

Chapter One

Introduction to Romantic Gothic

The word 'Gothic' means different things in different contexts. The Goths were Germanic tribe who settled in much of Europe from the third to the fifth centuries. In architecture the term refers to the revival of a medieval aesthetic that was in vogue in Britain from the early eighteenth century to the late nineteenth century.

The term "Gothic" describes, according to the *Oxford Dictionary*, "a style of literature popular in the 18th and 19th centuries, which described romantic adventures in mysterious or frightening settings". It was Walpole, however, who, in 1764, published a novel that was far from the typical rationalist thinking that was predominant at that time. Peter Sabor supports the importance of Walpole's work for the development of Gothic fiction by calling it a "pioneering Gothic novel". *The Castle of Otranto*, thus, reveals the basic features of Gothic fiction: the medieval setting in a Roman- Catholic country providing the context for the emergence of a Gothic as a literary mode.

Michael Gamer describes Gothic as something "barbarous" and "retrospective" (48). Additionally Gothic style suggests a belief in supernatural, something that is fearful and mysterious. It is also commonly thought to refer to anything medieval particularly to Gothic architectural style.

This cultivation of Gothic style was given new impetus in the mid eighteenth century with the emergence of enlightenment belief that extolled the virtue of rationality. Such ideas were challenged in Britain by the Romanticist at the end of eighteenth century. They argued that complexity of human experience couldn't be explained by an inhuman rationalism. At one level, the Gothic is closely related to the ideas of Romantic poets such as Coleridge, Keats, Shelly, and Byron. They used

Gothic various times to explore different levels of explicitness. Their view was given intellectual support by Edmund Burk's *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. It suggested that sublime is associated with feelings of terror. Frightening feelings are the most powerful experience that people are subject to death and therefore the most sublime. Since Gothic focuses on thoughts and feelings, it has anti-enlightenment ideas. Early Gothic has particular settings such as castles, monasteries, and ruins, with characters like monks, nuns. Such Gothic characters are interchangeable. Significant aspect of a Gothic text concerns its representation of 'evil' as well.

The Gothic is also a form which is generated in different genres as well as national and social contexts. For example, American Gothic tradition reveals particular concerns about race which are closely tied to issues of slavery and how it shaped a black identity politics which emerged in the post-civil war period. The Gothic encompasses different forms, including drama, poetry, the novel and the short story and at present it is taken up by the radio, film, and television. Spooner and Emma Mcevoy writes:

There is no single straightforward answer to this question. For many years, it was taken for granted that the gothic novel flourished from the publication of Horace Walpole's *The Castle of Otranto* in 1764 to Maturin Melmoth's *The Wanderer* in 1820. Gothic novels could be easily identified by their incorporation of dominant tropes such as imperiled heroines, dastardly villains, ineffectual heroes, supernatural events, dilapidated buildings and atmospheric weather. (1)

Different nations generate different types of Gothic that develop and feed into other Gothic forms. In one place, certain gothic tradition seems to die out whereas that

arises in other places. Despite the national, formal, and generic mutations of the Gothic, it is possible to identify certain persistent features. Representations of ruins, castles, monasteries, monstrosity, and images of insanity, the supernatural are typical Gothic forms.

A typical Gothic story is set in and around a castle-ruined or otherwise-graveyard, cave, convent, monastery, church, cathedral, chapel, dungeon or channel house. The locations are most often in uninhabited mountain ranges, wild forests or other secluded places. Gothic conventions are important for developing a Gothic atmosphere such as tower, tap drops, mysterious corridors, rusty hinges, and tunnel. Flickering candles, burial vaults, tolling bells, hidden manuscript, curses and prophecies, ghosts, clanking chairs, animated portraits, lamps, evil potion and spells, fluttering bats, storms, lightning and howling winds add to the aura of terror and mystery that define the gothic genre. A wide range of elements that create a sense of terror, decay, despair, or death can contribute to Gothic setting. The gothic work is pervaded by a threatening feeling, enhanced by the , often the plot itself is built around the mystery, such as unknown parentage, a disappearance, or some other inexplicable event. Delineating, Spooner and McEvoy write:

Gothic has since been defined according to its emphasis on the returning past, its dual interest in transgression and decay, its commitment to exploring the aesthetic of fear and its cross contamination of reality and fantasy. Alternate condition of 'male' and 'female' (or perhaps more correctly 'masculine' and 'feminine') gothic have been identified with their focus on respective psychologies of the villain (who is not necessarily gendered male) and the heroine (or occasionally a male hysteric). Most critics acknowledge that Gothic has continued until the present

day, albeit in constantly evolving forms and flourishing particularly strongly at the current time. (1)

A character may have a disturbing vision or some phenomenon maybe seen as portent of coming events. Similarly, dramatic amazing events occur such as a ghost or a giant walking or inanimate objects coming to life. In some works, the events are ultimately given a natural explanation while in some others, the events are truly supernatural. The narrations are highly sentimental and the characters often overcome by anger, sorrow, surprise, and specially terror. Gothic characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common. As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming or sobbing. A lonely pensive and oppressed heroine is often the central figure of the novel, so her sufferings are the focus on attention. The women suffer all the more because they are often abandoned, left alone and have no protector at times.

One or more male characters has the power as king, lord of the manor, father or guardian to demand that one or more of the female characters do something intolerable. The woman may be commanded to marry someone she does not love or commit a crime. Regarding the definition of Gothic, Andrew Smith writes:

Gothic is a matter of décor and mood- of haunted castle, and brooding, mysterious hero/villain, of beleaguered heroines, of ghosts (“real,” or only believed to be), of an ambiguously pleasurable terror, of the nostalgic melancholy of ruins and of remote times and places. Reading this list of elements, one might surmise that Gothic is one of those rare

genres (like the pastoral or the western) defined primarily by the settings(14).

Gothic novel carries a typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain and made large quantities use of ghosts, mysterious disappearances and other sensational and supernatural occurrences. The principal aim of any gothic novel is to evoke terror by exploiting mystery and variety of horrors. So, story focusing on the sufferings of an innocent heroine by cruel villain, use of ghosts and supernatural events, arousing terror with horrific situations are some of the most striking elements of gothic novel applied in the Mary Shelley's novel too. *Frankenstein* by Mary Shelly is a good example of a gothic novel which carries all above mentioned elements of gothic novel. The innocent heroine of the novel is Elezabeth Lavnza, Frankenstein's wife. She is an innocent character. On the very day of the honeymoon of Victor Frankenstein and Elizabeth Lavenza, the cruel monster kills her without any pity and sympathy towards her. So here the monster has been presented as the villain of the protagonist's happiness. It is one of the most striking elements of any gothic novel which is available in *Frankenstein*.

Similarly, there is the use of ghosts, supernatural elements too. Creating a monster itself is a kind of mysterious circumstance of the novel. By the use of little known technology Victor gathers the body parts of his experiments and he creates the monster. He uses the dead for his scientific experiments and out of the dead he creates the monster. It is very much supernatural and ghost like quality of the novel. The entire plot structure is dominated with the activities of the monster together with unbelievable supernaturally real miracles. At this point also, the novel carries gothic elements. One essential element of any gothic novel is arousing terror with horrific situation. The novel carries this quality too. When there is the description about how

the monster traveled to different places together with its destructive qualities, it automatically creates horrific situation together with terror. For example, when the monster takes revenge against Frankenstein by killing the innocent heroine at the right day of their honeymoon there is very horrific situation filled with terror. There are other such situations too which can be seen in the activities of monster. Gothic setting such as the polar ice glacier or the old man's cottage was cleverly used in Mary Shelly's Gothic novel *Frankenstein*. She has used imaginative images of isolation and loneliness which are fearful. In this way *Frankenstein* possesses almost all the qualities of gothic novel. So it is a gothic novel.

Ever since the publication of gothic novels which I have selected for my research, critics have drawn responses commentaries and interpretation from different scholars. Catherine Spooner and Emma McEvoy consider Gothic within more traditional categories of periodization, Romanticism, modernism, postmodernism, and so on. They examine important gothic concept, the uncanny, abject, and haunting, for example, to interpret gothic fiction. Robert Miles describes Gothic within the context of history, politics, arts, and religion. Especially he relates Gothic to French Revolution. Kelly Hurley interprets Gothic from Freudian perspective. Fred Botting talked very little on sublime; his focus is more on the historical development of Gothic fiction. I have not found entire interpretation from the perspective of Burkean theory of sublime in my selected Gothic novels. It has not been checked how pain and terror can have positive sublime effect on the readers and onlookers from Burkean perspective.

Moreover, to be honest, what I used to think is that supernatural and shocking plots in gothic art do not have any significance and it has nothing to do with interlectual discussion. Then the question arises, if it has no significance, why is its

use growing from its emergence in eighteenth century to now in even visual art? My curiosity rises as I ponder on these gothic plots. Thus I have found my interest area in Gothic fiction.

