moon in ruined abbey or half demolished tomb of vaulted arch wretched with ivy. The continuous spell of horror, the color of melancholic awe and superstition dread create the whole world of Gothic fictions. Brockden Brown's novel *Wieland* is full of nocturnal scenes, vaulted arch and ruin which play a great part in creating a special atmosphere of awe and horror.

He did not depart. He seemed dubious, whether, by passing out of the house, or by remaining some what longer where he was, he should most endanger his safety. His confusion increased when steps of one barefoot were heard upon the stairs. He threw anxious glances sometimes at the closet, sometimes at the window, and sometimes at the chamber door, yet he was detained by some inexplicable fascination. He stood as if rooted to the spot. (264)

There is the clear picture of atmosphere in gothic novel told by Clara is talking about Carwin. All the mentioned setting helps to create horrific condition. The given paragraph from chapter twenty four also further helps to show the terrific situation:

The stranger quickly entered the room. My eyes and the eyes of Carwin were, at the same moment, darted upon him. A second glance was not needed to inform us who he was. His locks were tangled, and fell confusedly over his forehead and ears. His shirt was of coarse stuff, and open at the neck and breast. His coat was once of bright and fine texture, but now torn and tarnished with dust. His feet, his legs, and his arms were bare. His features were the seat of a wild and tranquil solemnity, but eyes bespoke inquietude and curiosity. (265)

Thus, in the novel there are many conditions that give the gothic romance. The scene: of the house, the stair, the window, chamber door, and the spot. The phrases: like seemed dubious,

passing out confusion, anxious glances, inexplicable fascination, quickly entered, second glance, tranquil solemnity, inquietude and curiosity has created gothic romance.

Gothic theory that has received little attention so far is the manner in which the basic appeal of the Gothic romance was changed when the device of the explained supernatural was introduced. Once as soon as Clara arrived in sight of the front of the house, her attention was excited by a light from the window of her own chamber. She paused to deliberate on the propriety of advancing. At the situation Clara says, "I approached and listened at the door, but could hear nothing. I knocked at first timidly, but afterwards with loudness. My signals were unnoticed. I stepped back and looked, but the light was no longer discernible" (179).

*Wieland*, one day explains, the voice is not familiar with him "if any uncertainty had existed with regard to these particulars, it would have been removed by a deliberate and equally distant repetition of the some monosyllable, 'No'" (50). Then he became surprise and says "the voice was my sister's. It appeared to come from the roof. I started from my seat" (51). Catharine, exclaimed, where are you? But no answer was returned. He searched the room and the area before it, but it vain. He sees "your brother was motionless in his seat. I returned to him, and placed my self again by his side. My astonishment was not less than his" (53).

*Wieland* deals with mystery and suspense. The very opening paragraph of chapter six contains a lot of such characters. One sunny afternoon, Chara was standing in the door of her house, where she marked a person passing close to the edge of the bank that was in front. His pace was a careless and lingering one and had name of that gracefulness and ease which distinguish a person with certain advantages of education from a clown. Clara says, "his gait was rustic and awkward" (58). The man's form was ungainly and disproportioned. Shoulders broad and square, breast sunken, his head drooping, his body of uniform breadth, supported by long and lank legs, were the ingredients of his frame. His garb was not ill adapted to such

a figure. A slouched hat, tarnished by the weather, a coat of thick gray cloth, cut and wrought, as it seemed, by a country tailor, blue worsted stockings and shoes fastened by thongs, and deeply discoloured by dust, which brush had never disturbed, constituted his dress.

Further this situation also presents the mysterious and horrific gothic elements. Once when Clara returned to the kitchen to perform some house hold office. She had a servant lady, when she was busy near the chimney and the lady was employed near the door of the apartment, someone knocked. There was an entrance of a stranger. They talked; Clara listened to this dialogue in silence. Clara explains this stranger's talking "the words uttered by the person without, affected me as somewhat singular . . . it was wholly new" (60). The voice was not only mellifluous and clear, but the emphasis was so just, and the modulation so impassioned, that it seemed as if a heart of stone could not fail of being moved by it. It imparted to Clara an emotion altogether involuntary and uncontrollable. When the stranger uttered the words "for charity's sweet sake" (60), she dropped the cloth that she held in his hand, her heart overflowed with sympathy, and her eyes with unbidden tears. She says, "My attention was, in a few minutes, recalled by the stranger, who returned with the empty cup in his hand" (61).