Anyway, after reading some criticism written by aforementioned writers, I attempt to find the significance and implication of Gothic fiction which I have found in Burke's perspective. For this purpose, I have selected at least three Gothic fictions and a romantic poem in order to find out if Burke's theory can be applied in any gothic art.

In this research, the significance of eighteenth century gothic literature which includes major gothic novels and romantic poem, is analyzed on the basis of Burke's theory of Gothic Sublime. Upon my closer view in Burke's essay, I have found out various factors which generate sublime feelings in gothic literature. Some sturdy propagators of sublimity are terror, obscurity, power, privation, vastness, infinity, and difficulty. These are the key terms that I look for while analyzing Romantic gothic texts and poem such as *Frankenstein*, *Castle of Otranto*, *The Mysteries of Udolpho*, and *The Rime of Ancient Mariner*.

This analysis draws on the key ideas of Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, and secondly, it attempts to explore the further possible meanings and implications of the Gothic in the texts under discussion. This thesis sets out to shed light on a number of problem areas concerning connection between major gothic fictions written in eighteenth century and Romantic poems and Burke's theory of sublime. The central question to be examined in this paper is how Burke's theory of the sublime is reflected in gothic fictions and romantic poems. The questions to be dealt with in this thesis are: How can pain and terror create sublime on onlooker's mind? In what way do the gothic

fictions and romantic poems reflect Burkean Sublime? What are beautiful and sublime dimensions in the text as Burke suggested? Besides these, what are its further meanings and implications of Gothic? This thesis is an attempt to account for these questions.

Chapter 1 basically provides a brief introduction to Gothic literature. It shows how this genre occupies significant space in literature. Moreover, this unit looks at the Gothic in relation to Romanticism. It disagrees with the claim of some critics that Gothic is anti-natural and anti-romantic. Chapter 2 discusses how Burke's theory of sublime is different from others, mainly that of Longinus and Kant. Then it attempts to show the relevance of the Burkean sublime to Gothic fiction. Chapter 3 is basically a textual analysis of three Gothic novels: *The Mysteries of Udolpho*, *Frankenstein*, and *The Castle of Otranto* on the basis of Burke's theory. In this section, the spotlight is on finding out how pain and terror lead the onlooker and readers to the state of sublimity. Then it also explores the gothic in Coleridge's *The Rime of Ancient Mariner*.

Romantic Gothic

Gothic revival in eighteenth century marked a major change in attitude towards medieval styles. Literary works which were produced during this century provided the impulse for the new taste. The vogue for Graveyard School of Poetry and intense interest in the sublime were significant features of the cultural environment that nurtured the Gothic revival. Gothic style appeared as an anti-thesis to Enlightenment culture. Gothic taste of events, settings, figures, and images began to be dominant feature in literary work. Fred Bolting writes: "Gothic style became the shadow that haunted neoclassical values, running parallel and counter to its ideas of symmetrical form, reason, knowledge and propriety" (21).

Shadows were one of the foremost characteristics of Gothic works. It marks the limits necessary to the constitution of an enlightened and neoclassical world. Metaphorically, darkness threatens the light of reason. Similarly darkness generates both a sense of mystery and passion and emotions alien to reason. Imaginations unnatural and marvelous creatures would get chance to grow at darkness (night). These thoughts were conjured up by Graveyard poets.

Graveyard poetry was popular in the first half of eighteenth century. Its principal poetic objects were night, ruins, death, and ghosts such objects were excluded by rational culture. The images of death in the graveyard poetry, which belongs to romantic school of writings, encourage readers to think about the horrors of the grave of night and ghosts. Graveyard poets used to regard death as a gloomy path that leads from earth to heaven. From religious point of view as well, death regarded as the way to heaven. To contemplate death is to recognize the transience of physical things and pleasure. Death and darkness, a significant gothic entity, enables a person to perceive the soul within. It expands the mind by producing consciousness of its own potential for divinity.

Like “Night Thoughts” Thomas Parnell’s “Night Peace on Death” Nathaniel Cotton’s “Night Peace” and John Cunningham’s “The Contemplatist” all emphasize that the death is not to be feared. Fear and supernatural figures in Graveyard Poetry evoke divine emotion. Terrible figures would appeal for an imaginative power and sense of nature. Darkness, Ghosts and tomb in Gothic romantic works would raise thoughts to heaven. Dark and wild nature in graveyard poetry is linked to the mystical power. Graveyard poetry truly laid a strong foundation for the development of romantic gothic tradition. As in graveyard poetry, sublime is an essence of Gothicism.

During the period of Romanticism, Gothic writing began to move inside

disturbing conventional limits and notion of interiority and individuality. Gothic forms began to be internalized which represents the most significant shift in the genre. The gloom and darkness of the sublime landscapes became external markers of inner mental and emotional states. Many gothic elements found their way into the work of writers from Wordsworth to Keats. During the period, gothic devices and themes were undergoing notable transformations. Consciousness, freedom, and imagination of the subject was valued. First person tales highlight the psychological problems in the dilemmas, sufferings, and in a social alienation. Subject as Romantic figures are to imaginations, passion, and fear. They can neither control nor overcome these situations. The heroes who practice conventional values encounter the limits, laws, rules and forces. They seek after knowledge and metaphysical powers beyond and in defied nature. These individuals can be associated with the way that the notion of human identity, mental and natural powers were being transformed and secularized. Alienated from society and themselves, Romantic Gothic heroes undergo the effects of disillusion, doubting the nature of powers that consumed them uncertain. To sustain a sense of identity these characters (Romantic heroes) encounter the new form of gothic ghosts. Romanticism and Gothic tradition has been exercised in literary criticism for many years. Montague Summers, writing in 1938, was somewhat atypical in seeing the Gothic novel as primarily a Romantic. In 1920s, Eino Railo in the *The Haunted Castle* discussed Gothic as a crude, early version of Romanticism. In Railo's version, the significance of the Gothic lies in its provision of fodder for the Romantic imagination which Romantic poets will transform and spiritualize.

Gothic was commonly considered as a reaction against neoclassicism and the stage in the journey to Romanticism. Very few critics discussed Gothic as its own terms. Its assessment, in terms of its literary worth was defined by critical ideas

about Romanticism. "High Gothic" is very nearly synchronic with the Romantic period, with most of the best known works appearing in the period of the 1790s to the 1820s apart from *The Castle of Otranto* (1764) and handful of other texts. Robert Kiely in the "Romantic Novel in England", discusses many Gothic novels as Romantic novels. Acknowledging the fact that the Gothic texts he discusses are contemporary with literary Romanticism. Kiely writes, "Two hundred pages of narrative fiction couldn't be written about a skylark or butterfly; a novelist was supposed to write about people in community" (23).

In recent years many literary critics have applied the term Romantic to Gothic texts. Gothic texts have been welcomed in to Romantic studies. Gothic novels are regularly studied on Romantics courses and discussed in Romantic journals. Similarly works by canonical Romantic writers are discussed in forums devoted to Gothic. The implication of this position for Gothic and Romantic studies are many. Emma McEvoy remarks in this concern:

The course of Gothic is bound up with the myth of Romanticism; Romantic texts indulge in dialogic interplay with the Gothic, and Gothic texts themselves comment on the phenomenon of Romanticism. Interplay between the terms allows us to conceive of writers in new ways, allowing us, for example, to consider Mary Shelly's *Frankenstein* as a text in dialogic debate with other variants of Romantic outsiders, as well as with other covertly Gothic texts. Discussion of Gothic in terms of literary Romanticism might eventually even help widen the terms of the debate which is still trapped within the terminology that insists on presuming that Gothic's main engagement is with eighteenth century critical values. (20)

Michael Gamer's *Romanticism and the Gothic* (2000) re-explores the

Gothic/Romantic opposition. Gamer's thesis provides a useful framework for thinking about the way in which Romantic writers situate themselves in relation to the Gothic. It is precisely in this period (particularly from the late 1790s onwards), Gothic became established. There was a perception of Gothic as tradition and different writers orientate themselves differently in relation to it. First generation romanticists Coleridge and Wordsworth, Gamer argues, distanced themselves from Gothic. Coleridge, despite the critical distancing, emerges as the canonical Romantic writer with the most interesting contributions to make to Gothic. Coleridge's *Christabel* is one of the most thorough going explorations of the Gothic aesthetics. Second generation Romantic writers such as Mary Shelly and Lord Byron were much more embroiled in Gothic. Regarding the Romantics and Gothic during this period Emma McEvoy writes:

The period from approximately 1790 to the 1830s is a rich one for Gothic. In this period its generic provenance is enlarged, with Byron and Coleridge, in particular, composing Gothic narrative poetry, Byron and Shelly continuing the unperformable play tradition initiated by Walpole with his *The Mysterious Mother* (1768), and transformation of the Gothic fragment into the Gothic short story. Gothic at this point is ripe for redefinition, and although many high enjoyable works continued to pour forth in the Walpole mould, in others we see a determined taking on and redefinition of Gothic motifs. Gothic moves to new locales and takes on contemporary material. (22)

Gothic in this period sees the exploration both extreme subjectivities and of the

problematic nature of sympathy in relation to selfhood. It is the periods in which we see horror take centre stage many of these texts are filled to repletion with violence, imprisonment, torture, murder, parricide, sex, rape, incest and cannibalism.

Many of the Gothic figures are associated most strongly with the period are born from deliberate collapses, Lewis's *The Monk* (1796) makes mileage from the fact that hero-villain-victim are wrought together in the figure of Ambrosio. In many Shelly's *Frankenstein*, Victor Frankenstein collapses both the son and father figure in himself.

Radcliff's concern with the process of perception creates the reader's sense of reality which becomes its main mode of narration. For instance, her novels *Romance of the Forest* (1791) and *Mysteries of Udolpho* (1794) are focused through a frequently terrified female protagonist. Then such female protagonists would get emphatic response from the readers. Thus the readers become subject to the terrors of a world which to a large extent is created by the mind of protagonist.

One of the most characteristic figures of the romantic period is hero villain. The centrality of the sublime villain has ever been a staple feature of the Gothic text. The villain move centre stage generally in most of the gothic fictions. These sublime villains of the Romantic period tend to be young and often explicitly sexually desirable, living out of a life that provokes our desire in many respects. Most importantly he or she is no longer just a villain. For instance, the monster as a villain in *The Frankenstein* asks his creator for inventing female partner. The monster had to be destructive when he became the matter of hatred and his demand is ignored. His destructive action can be justified as his desire to have female partner is natural. He deserves sympathy and empathy from the readers. As a consequence, he remains no longer a villain. Though some critics attempted to differentiate between gothic and

romantic essence as completely different sides, what can also be explored in both of these have similar aspects since these two give emphasis on imagination and gothic quality. Moreover, it speaks for nature as other romantic poets do though events seem to have gone beyond natural order. It will certainly be justified and explained later in the new chapter. McEvoy relates the figure of vampire with sublime outsider in this way:

Social relations are recast with the use of the image of 'feeding in a number of texts. *Melmoth* is replete with images of social relations as cannibalism (the child who sells his blood to the surgeon to raise money for his starving family, the lover who starts eating his mistress's shoulder, the family who allow the tetchy grandfather to consume all the bread while they starve). All these instances (like Byron's use of the image of the Pelican's 'rash devoted breast' which she rends in order to feed her young) stress the part of generosity and unselfishness in fostering such cannibalism. The most extended use of the image of feeding in the period, however, is in the figure of the vampire. (26)

In the Romantic period, several gothic novels were written along with some romantic poems. Both of these carry the essence of the Romanticism. For instance, *The Castle of Otranto*, *Frankenstein*, and *The Rime of Ancient Mariner* in which I would examine the romantic gothic traits. In this research, I would also point out that eighteenth century gothic literature is a part of Romanticism. Indeed, many Gothic fictions reveal the fact that the human actions against nature is futile although they seem to have unnatural and supernatural. Ultimately, they prove human's task to be defeated if human beings try to play the role as nature. For instance, Frankenstein who has taken the role of nature by creating monster is defeated finally. His attempt

against the vast natural power looks tiny. Thus the Gothic fictions give importance to nature and its power as Romantic writers do in their works. In the context of *The Rime of Ancient Mariner*, Mariner goes against nature by killing Albatros, and later he has to suffer, penalized by the nature. This poem as a Gothic art defends the power of nature.

Chapter Two

Burke's Empirical Sublime and Its Relevance in Gothic Literature

In order to comprehend the relation between Burkean sublime and Gothic fiction, it is pertinent to mention the brief development of the sublime concept extended by major two other philosophers- Longinus and Kant. In this chapter, however, basically my focus will be on Burke's theory of sublime since it has best relevance in Gothic fiction.

Sublime is an aesthetic -- a theory of the way we perceive and are affected by certain phenomena, particularly in cultural representations or interpretations -- that has its origins in ancient Greece. A work long attributed to the Greek philosopher Longinus theorized about the way certain aspects of rhetoric affect those who listen to powerful speeches. In the Eighteenth Century, the idea of the sublime was resurrected and extended; it became used as a way of talking about the impact on us of certain dramatic or powerful manifestations of nature (towering mountains, storms, avalanches, etc) or supernatural (demons, angels, ghosts). There have been debates about the sublime (the beautiful and the picturesque) which became important in the eighteenth century because writers and philosophers were increasingly interested in how human minds work, and in the days before psychology as a science, these discussions of aesthetics were another way of talking about the operation of human minds.

Sublime as a theory originates in Longinus's essay "On the Sublime" where he discusses the characteristics of good literary texts. It is further developed by Edmund Burke in the light of empiricism as he believes that sublime is an experience of the outside world. In Kant, the question of sublime reaches to the level of the faculty of human reason.

For Longinus, sublime is associated with the creativity of an author. Moreover, it is an author's effort to balance and blend inspiration and rhetorical mastery. He emphasizes not only the learning of rhetorical devices but also the imitation and emulation of great writers because they had great souls. The use of elevated language in literature is the source of sublimity. Here the question arises, how can the elevated language be created? Longinus mentions five elements that help create elevated language. The first of these is the quality of the rather than of the poem: the sublime author must have the power of forming great conceptions (elevated of mind). Sublimity is echo of great soul. Second quality he describes simply as vehement and inspired passion. The final three can be considered features of the poem: the due formation of figures of speech, noble diction, and dignified and elevated composition. Hazard Adams writes:

The idea of the sublime became fashionable in the eighteenth century Partly as a result of Longinus' essay. Interest in the term went hand in hand with the interest in the effect of object on the mind. Addison, Burke, Kant, and Schopenhauer each defined the sublime in his own way, but they had in common an interest in the audience Longinus' treatment of the subject, infused as it is with a consideration of tropes, refers sublimity to the work itself and to the author. (76)

Kant's sublime theory shows intricate relationship between sublime and the faculty of human reason. He goes beyond Burke's theory of empirical sublime. He categorizes judgment of objects into aesthetic and teleological. In the aesthetic judgment, an object is judged without any basis of an ulterior purpose or interest whereas teleological judgment is based upon the subjectivity of the observer. There is no purpose or interest involved in the aesthetic judgment. Aesthetic judgment

produces aesthetic pleasure. Kant's theories of sublime and beautiful are both aesthetic judgments. The experience of the beautiful consists of definite boundaries that exert a feeling of charm to the perceiver. This experience of the beautiful contains no threat in the cognition of the shape and size of the object. But it becomes opposite in the case in the experience of the sublime where the objects themselves turn to be formless, which exert the repulsion to the observer's mind. Thus Kant's theory of sublime is conditioned by reason and transcendence. For him, sublime experience is the result of the empowerment of the faculty of reason at a time when the perceiver becomes helpless in front of the boundless of phenomena. He also believes that sublime experience is materialized by the perceiver in a condition of physical distance of the perceiver and perceived. In it, the subject should feel his physical condition safe in the face of terrific phenomena. In this regard Hazard Adams mentions:

We take pleasures in sublime experience even as we recognize fear because we see in the experience that we possess a faculty of mind that surpasses sense and imagination. The Sublime does not lead to disinterested contemplation, as does the beautiful, but to deep feelings. (375)

In the 1750s Edmund Burke published a book on aesthetics, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* that became the most influential contribution to this ongoing aesthetic debate. Linking the sublime, and its concern with powerfully affecting phenomena, to terror, Burke effectively created a sort of how-to book for writers interested in cultivating powerful emotional responses – including "negative" responses such as fear, dread, suspense, and horror – in their readers. Burke's *Philosophical Enquiry* is one of the most influential pieces of writing for the development of Romanticism. In this essay, he

further clarifies that sublime are experiences in life that overwhelm the mind by their sensation experience that essentially "astonish" and much of the time "terrify" the audiences. When an audience experience sublime, his ability to reason, to think clearly to rationalize, become suspended. Sublime is an astonishment which is the state of the soul, when all its motions are suspended, with some degree of horror. In this case, the mind is so entirely filled with its object, that it cannot entertain any other.

Burke and those who have responded to his work use magnificent landscapes and nature in its wildness to illustrate sublime experience: a big waterfall, the crest of a mountain, the edge of an ocean, the expanse of a night sky and so on. The sublime is also associated to nightmares, the terror of the unknown and the things obscured by darkness. As many commentators have interpreted, Burke suggests that the rationalizing function of mind suspends in sublime experience because an audience confronted, unconsciously, with his own fear of death, of mortality, and of his awareness that he is tiny and helpless being a part of a vast universe.