The conventional elements of Gothic setting are used very effectively in one or other way. It has created the atmosphere of its own to highlight the theme of gothic that evokes the society. The following paragraph also shows the fear circumstance:

No wonder that circumstance like this startled me. In the first impulse of my terror. I uttered a slight scream, and shrunk to the opposite side of the bed. In a moment, however, I recovered from my trepidation. I was habitually indifferent to all the causes of fear, by which the majority are afflicted. I entertained no apprehension of either ghosts or robbers. Our security had never been molested by either, and I made use of no means to prevent or

counterwork their machinations. My tranquility, on this occasion, was quickly retrieved. The whisper evidently proceeded from one who was posted at my bed-side. (65)

Clara through the paragraph expressing fear with full of mysteries and awe.

There is a fearful situation in chapter six Clara sought refuge but ineffectually, in sleep. Her mind was thronged by vivid, but confused images, and no effort that she made was sufficient to drive them away. In this situation she heard, the clock, which hung in the room, give the signal for twelve. It was the same instrument which formerly hung in her father's chamber, and which on account of its being his workmanship, was regarded, by every one of their family, with veneration. It had fallen to her, in the division of his property, and was placed in this asylum. The sound awakened a series of reflections, respecting his death. She was not allowed to pursue them, for scarcely had the vibrations ceased, when her attention was attracted by a whisper, which at first, appeared to proceed from lips that were laid close to her ear.

Thus, therefore, the novel *Wieland* is in Gothic form having lots of gothic elements like mystery, fear, terror, sorrow, surprise, haste, anger, horror, supernatural and so on. And, all the elements help to evoke the novel as the picture of the contemporary era.

### **Individual Freedom in *Wieland***

Free thinking characters appear frequently in the gothic, and they are generally upto no good, disbelieving in the significance of virginity, for example (while obsessively eager to deflower those who maintain it), and proclaiming their own superiority and inherent freedom as rational beings above the shibboleths of convention and religious faith.

The novel goes on, Carwin enters the scene as the conventional seducer, his origins obscures, his present character as a strolling gentle man representing at least the third personality he has assumed, for previously in Spanish he had become a convert to Roman



Catholicism and had made his 'garb, aspect, and deportment . . . wholly Spanish'. Clara, the narrator, goes on to note that, 'on topics of religion and of his own history'. Previous to his transformation into a Spaniard he was invariably silent. Carwin does, indeed, seduce Clara's maid, when the novel approaches its climax there are provided with a newspaper account which connects his name with criminal activity in the British Isles. But this Carwin, the hypocritical lothario designed to develop into the first seducer in the history of fiction to his wiles through ventriloquism never achieves existence. Carwin in the end, invented another seducer Maxwell, who steps in to take the blame for what Carwin was originally intended to have done.

Hannock, New York, in this account a gentleman farmer goes berserk and murders his family at the behest of several ghostly manifestations. Significantly, however, these voices, unlike those Wieland hears, are undoubtedly hallucinatory. Moreover, Brown's most original embellishment of the factual account is Carwin the ventriloquist, who has no counterpart in the Tomhannock massacre. It is quite possible that in transposing the actual crime Brown inadvertently retained the concept of multiple voices without perceiving that this retention places Carwin in a much more incriminating position than he was ever meant to occupy. The second command simply could not have been accidental.

Hallmarks of the Gothic include a pushing toward extremes and excess, and that, of course, implies an investigation of limits. In exploring extremes, whether of cruelty, rapacity and fear, or passion and sexual degradation, the gothic tends to in force. If only in a novel's final pages, culturally prescribed doctrines of morality and propriety. In the novel *Wieland*, there is a letter from Carwin to Clara:

To Clara Wieland,

What shall I say to extenuate the misconduct of last night? It is my duty to repair it to the utmost of my power, but the only way in which it can be

repaired, you will not, I fear be prevailed on to adopt . . . at your own house, at eleven o'clock this night. I gave no means of removing any fears that you may entertain . . . after what has passed between us, you may deem unworthy of confidence. I cannot help it . . . has no witnesses, I will disclose to you particulars, the knowledge of which is of the utmost importance to your happiness. Farewell.