In the essay, Burke details that process elements are found naturally through the senses, which create intense feelings in the mind. Through the literature authors can produce similar emotions for their audiences, providing intensely horrific entertainment through literary devices, including descriptive language, plot, setting, and characters. He discusses how sublime and beautiful both produce pleasure but are mutually exclusive as part of imagination. To Burke, imagination was influenced by both horror and beauty. He believes that imagination moves to awe and instill with the degree of horror by what is dark, uncertain, and confused. The greater the ambiguity of the situation, the greater the horror the imagination feels. Obscurity lends itself to the sublime. In imagination mind finds pleasure in horror. In other words, the

imagination creates pleasure through the sublime and beautiful. Pleasure is experienced though in the mind if the object is perceived as fiction. When sight and associated certainty are removed emotions such as fear are produced, especially if one perceives the object as violent and true harm. If mind process an object as fictional, then the mind feels pleasure from horror. This is how mind works as Burke elaborates in the essay.

Burke differentiates between two classes of sensations: the Beautiful and the Sublime. The content of this thesis will be the sublime. When looking at Burke's *A Philosophical Inquiry into the origins of the Beautiful and Sublime*, Burke defines the sublime in general as productive of strongest emotion, which the mind is capable of feeling. For him, terror, is a source of the sublime. Burke also says that whatever is terrible, with regard to sight, is sublime. Obscurity seems in general to be necessary for sublime experience. His notion of sublime is not a set of qualities in the objects but in the perceiver's perception. Such experience of sublime is something that:

Fits in any sort to excite the ideas of pain and danger, that is to say. Whatever is any sort terrible or conversant about terrible objects, or operate in a manner analogous to terror, is a source of sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. (305)

The object focused theory of sublime divides human experience into two categories: emotion of pain and emotion of pleasure with the valorization of the former over the latter. Its valorization is because the emotion of pain is more intense force as it overwhelms the observer. So such experience arouses the heightened response which is an experience of pain that Burke highlights in his theory of sublime experience.

With the argument of primary emphasis upon the experience of pain, Burke

believes in the capability of the mind to feel sublimity even though the object's force is higher in magnitude than the subject. The natural force is more powerful than the observer's position that comes to overwhelm the observer.

The power of the sublime lies in a force of mastery and self exaltation because it is something that elevates experience of the observer. While privileging the role of experience over the role of reason, Burke reduces the role conscious and reflective mental activity in sublime judgment. Even if the role of reason is diminished, the observer is enlarged and exhilarated by the experience of the sublime object. In this regard, Burke shows that the fundamental effects of sublime so as to diminish the role of reason in the effect of elevation:

The passion caused by the great and sublime in nature, when those causes operate and most powerfully, is Astonishment; and astonishment is the state of soul, in which all its motions are suspended, with some degree of horror. In this case, the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence of reason on that object which employs it. Here arises, the great power of the sublime that far from being produced by them, it anticipates our reasoning, and hurries us on by an irresistible force.

(270)

The empirical note of sublimity is further strengthened by the demand of certain distances between the observer and the objects conducive to terror in Sublime experience. This demand of physical distance between the perceiver and the terror rendering objects turns the terrible experience of sublime force into "delightful horror". It suggests that the observer who perceives the terror should be in safe position from the danger of the terrible objects. Otherwise the observer cannot

perceive the sublime experience with the knowledge that their existence is violence or threat of the terrible object.

The impact of the terror with pain to the observer is highlighted by Burke's theory when he contrasts sublime with the beautiful. In this regard, his theory of sublime differentiates it from the beautiful in fundamental ways. This division gets bifurcated in the objects themselves in two poles.: objects with joy, tenderness and affection underlying the effect of pleasure belonging to the horizon of beautiful and sublime found in the objects of terror and fear belonging sublime underlying the effect of pain:

For sublime objects are vast in their dimension, beautiful ones are comparatively small; beauty should be smooth, and polished; the great, rugged and negligent; beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line, and when it deviates, it often makes a strong deviation; beauty should not be obscure; the great ought to be dark and gloomy; beauty should be light and delicate; the great ought to be solid, and even massive.

(Burke 306)

In the *Philosophical Inquiry*, Burke basically presents an analysis of various characteristics of things that the Sublime can be associated with; these are called stimuli, which are triggering delight. They can be: god, death, loneliness, pain, strength, violence, grandeur, vastness, infinity, terror, obscurity/uncertainty, difficulty, disorder, magnificence, silence, vanity and succession. Opposite extremes such as vastness and littleness, excessive loudness and utter silence and darkness and extreme light can function as stimuli as well. In fact, Burke's analysis of the sublime is founded on aesthetics of process, foregrounding the affective relationship between

reader and text. Burke's treatise in aesthetics of terror and horror leave a set of conditions for the excitement of the reader's passions. The writer's task was to evoke fear, grandeur and awe in the soul of the reader.

The sublime is necessary to the understanding of the Gothic because the Gothic was created by those purposely looking to employ the sublime in the creation of their productions. The Gothic genre began to take form at a time in which the boundaries established by the rational ideals of neoclassicism. What I have found in this context is that Burke's theory of sublime can be the most appropriate to interpret Gothic literature and Romanticism.

An archaic cathedral resides among a savage forest where darkness reigns as the sole inhabitant among the shadows of the trees, which is common scene in gothic fiction. This image would fill anyone with a sense of terror in the obscurity and power existing in it. However, delight in the awe and astonishment of this scene would be simultaneously produced. As a result, this setting is considered sublime. According to Burke, the sublime is anything:

it is productive of the strongest emotion the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of the pain are much more powerful than those which enter on the part of pleasure. Without all doubt, the torments which we may be made to suffer are much greater in their effect on the body and mind,... (305)

This feeling is that powerful emotion in which terror and pain coexist with delight and astonishment. One area in which the sublime has become a crucial element is that of Gothic literature. This is due to the fact that not only was the Gothic raised out of the utilization of the sublime, but is needed in order to truly experience and understand the Gothic.

Gothic tradition and its influence have been defended by various writers and critics. As an instance, some of them are Michael Gamer, Catherine Spooner, Emma McEvoy, Fred Botting, and so on. They show changing attitudes to the relationship of art and nature. It can be shown how natural scenery can be perceived differently. Mountains were once considered as ugly blemishes and deformities. Flat and symmetrical geographical structure was regarded as ideal one. Later pleasure began to arise from the range of intense and uplifting emotion that the mountainous scenery evoked in the viewer. Wonder, awe, horror, and joy were emotions believed to expand or elevate the soul and the imagination with a sense of power and infinity. Mountains were the foremost objects of the natural sublime. Relating “sublime” and its historical context, Fred Botting in *Gothic* writes:

No topic of aesthetic inquiry in the eighteenth century generated greater interest than sublime. De Boileau’s translation of Longinus on sublimity in the late seventeenth century inspired a host of writings examining the nature, objects and effects of the sublime, among the most influential of which was Edmund Burke’s *A Philosophical Enquiry into Origin of Our Ideas of the Sublime and Beautiful* (1757). For Burke, beautiful objects were characterized by their smallness, smoothness, delicacy, and gradual variation. They evoked love and tenderness in contrast to the sublime which produced awe and terror. Objects which evoked sublime emotions were vast, magnificent and obscure. Loudness and sudden contrasts like the play of light and dark in buildings, contributed to the sense of extension and infinity associated with the sublime. While beauty could be contained within the individual’s gaze or comprehension, sublimity

presented an excess that could not be processed by a rational mind.

This excess, which confronted the individual subject with the thought of its own extinction, derived from emotions which, Burke argued, pertained to self-preservation and produced a frisson of delight and horror, tranquility and terror. (26)

The Gothic atmosphere, being created, leaves sublime influence on the audience. Sublimity offers intimation of a great power as called “divine”. This power can be experienced in many objects and not only in the grandeur of natural landscape. Gothic romances and poetry, which drew on the wildness and grandeur of nature for their inspiration, partook of the sublime. The ornamentation immense Gothic buildings overwhelmed the gaze with a vastness that suggested divinity and infinity. In this concern Fred further writes:

The interest in the sublime is crucial in the reappraisal of artifacts from the Gothic ages. Implicated in the transformation of ideas concerning nature and its relation to art, both Gothic and sublime objects also participated in a transformation of notion of individuality, in the minds relation to itself as well as to natural, and metaphysical worlds. (26)

Sublime feelings would elevate and expand mental powers to an almost divine extent, which signifies the displacement of religious authority. By means of natural and cultural objects of sublimity the human mind begins to transcendence. Beyond nature, it discovered a new sense of power and freedom. Such freedom is not purely subjective. In a political sense, freedom is a marker of history. Burke underscores the distinction between the beautiful and the sublime. Whatever causes positive pleasure is a source of the beautiful, whereas anything that may ‘excite the

ideas of pain, and danger', says Burke, "operates in a manner analogous to terror, and is therefore a source of the sublime" (305).

Beautiful objects are characterized by smallness, smoothness, delicacy; they evoke tenderness and love red roses. Sublime objects, by contrast, are generally characterized by darkness, vastness, grandeur and danger; they evoke terror and awe. It is important to note that Burke places his emphasis on the idea of pain, and not pain itself. The sublime finds its source in anything that may 'excite the ideas of pain, and danger'. If something directly affects our bodies it is simply painful. But some affects, like fear, for example, do not result from actual pain even if they operate in a manner that resembles actual pain.

The source of fear may trigger bodily reactions, like perspiration, goose bumps, hair standing on end or physical trembling, but the fear is concentrated in the mind and lingers there long after the object of fear is removed. Burke's emphasis here is at one remove from physical pain. If the idea of pain or fear is excited without our being in actual danger. If we are safely out of harm's way, then there is a certain delight generated. Burke describes this feeling as one of "delightful horror, a sort of tranquillity tinged with terror"(306). Fear is excited in the subject's mind by the existence of threatening potentialities. As an example of delightful horror, excited feelings can be thought in us by standing on a rocky outcrop that meets the ocean.

Edmund Burke's *Philosophical Inquiry* takes its place in a history of treatise on the sublime. His influential account of the sublime distinguished between sublimity and beauty. Burke opines that the sublime is associated with grand feelings stimulated by obscurity and highly dramatic encounters with the world in which a sense of awe paradoxically inspired by a feeling of incomprehension. Beauty is a different order and was linked to a notion of decorum and feelings of a society. The

distinction can also be gendered. Sublime is implicitly associated with a strong masculine presence and beauty with a decorous feminine presence. Burke's treatise claims that death or more precisely the fear of death provides the clearest example of sublimity. Whatever is fitted in any situation to excite the ideas of pain and danger or terrified situation caused by terrible objects is a source of sublime. It produces the strongest emotion which the mind is capable of feeling. This view provided the Gothic of the late eighteenth century with an influential representation of states of terror. Burke's 'Treatise' is significant for its attempt to find out the possible causes of sublimity. He discusses a series of concepts which articulate these feelings of anxiety including obscurity, power, privation, vastness, and infinity. All imply experiences in which subject is diminished. Burke is supposed to have been the first person who claims that sublime is associated with absence. Instead of sublime leading us to a contemplation of our place in a world of natural majesty (the natural sublime), which implies presence of a benign divine creator, he claims that the sublime is a negative experience because it reinforces feelings of transience (our passing) and insignificance (our smallness). These feelings appear as intimation of danger and fears and anxieties are subtly generated via subjective associations and expectation. His formation of God explicitly depends upon a particular conception of the divine. For example, Ann Radcliff's idea lies implicitly in Burke's idea of the sublime. It suggests that terror can easily be falsely manufactured. For instance, in *The Italian* by Ann Radcliffe, the ostensible hero Vivaldi is over stimulated by conceiving imaginary terrors which make him susceptible to manipulation by the villain Schedoni.

Gothic writers do not simply copy from Burke. But they respond to his formulation of terror. They would use the language for representing fear and a debate

about the role that the imagination plays in generating emotionally heightened states. For example Ann Radcliffe also provides a corrective to Burke by replacing his terrifying God with a more paternalistic divine presence who through providential design, helps the virtuous. Regarding the Burkean Sublime, Andrew Smith writes:

Burke's version of the sublime therefore makes a contribution to an understanding of accounts of subjectivity. What it means to feel in his principal concern, and the hesitations and oddly schematic structure of his *Philosophical Enquiry* are the consequence of accounting for emotions within the discursive limitations of a philosophical examination. At its heart is the idea that the subject is not defined by noble or lofty feelings, but by anxious feelings relating to self-preservation. This version of the subject seems at one level to be manifestly Gothic. (12)

Gothic fiction was, in a way, the eighteenth century embodiment of Burke's theory of the sublime, a theory which did not die with his age. It is still alive in our times and as found its expression not only in literature (science fiction, fantasies, etc), but also in films, where huge dinosaurs , hideous aliens and monstrous androids reintroduce Burke's conception of the terrific and horrible, conveying a sense of strange and painful pleasure.

Chapter Three

Sublime in Gothic Novels: *The Mysteries of Udolpho*, *Frankenstein*, and *The Castle of Otranto*

One of the most influential Gothic novelist, Ann Radcliffe, was significantly influenced by Burke's theories about what makes a thing sublime and how that thing affects us, psychologically. Radcliffe handled Burke's aesthetic masterfully. Even many less talented writers used Burke's book as a catalogue of scene-setting to provoke sublimity through the list of things that Burke identified as agents of sublimity. Basically our concern, here, is to explore sublime aspect in Radcliffe's novel since Burke's influence is strong in her gothic novel.

Pivotal character in *The Mysteries of Udolpho* is Emily St Aubert, who has a large streak of sensibility. However, on the first morning of her imprisonment in Udolpho, Emily spends a considerable amount of time looking out her apartment window at the wild grandeur of the scene. As she gazes upon her surroundings, she raised her thoughts in prayer. When viewing the sublimity of nature, her mind recovers its strength. She is overwhelmed and awakened by the sublime in nature. .

The charm and much of the originality of Radcliffe's novel lay in her descriptions of landscape as she was influenced by her favorite painters—Salvator Rosa, Claude, and Gaspar Poussin. However, from the time of their original publication, other readers have complained about the number and extent of her nature descriptions. Contemporary critics have suggested that the scenic descriptions are one of Radcliffe's main interests. Radcliff creates obscured situation or perceived through a dim light:

In the cool of the evening, the party embarked in Montoni's gondola, and rowed out upon the sea. The glow of sunset still touched the waves, lingered in the west where the melancholy gleam seemed slowly expiring while dark blue of the upper began to twinkle with stars. (145)

It is a reflection of Burke's theory of sublime that provides a theoretical basic for the contradictory emotions of pleasure and fear that the Gothic novel arouses in readers. The sublime, he asserts, has only one cause, terror: "Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror"(305). To interpret Radcliffe's idea of evoking sublime, it is relevant to mention Burke who assigns obscurity a key role in creating the experience of the sublime:

To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Everyone will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds which give credit to the popular tales. (303)

The sense of mystery which Radcliffe creates in her novels contributes for the obscurity of the sublime. Her novels emphasize action, not, as the picaresque novel often does, for its own sake but as a way to engender suspense, create mystery, and rouse amazement. The mysteriousness of the characters' world derives not only from

inexplicable happenings but also from their unfamiliarity with the castles or abbeys they are residing in. Although Julia and Emilia have lived their entire lives in the Castle Mazzini, neither of them set foot in the abandoned south wing until driven by anxiety for Ferdinand's safety. Obscure sounds, inexplicable happenings, and dimly-perceived figures justify the distresses and anxieties of the characters— until the mysteries are explained.

As the unconscious is not limited in time or space, so Radcliffe's novels are often vague about location (the south of Italy) or time (the sixteenth century). And the content of her novels consists of the kind of fears and experiences which we push into the unconscious. The special situations in her stories are those which recur in everyone's nightmares—wandering along in an unrecognizable, eerie place, or trying to flee from unidentified but frightful pursuers in an endless tunnel or staircase, or being imprisoned in a tiny cell that seems to be closing in. Mrs. Radcliffe described these things crudely, however, it is undeniable fact that she had the aptitude of stimulating the readers own dream-making function, which took over and supplied the private horrors of each individual imagination.

The significant aspect of the novel is Ann Radcliffe's employment of the sublime. Her use of the sublime is apparent in the account of heroine's journey to the fear, some fortress of Castle of Udolpho. On the mountain range which appeared as almost as the waves of the sea. The heroine is characterized by her refined sensibilities and the narrative focus is from her perspective. She is shown to have been thrown into a kind of melancholic awe by the overwhelming majesty of her surroundings. These scenes of gloomy grandeur contrast sharply with the distinctly picturesque descriptions Radcliffe employs while describing scenery of Emily native Gascony.

The castle is an undeniably Gothic abode- vast, sprawling, ruined and ancient. Radcliffe's description depicts on construction every bit as sublime as the landscape in which it dwells. Emily enters the building through a gateway of 'gigantic' size' whose gates were surrounded by a huge portcullis. It is significant how this immense castle and its wild surroundings make human inhabitants so tiny and dwarf. By creating vast difference between the magnificent size of castle and human, Radcliff evoke a fearful sensation in readers. Moreover, Obscurity, the key term used by Burke, can be felt while reading the novel. Burke considered the notion of obscurity to be an essential function of the sublime for inducing feeling of terror. In *The Mysteries of Udolpho*, Radcliffe utilizes obscurity in a number of ways. Most of the castle's interior remains hidden from Emily. The edifice appears almost labyrinthine in its construction, the arrangement of its manifold rooms and galleries providing difficult for the heroine to fully comprehend. The use of light and shade is also employed to reveal and conceal various aspects of Emily's nightmarish environment. Before she is conveyed to the castle, the protagonist observes and finds twilight deepened and its features became more awful in obscurity. The black larch-wood of the wainscoted walls in the building's main apartment was scarcely distinguishable from darkness. Effects of lighting play an important role when Emily is beset by an intruder in her gloomy chamber, "She looked towards door of the staircase, but the lamp, that burnt on the hearth, spread so feeble a light through apartment, that remove parts of it were lost in shadow" (260).