Carwin. (167)

The letter presents the fear in a horrific situation, the last night, eleven o'clock behave of misconduct, door by that hour etc, are the picture of fearful situation and the letter shows how Carwin's confident, about his use of individual freedom. But Clara had not, she is always in trouble, she cannot take the event easily. She says "what a letter was this! A man known to be an assassin and robber, one capable of plotting against my life and my fame; now solicits me to grant him a midnight interview to admit him alone into my presence" (168).

Clara is not only intellectual, but also independent. Her independence is most evident in her decision to live alone in her own home, rather than living with Theodore and Catherine, even though the two houses occupy the same property and lie within easy walking distance of each other. Scheiber claims this as an example of Clara's marginalization in a masculine world (47-75); marginalized or not, Clara still possesses both the ability and the desire, to live on her own not a casual undertaking, especially for a woman in a patriarchal society. Clara exhibits independence, too, in her strong will. She listens to those around her, but she takes responsibility for her strong will. She listens to those around her, but she takes responsibility for her own actions. She is her own mistress, guided, but not controlled, by her peers.

Voices produced by the elusive Carwin obviously help to precipitate the abominable mass murder in Brown's *Wieland*. Carwin confesses to Clara that he exercised his

ventriloquist faculties on seven occasions before the night of Wieland's rampage.

Manifestations occur twice in Clara's bedroom, once at the close of her dream in the summer house, and once at the river bank for the purpose of deceiving Pleyel.

The tragically susceptible Wieland personally experiences two manifestations at the Temple and one in the hall of his mansion, and is deeply affected in all three instances. Mr. Cambridge, Clara's avuncular advisor, "conceived the previous and unseen agency of Carwin to have indirectly but powerfully predisposed to [Wieland's] deplorable perversion of mind" (1). More immediate causes of Wieland's homicidal religious mania, however, are the mysterious calls that demand the lives of his wife and children. Scrutiny of these two lethal commands gives rise to the possibility that Carwin's influence on Wieland is more direct than Mr. Cambridge will allow. Indeed, it appears that Carwin may be as guilty of murder as Wieland.

Carwin frantically confesses: "I meant nothing . . . I intended no ill . . . if I understand . . . if I do not mistake you . . . it is too true . . . I did appear . . . in the entry . . . did speak . . ." (147). Wieland thinks that Carwin's disjointed reply accounts for both manifestations. He refers to the voices collectively when he tells Clara:

I was indeed deceived. The form thou hast seen was the incarnation of a demon. The visage and voice which urged me to the sacrifice of my family was his. Now he personated a human form: then he was invironed with the luster of heaven. – 'Clara', he continued, advancing closer to me, 'thy death must come. This minister is evil but he from whom his commission was received is God. Submit then with all thy wonted resignation to a decree that cannot be reversed or resisted. Mark the clock. Three minutes are allowed to thee, in which to call up thy fortitude, and prepare thee for thy doom. (253)

If Wieland is correct in so linking the voices, Carwin is a bloody villain indeed. It is conceivable that Carwin's first ventriloquistic performance could have proceeded from curiosity or capriciousness and a mistaken belief that Wieland would never actually do what the voice commissioned him to do. But Carwin's repeating the identical stunt after witnessing the effects of his first contrivance would have amounted to cold-blooded murder. The words of the second voice, "thou hast done well" demonstrate knowledge and approval of the first crime.

Theodore Wieland specifically questions Carwin only about "the visage the-at the bottom of these stairs - at the hour of eleven" (246). (It is difficult to see why Wieland places the visage and voice at the foot of the stairs. If, as he says in his testimony, he heard a voice and saw a face behind him in the entry s he was descending the staircase). But even if Carwin has only this first voice in mind when he confesses, circumstances nevertheless strongly implicate him in the infanticides. It is true that, in the suppose absence of a confessed connection between Carwin and the second voice, he cannot definitely be placed in Clara's house at the time Wieland hears the words, "thy children must be offered - they must perish with their mother!" (188).