The heroine is unable to identify her attacker on account of the room's extreme duskiness. As the figure advanced towards Emily terror deprived her of the power of discrimination. This scene illustrates the associations between lighting and obscurity, terror and the sublime in *The Mysteries of Udolpho*.

It was in the Sublime that the eighteenth century found ideas that inspired a host of writings examining nature, objects and effects of the sublime, on the basis of the key aesthetic work of Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. The idea of the sublime is frequently found in *The Mysteries of Udolpho*. For Burke, the category of the Beautiful was characterized by its smallness, smoothness, delicacy and gradual variation. It evoked love and tenderness in contrast to vast, magnificent and obscure objects which produced awe and terror, or the Sublime. According to his aesthetics, obscurity – the unknown – is the most source of sublime terror. From what has been written above we may state that the keystone of Burke's aesthetic is emotion, and the foundation of his theory of sublimity is the emotion of terror. It is interesting to note that for Burke, terror – fear of pain – was a terror mixed with a sort of delight. This was because the sublime observer is not actually threatened. Safety in the midst of danger produces a thrilling pleasure. However, the idea of power and of fear resulting from a superior force had long before the eighteenth century been associated with sublimity. Even before Burke the power of an angry God expressing his wrath through nature had been considered as the supreme source of the Sublime. Burke speaks of vastness. Greatness dimension is a powerful source of the sublime. Infinity has a tendency to make the mind with that sort of delightful horror which is one of the most genuine effect, and truest test of the sublime. When any work seems to have required immense force and labor to effect it, the idea is grand as other sources of the Sublime as well. "The sublime" which Burke differentiates with "Beautiful", both can undoubtedly be noticed throughout the text.

Burke's *Philosophical Enquiry* is the best example of the British aesthetic thought in the period between neo-classicism and romanticism. Beautiful nature is

connected with the form of the object, which consists in having [definite] boundaries. The sublime, on the other hand, is to be found in a formless object or when boundlessness is represented. On the other hand, that which excites in us, without any reasoning about it, but in the mere apprehension of it, the feeling of the sublime may appear, as regards its form, to violate purpose in respect of the judgment, to be unsuited to our perception faculty, and as it were to do violence to the imagination; and yet it is judged to be only the more sublime.

Gothic romances which drew on the wildness and grandeur of nature for their inspiration and Graveyard poetry elevating the mind to ideas of wonder and divinity, partook of the Sublime. According to Burke "when danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible, but at certain distances, and with certain modifications, they may be, and they are delightful"(306).

Radcliffe follows Burke's idea of sublime in *The Mysteries of Udolpho*. Her heroine, unprotected and helpless (an archetypal Gothic heroine) is thrust from her closed world of the past into the Gothic nightmare by some outside forces: the threat of a forced marriage, the will of irresponsible and vain relatives after the death of heroine's parents. The setting in her fiction from home to the nightmare world of the Gothic castle and back through the picturesque landscape lead the readers towards vastness. As it has been mentioned above, the heroine moves from one closed space to another; i.e. from her home to the Gothic castle where she becomes confined by the Gothic villain. In the end, the heroine escapes the Gothic castle unharmed and, all misunderstandings clarified, marries her hero. The heroine's circular journey brings her back home, to the pastoral retreat from the evils of the world. She finds her suitor as a substitute for her father. The very first words of *The Mysteries of Udolpho* reflect the nature sublime of Burke:

On the pleasant banks of the Garonne, in the province of Gascony, stood in the year 1584, the chateau of Monsieur St. Aubert. From its windows were seen the pastoral landscapes of Guienne and Gascony, stretching along the river, gay with luxuriant woods and vines, and plantations of olives .(3)

This opening setting thus brings together into a picturesque whole the two types of landscape : the Sublime and the Beautiful, which are polarized later in the text:

To the south, the view was bounded by the majestic Pyrenees, whose summits, veiled in clouds, or exhibiting awful forms, seen and lost again, as the partial vapours rolled along, were sometimes barren, and gleamed through the blue tinge of air, and sometimes frowned with forests of gloomy pine, that swept down ward to their base. These tremendous precipices were contrasted by the soft green of the pastures and woods that hung upon their skirts; among whose locks, and herds, and simple cottages, the eye, after having scaled the cliffs above, delighted to repose. (3)

When Emily's travels take her to places which exemplify the awful sublime of the mountains, the ocean or the Gothic world, or the beautiful of a pastoral rural world. The distinction between the Sublime and the Beautiful in *The Mysteries of Udolpho* is clearly derived from Edmund Burke's essay *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. It reminds Burke's idea of sublime and beautiful, " For sublime objects are vast in their dimensions, beautiful ones comparatively small; beauty should be smooth, and polished; the great, rugged and

negligent; beauty should be light and delicate; the great ought to be solid, and even massive. They are ideas of a very different nature (306).

As in Burke's essay, in Ann Radcliffe's novel these two aesthetic principles have clear gender associations: the Sublime stands for the male, the Beautiful for the female.

These two elements, sublime and beautiful or male and female, are united harmoniously while outside its boundaries they become opposed. It is interesting to note in this connection that it is during her journey with her father through the Pyrenees. But before crossing the boundaries of their world, Emily is fascinated by the sublimity of the mountains where she meets a young man named Valencourt, the hero in whom masculinity and sentimentality are combined, and with whom she falls in love. In general, the closed world of the heroine's home stands in opposition to everything outside its boundary. Her home is an internal, closed space, the source of security, love and harmony. What lies beyond its walls chaos and destruction, or gothic world. When unhappy and imprisoned in the castle of Udolpho, Emily St. Aubert often remembers her home in Languedoc and her happy past: "the gentleness and goodness of her parents, together with the scenes of her early happiness, often stole on her mind, like the visions of a higher world". (298)

Here, the room has ambiguous meaning. Within the house the heroine's room constitutes the very essence of this private world, a retreat. On the other hand, the heroine's small room symbolizes her loneliness. The room serves ambiguously as a retreat from the real Gothic Fiction.

In the description of the heroine's room Ann Radcliffe reveals the eighteenth century idea of domestic happiness with its small pleasures – comfort, reading, art, and music:

Adjoining the eastern side of the green-house, looking towards the plains of Languedock, was a room, which Emily called hers, and which contained her books, her drawings, her musical instruments, with some favourite birds and plants. Here she usually exercised herself in elegant arts, cultivated only because they were congenial to her taste, and in which native genius, assisted by the instructions of Monsieur and Madame St Aubert, made her an early proficient. The windows of this room were particularly pleasant; they descended to the floor, and, opening upon the little lawn that surrounded the house, the eye was led between groves of almond, palm-trees, lowering-ash, and myrtle, to the distant landscape, where the Garonne wandered. (5)

Ann Radcliffe describes the room of her heroine Julia who, within the limited space of the castle of Mazzini, marks out “only a small part” as her real home and singles out “a small closet” as her domain, to which she “loved to retire”. In this novel, the windows of the heroine’s room overlooks onto nature with its sublime, beautiful and picturesque views. A view is extremely important to the heroine, so that her small, private, and secret room at the same time affords a feeling of expansion, of greatness and freedom. Heroine’s private space where she can be her natural self, give voice to her feelings, cultivate her mind and expand her soul. Thus, the heroine’s room is much more than a part of a building; it is a psychological room, an image standing for the integrity of her mind. Consequently, the ultimate effect of the room, in its silence and solitude, is to serve as a mediator between the heroine and the ghostly sublime horrors that wait for the heroine outside the doors of her room. The enveloping

darkness and decay of Adeline's room in the Abbey (he Romance of the Forest) suggest obscurity, vastness in space and antiquity in time – Burkean conditions for the sublime terror.

Sleeping in this room the heroine has strange dreams about a dying man who in the end helps the heroine to reveal the secret of her identity. Later she remembered her dreams. The chamber was not much like that in which she had in the dream. Passing through this chamber Adeline finds a whole suite of rooms, terminating in the one which she immediately recognizes as the chamber with the dying man in her dream, and where she finds manuscript. The very idea of finding the whole suite of rooms behind the door, adds to dreamlike atmosphere present in the heroine's room. Furthermore, no lamp ever lights a whole chamber in the heroine's place of confinement. The following quoted lines certainly shows how obscurity evoke sublimity, "The dismal obscurity of her [Emily's] chamber recalled fearful thoughts, but she remembered, that to produce a light she must pass through a great extent of the castle, and, above all, through the halls, where she had already experienced so much horror" (319). To make the situation worse, the door of the heroine's room in *The Mysteries of Udolpho* cannot be bolted from the inside leaving the heroine helpless in any case of danger or possible intrusion:

To call of her attention from subjects, that pressed heavily upon her spirits, she [Emily] rose and again examined her room and its furniture. As she walked round it, she passed a door, that was not quite shut, and perceiving, that it was not the one, through which she entered, she brought the light forward to discover whither it led [...]. Closing the door, therefore, she endeavored to fasten it, but, upon further

examination, perceived that it had no bolts on the chamber side, though it had two on the other. (235)

The dreamlike atmosphere and obscurity of the room suggest that the supernatural and the terrible are very likely to happen in the life of the Gothic fiction. Edmund Burke in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. writes:

“To make any thing very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Everyone will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds, which give credit to the popular tales concerning such sorts of beings”. (58)

The description of the Gothic castle in Radcliffe's novel is very much a late eighteenth-century one based on the ideas of the sublime and the picturesque. The description, with its emphasis on scenery and architecture reminds Burke's aesthetic theory.

In Radcliffe's novel, the Gothic castle is in the first place an anti-home, a nightmare version of the heroine's perfect past, in which many of the elements of her home are exaggerated and replayed in a Gothic form.

The Gothic space, the gigantic size of the castle is opposed to smallness of heroine's home, its labyrinthine confusion stands in opposition to the elegant and small nice arrangement of her home, dark and dim castles replace cheerful and full of

sunshine homes, the feeling of constant danger and lack of security in the castles is contrasted with the feeling of safety in heroine's home Gothic opposites. Here, home refers to beautiful whereas castle to sublime as Burke differentiates between these town terms.

Obviously, Emily's home, La Valee was in harmony with the natural world. But totally dominates the natural world which is Silent, lonely and sublime. While following the description of the travelers approaching the castle of Udolpho, the reader has a sense of winding down into a dark enclosed space. Even before she enters the castle, Emily has a feeling of entering into isolation and confinement. her description of the landscape around Udolpho helps to convey this feeling.

In chapter twenty one, Emily's entrance into the castle also emphasizes her feeling of helplessness and the impossibility of escape. As the carriage-wheels rolled heavily under the porticulis, Emily's heart sunk, and she seemed, as if she was going into her prison. Her feelings range from admiration to fear. Emily gazed with melancholy awe upon the castle, which is the sublime features of Udolpho . It increases terrific images the reader's emotion in the reader's mind because of awful obscurity, a reader feels sublime at the moment.

One of the most frightening aspects of Udolpho is its enormous size. While following the description of the castle, the reader visualizes and feels the immense contrast between the huge size of the castle and the small figure of Emily. The castle of Udolpho is so large that the reader never knows exactly where Emily is and how on the night of her arrival and on several later occasions she finds herself lost in its labyrinths. Throughout her stay at Udolpho, Emily never totally grasps the layout of the castle, and she continues to find new rooms, corridors and staircases. In this way

Radcliffe demonstrates her technique of the explained supernatural: she touches upon the possibility of the supernatural. At Udolpho the fate of Emily's aunt, now Madame Montoni, illustrates these different degrees of fear. At first she is within the castle itself; then, when she refuses to sign over her property to Montoni, she is imprisoned in a small chamber in a distant part of the building. On her death, finally, she is buried in the underground vaults deep beneath the castle.

The castle can be understood as an embodiment of patriarchal authority and power with whom the females struggle was fruitless in the patriarchal society of eighteenth century. This sort of tremendous power leads the readers to experience sublime. It also reminds us Burke's idea of sublime and exemplifies how power generates sublime experiences.

Similarly Ellena in *The Italian* possesses a mind which was highly elevated or sweetly soothed by scenes of nature. Protagonists in both cases are empowered by their encounter with the sublime in nature. The viewer gets inside her and momentarily displaces. This displacement puts her desires aside for a period of time that the heroine can make her room for fortitude and self awareness that sublime force put into her. It, of course, reminds a reader Kantian sublime. Theories of Longinus strongly influenced eighteenth century aesthetician Edmund Burke who maintained that an encounter with the sublime ultimately overwhelms the subject. The intense self presence is characterized largely by an increased sense of fortitude which allows the victimized heroine to maintain her identity. The victims, generally, female protagonists are oppressed and imposed by Gothic villain and his cohorts. These oppressors represent Burkean sublime, as they limit the heroine by keeping her imprisoned in a castle or monastery and in doubt of her own potency. Burkean sublime, represented in the sexually potent villains attempts to penetrate the barrier of

virtue which typically surrounds the heroine so that it can completely deconstruct her identity and bend her to its will. Burkean sublime novel has a character as a father tells the heroine that she has no rights, she has to do according to his command and if she goes against his principle and best interest, he would rape and murder her. Though the great irony is that as some critics have suggested, the heroine herself is responsible for infusing the villain with his sublime powers, through the strength of her overprotective imagination.

The Italian is fundamentally a love story in which the two lovers Ellena and Vivaldi are separated by the interference of Vivaldi's mother, the Marchesa. Two lovers were kept apart by malevolent monk Schedoni employed by Vivaldi's mother who believed that Ellena was not of noble birth. Marchesa thought Ellena was unfit for her son. Schedoni has Ellena abducted and imprisoned in various convents. The solution appears to be Ellena's murder, but Schedoni is unable to assassinate her and changes his view of her because her locket leads him to falsely believe that he might be her father. Vivaldi temporarily rescues Ellena and imprisoned later. Ellena discovers her long lost mother, Olivia and discovers that she is of noble birth, Schedoni dies in inquisition. Vivaldi is released and the novel concludes with the wedding between Vivaldi and Ellena.

In *The Italian*, the key to understanding the novel's anti-catholicism is through its representation of sublimity. It both endorses a moderating Protestantism and operates within Burke's notion of terror. For Burke the sublime can be generated by obscurity and lack of clarity. Burke posits a fear of death as the source of sublime, but this is necessarily abstract, so that it is an idea of death which is significant. Terror is about gesture and implication, whereas Horror is about showing. In *The Italian*, the debate about emotion is constructed between three characters, the monk Schedoni,

who is too intellectual, the ostensible hero, Vivaldi, who is too imaginative, and the heroine, Ellena who is a model of self control and moderation.

The novel heads towards Gothic horror which is raised by Ellena's self control. The novel repeatedly puts Ellena in the situation where she could consider her life at risk (implying Burke's idea of terror). When she is abducted by agents working for Schedoni in order to stop her romantic attachment with Vivaldi, she is taken through a dramatic mountainous terrain. When her position is dangerous, she looks out at the dramatic scenery and finds sublime landscape:

Here gazing upon the stupendous imagery around her, looking as it were, beyond the awful veil which obscures the features of the deity, and conceals Him from the eyes of his creatures, dwelling as with a present God in the midst of his sublime works; with a mind thus elevated, how insignificant would appear to her the transactions, and the sufferings of the world. (90)

Sublime is a penetrative force that enters the viewer and displaces the self. For instance, Ellena's impression in *The Italian* which the sublime is a veil obscures the features of the Deity. In Ellena's mind, she is gazing upon the veil of nature.

Radcliffe attempts to rewrite sublime for women in its Burkean formulation, which is at best a temporary escape and actively perpetuate the oppressive politics of a patriarchal society. Sublime experience isolates, overwhelms and eventually effaces those individuals who succumb to it. Therefore, by identifying the sublime with benevolent father and by containing it within the female gaze, Radcliffe gives her heroine access to what had traditionally been a patriarchal weapon.

Terrifying events awakens and heightens the consciousness of female characters in Radcliffe's sublime which empowers women. But this force is

threatening for the heroes of Radcliffe's novels. This is partly because Radcliffe's deployment of the sublime is so closely identified with the father and partly because it turns on the idea of obscurity. As noted above, sublime scene of nature particularly those that appears in *The Italian* are often described as a veil. A veil of black silk conceals the waxen figure that a terrified Emily mistakes for the corpse of Laurentini in the castle of Udolpho. Udolpho itself becomes more awful in obscurity when twilight falls. Along Burkean lines this is primal force that has the capacity to penetrate and displace the universal ego.

In the case of Ann Radcliffe the female gothic is often referred to as terror gothic as opposed to the 'horror gothic' of male writers like *Monk* by Lewis. Radcliffe's works are often classified as 'terrifying' rather than 'horrifying'. And the sublime is by definition, terrifying especially in its connection to obscurity and uncertainty in Ann Radcliffe's novels. Heroes in her stories long to gain access to the face behind the veil, and they are always frustrated in their conscious attempts to do so. Vivaldi was initially attracted to the sweetness and fine expression of Ellena's voice and air of delicacy and grace of her figure but her face was concealed in her veil. When he pursues her after the church service, he is embarrassed by respectful timidity.