But he cannot definitely be placed anywhere else either. Carwin's original remark to Clara that he arrived at her house after the murder of Catherine had taken place is as false as his repeated claims that he "prompted none to slay" (223). Since he also admits having arrived at eleven o'clock and later admits having engineered the voice that told Wieland to do away with Catherine. Indeed, the most incriminating feature of all incriminating feature of all circumstantial evidence implicating Carwin in the murder. That presented by Clara in chapters sixteen and seventeen, by wieland's testimony in chapters nineteen and twenty, and by Carwin's confession in chapters twenty-two to t twenty-four. Which is its failure to determine Carwin's whereabouts from the time; he appeared to Wieland at eleven o'clock

until he cried out his warning to Clara and thereupon fled to his brother's farm. This chronological gap unquestionably provides Carwin with the opportunity to utter the second command.

But is Carwin really as culpable as the evidence suggests? Surely, none of his expressed motives for using ventriloquism are sufficiently malicious to induce him to commit willful murder. And his prior actions, for all their deviousness, are harmless enough in themselves. Though she has her suspicions, Clara, who is at different times a victim and a beneficiary of Carwin's ventriloquism, allows her readers to excuse him, "from all direct concern in the fate of Wieland" (261). In the final chapter she reports that Carwin has relocated, "in a remote district of Pennsylvania" where "he is now probably engaged in the harmless pursuits of agriculture" (268). Such voluntary banishment would be paltry retribution for deliberate complicity in a mass murder.

The first part of the narrative is heavy on exposition. Clara's father was an immigrant to Pennsylvania from Europe, with his own strange, personal religion. He began a homestead outside Philadelphia and prospered and had a family. He also built a small temple on the outskirts of the property, and it was his unshakable habit to go there each day at noon and midnight. He had attempted, for a time, to evangelize the natives, but failed, and believed this failure damned him eternally. He became more and more peculiar until finally, one midnight, he seemed to spontaneously combust alone in the temple, and no satisfactory explanation for his death was found.

Years later Clara and her older brother Theodore inhabit the homestead. Theodore has married a childhood friend, Catharine, and her brother, Pleyel, rounds out a group of four kindred spirits who seem to spend all their time together, reading plays and epic poems and discussing matters intellectual. Wieland has inherited his father's contemplative religious nature, but unsurprisingly not his habits at the temple. Mysterious voices begin to be heard

about the farm, and while they are disturbing nothing seems too sinister-at first. The friends speculate on the supernatural possibilities, but are mostly skeptical.

The group of four is augmented by a fifth friend, a Carwin, whom Pleyel knows from his time touring Europe. Carwin used to live in Spain and was Catholic, though his origin and reason for coming to the new world were unclear. Clara, always extremely upright and chaste, is intrigued by Carwin at first but is truly in love with Pleyel. On the day she expects her longtime friend to propose, she is first attacked in the night in her own bedroom, and then Pleyel arrives not to console but to level accusations and part from her for good. While Clara tries, with the help of her brother, to retrieve her good name, unimaginable tragedy strikes and her entire family- everyone she loves and holds dear but Pleyel-is destroyed.

This is where, naturally, Clara descends into a great depression. She cannot, of course, contemplate suicide, but expects to lie abed until her life simply slips away. She firmly believes Carwin to be an evil man and at the root of the tragic occurrences, but he has disappeared and the authorities blame another. Clara must return to the scene of her former happiness one last time, and when she does she receives the very mundane, want to accept this- of Carwin's innocence (however flawed) –but is eventually forced to see the truth of it when she herself is almost killed.

This is very firmly a late- eighteenth and early nineteenth century novel, but should not be shied away from as boring or staid. Yes, there is a perfect and pure heroine who faints away from time to time, but rally the narrative is almost entirely plot-driven and a real page-turner. Setting a gothic romance among American Quakers proves to be an interesting conceit, as is allowing the swooning heroine to narrate the whole thing herself. The tale also has many elements of the mystery, and Carwin's long soliloquy presages in many ways the final scene of a detective novel, where the investigator reveals everything and all becomes so suddenly obvious. Those who follow the fifty-page rule may not make it out of the initial

exposition and into the real story, which would be ashame, because soon enough the plot takes a much more exciting and breathless turn.

There are many circumstances that show the use of freedom for instance; in the chapter twenty three: Carwin his morals will appear to Clara far from rigid, yet his conduct will fall short of her suspicions. He is now to confess actions less excusable, and yet surely they will not entitle him to the name of a desperate or sordid criminal. Clara's house was rendered, by her frequent and long absences, easily accessible to his curiosity. Carwin says with her:

My meeting with Pleyel was the prelude to direct intercourse with you. I had seen much of the world, but your character exhibited a specimen of human powers that was wholly new to me. My intercourse with your servant furnished me with curious details of your domestic management. I was of a different sex: I was not your husband; I was not even your friend; yet my knowledge of you was of that kind, which conjugal intimacies can give, and, in some respects, more accurate. The observation of your domestic was guided by me. (250)

This is the picture of individual who is free what he needed. There is not restriction to stop Carwin. He can do what he needs. There is not any moral presentation of these circumstances.

In this way, individual freedom, in the novel has been presented by the main characters like Carwin, Wieland, Clara, Maxwell and so on along with the contemporary circumstances of that period. They also present mishappenings which can be the result of so-called free psychology of the-then American individuals. In the name of being free contemporary American use their individuality in its maximum level which has invited negative impacts like: seduction, murder in their society.

#### IV. Conclusion

This is an analysis of the text *Wieland* as the subversion of the certain aspects of the contemporary society. America of the post-revolution era had the great hope or optimism. They would think of using their individuality with great hope of freedom. But it was not going on as such what the people were expecting, that's why the research explores how Charles Brockden Brown is subverting the optimistic psyche of the era by bringing the elements of 'Gothicism' and critiquing 'Individual Freedom'. It also depicts Brown's intention of welcoming 'Civic Authority'.

The eighteenth century American Enlightenment was a movement marketed by an emphasis on rationality rather than tradition, scientific inquiry instead of unquestioning religious dogmas, and representative government in place of monarchy. Enlightenment thinkers and writers were denoted to the ideals of justice, liberty, and equality as the natural rights of man. Gothic novel was popular genre of the day featuring exotic and wild settings, disturbing psychological depth, and much suspense. Trapping included ruined castles or abbeys, ghosts, mysterious secrets, threatening figures, and solitary maidens who servile by their wits and spiritual strength. At their best, such novels offer tremendous suspense and hints of magic, along with profound explorations of the human soul in extremity.

The sensationalism of this at first almost universally deplored yet extremely popular form of writing allowed for a vicarious experience of forbidden excess, with punishment and retribution offered in the eventual return to psychic normality.

The gothic deals in transgressions and negativity, perhaps in reaction against the optimistic rationalism of its founding era, which allowed for a rethinking of the prohibitions and sanctions that had previously seemed divinely ordained but now appeared to be simply social agreements in the interest of progress and civic stability.



The actual history of critical opinion is much more diverse and interesting than such a literary-historical judgment would give us the right to expect. The impact of gothic novels on their contemporary and subsequent readership reveals a surprising range of responses. The genre is not a dusty corner but an arena open, from the first, to the social and political interests of the day. Both the literary form and the commentary on it are permeated by controversy, and this fact alone explains something about the value of species of writing which remained part of the pulse of literary expectation for three generations of readers, during a period of rapid social change and political transition.

This is a terrific creepy story which obviously influenced the source of American fiction. Brown develops an interesting serious theme of the role that reason can play in combating superstition and religious mania, but keeps the action raking and the mood deliciously gloomy. The language is certainly not modern but it is accessible and generally understandable. It is a novel that should be better known and more widely read, if not for historical reasons then just because it is great fun.

This research subverts the significance of individuality in American context, and explores the negative results of its excessive use through the gothic elements. In the novel *Carwin*, a ventriloquist uses his trickery and destroyed Wieland's family. The novel begins with happy environment; Wieland is master of landed estate near Philadelphia, which is inherited from his father, an immigrant from Germany. But when, Carwin enters their family that becomes the ruin for the family. Carwin's trick for divine voice made Wieland to murder his wife and children for sacrifice to the god. At last he commits suicide.

Thus, using the elements of gothic and freedom explores the character of the novel like: *Wieland*, *Clara*, *Pleyel*, *Carwin*, *Maxwell* and so on and the society. In one sense they are using their individuality without caring others. They indulge in murder and seduction.

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