Gothic fiction has generally sublime effect, whatever the form it has. Elements of powerful emotions can be found in Shelly's *Frankenstein*. Frequent natural setting in the storm contributes the sublime. The protagonist, Victor Frankenstein reflects sublime emotion with his creation of a once dead life form which refers to an creature, monster or devil. Victor's obsession with creating monster who becomes the gothic villain is the reason why many characters are killed in the story. To enhance Gothic taste, Shelly depicts the theme of death, destruction, fear, and gloom.

By creating fear Shelly produces high feelings of emotionality and overwhelms the readers. In order to conjure feelings of the sublime, the readers need to feel an intense emotion. One of the strongest emotion a human being can feel is fear, which resides over many other human emotions. Shelly leads readers to deepen into the book through the fear of unknown. In the following quote Shelly attempts to call the feelings of sublime through fear:

It was a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. (43)

This quote is effective in provoking feeling of sublime because of its eerie descriptive nature. The setting, idea, and words all work together in order to make the reader enough fear to experience sublime.

The sublime tone is raised by the supernatural fantasy of bringing life to something deceased. Heightened emotion is found in the obsessive compulsion of the main character. Victor was sparked to create life when he witnesses a lightning strike a tree. He states: "I never beheld anything so utterly destroyed. The catastrophe of the tree excited my extreme astonishment"(26).

Here, the language leads directly into the sublime. In passion, Burke argues that the sublime is experienced with astonishment; when the mind becomes engulfed

with an idea, the imagination cannot focus on anything else. This is represented in Victor's actions following the incidence. When Victor says that winter, spring, and summer passed away during his labors, it demonstrates his persistence and more importantly his obsession. It reflects the Burke's belief that astonishment and amazement is the single factor that begins passion and sublime. In order to conjure up the sublime Shelly uses the technique of a feeling of infinity or astonishment. The feeling of vastness overwhelms the human mind, therefore causing a pause, where the mind of the person experiencing vastness can entertain the one thought:

The abrupt sides of vast mountains were before me; the icy wall of the glacier overhung me; a few shattered pines were scattered around; and solemn silence of this of this glorious presence-chamber of imperial nature was broken only by the brawling waves or the fall of the some vast fragment, the thunder sound of the avalanche or the cracking, reverberated along the mountains, of the accumulated ice, which through the silent working of immutable laws, was ever and anon rent and torn as if it had been but a plaything in their hands. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. (83)

For Victor, his astonishment with the tree sparked his sublime passion for creating life. Victor's inability to focus on any other object except for creating life facilitates his sublime obsessions which turn into sublime terror. His passion overtook his life completely as he nothing except work, "I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this, I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation" (43). For Burke, sublime anticipates our reasoning and hurries us on by

an irresistible force. For Victor, this force was his creating life. He ultimately creates a monster, whose nature was determinate and thus turned his pleasure into sheer horror. Victor's initial obsession turned into horror with his creation. It certainly represents Burke's terror. Victor had taken the body parts of human beings and assembled them together hoping to create life. This creation, the monster invariably becomes disastrous in action and appearance. Then his passion for the creature was overwhelmed by his fear. At the moment, he loses the capacity of thinking and reasoning. This reflects Burke's concept of sublime state. Victor never sought to understand the consequences of bringing the creature to life until he physically sees him. Victor recognizes his horror when he says, "Now that I had finished the beauty of the dream vanished, and breathless horror and disgust filled my heart"(43). Here, he demonstrates the contrast between sublime and beautiful. However, his pleasure with the outcome of his obsession was transformed from astonishment to terror. When Victor saw the creature at the moment what Victor finds is the removal of clarity and subsequent obscurity of his goal of creating creature like this:

I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through the languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!(45)

It reflects Burke's belief that nature, darkness, confusion and uncertain images have greater power on imagination to form the passion than clear and determinate situation.

He means to say that in ambiguous objects or scenes, sublime experience takes place in a person's mind.

Mary Shelly provokes sublime emotion by depicting her gothic character and setting. For instance, Victor chases the monster after discovering his creation murdered two individuals closed to him. While Victor was searching the creature anxiously he experiences fear and his limited sight makes him feel sublime, "Frankenstein to make out the creature's dizzying course as it leaps from crag to crag, and in the intervals of the darkness, while his eye is recovering from each blinding glance he reflects"(207). When the light flashed, Victor was able to make out the creature, however, the instant the light was removed, Victor had to rely on other senses to find the creature. Because of this situation, Victor experiences sublime because the tortured male body rendered himself simultaneously dangerous and endangered as the creature is seen dangerous.

Burke's concept of obscurity and power stimulate and Victor's fear, creating sublime emotions. According to Burke, massive strength and violence (power) heightened the terror and leads it to the sublime state. This is reflected through the creature's act of murdering three individuals- William, Henry Clerval, and Elizabeth with his massive hands. The murdered individuals were subversive to the power of the creature without choice. They were unable to escape from his powerful hands and ultimately wound up dead. When feel powerless towards something, fear is instilled, evoking the sublime. In the beginning, curiosity and excitation makes Victor feel sublime but when it turns to pain and terror in reality because of monster's frightening consequence, he does not feel sublime any longer. It is just terror and pain for him, no more than that. His painful struggle let the readers experience sublime. As Shelly writes:

When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone.

(211)

Thus Frankenstein becomes powerless and helpless in front of tremendous frightening power of the monster, as he feels, also shows how power create sublime experience on readers.

Similarly a reader can experience sublime through the Burke's concept of vastness in *Frankenstein*. Burke suggests that sublime vastness is derived from sight, and that coming in contact with distances and dimension, which creates terror and introduces sublime emotion. At the end of the fiction, the setting exemplifies vastness. The final passage of the novel depicts the creature springing from the cabin window as he was lost in the darkness and distance by the waves, "He sprang from the cabin window as he said this, upon the ice raft which lay close to the vessel. He was soon borne away by the waves and lost in darkness and distance" (213). Here nature is portrayed as infinite, allowing the mind to wander and imagine. Most importantly the scene provokes thought. Beyond the reader's understanding the sea in which the creature escapes is unknown in size, length and depth. The narrator or the reader is left to ponder the creature's existence, thus experiencing the sublime.

Besides these, Shelly uses Gothic language as a catalyst to produce sublime feelings in a reader's mind. Words such as catastrophe, dreaded, tortures sublime

, horror, dismay, agony, anxiety, lifelessness to describe Victor, scenes and monster create gothic atmosphere for sublime effect. Words are used to convey the powerful qualities which excite tranquil mind into an excited and horrified state. Shelly encourages the sublime thought by depicting the creature as a savage shattering that bespeaks his rage. The overwhelming references to the creature as a savage or devil strike fear into the mind of the readers. Sublime emotion is raised by the fear and some natural description. The language plays a major role as the ocean is described as wide , tortuous, and immeasurable.

Shelly accommodates Burkean sublime with her own radical step.

Frankenstein addresses a central figure of Romanticism: the role of nature. For the Romantics, encounters with the particular dramatic aspect of nature is sublime because they stimulate the imagination and enable the subject to transcend the everyday world of duties and responsibilities and so discover their place in a higher order of things. The metaphysical status of Shelly's creature embodies both natural and unnatural aspects. Natural in the sense that the creature is made up of human parts, and possessing recognizably human inner life. Unnatural in the sense that he has been stitched together from dead bodies. Here, Victor Frankenstein seems to believe that natural world is transcendent one. This is clear when Victor meets the creature for the first time since he had created and abandoned him. The meeting takes place when Victor is grieving for his murdered brother William whom he knows has been killed by the creature. Victor attempts to gain some relief from his feelings of grief by seeking kind of sublime transcendence that a visit to Alps. It resembles the Romantic world. Victor imaginatively recasts nature so that he lies at its centre. In fact, his creation of the creature suggests his mastery over nature. The scene of Victor's brother's death leads him into supposed benefit of living a simple, more

natural life. It shows that gothic novels like *Frankenstein* rather give the importance to dimension of imagination and nature, which is of course the essence of Romanticism. More importantly, in *Frankenstein* the creature appears to embody Burke's theory sublime terror which has been discussed before with many instances.

The castle of Otranto, supposed to be the first gothic novel, reveals Gothic elements with sublime through the plot, character, and dramatic themes. Walpole's idea of sublimity as an emotion, ultimately achieved the feeling of terror, was a concept promoted by philosopher Edmund Burke some eight years prior to Walpole's *The Castle of Otranto*. According to Burke's theory the feeling of terror, induced by the idea of a possible pending danger, is in all cases the source for achieving the feeling of sublimity. Adopted by the authors of Gothic literature, the idea of the sublime became a central factor for the Gothic endeavor, around which all the action is built. Moreover, with the Gothic form being adjustable to most genres, it gradually developed into the principal mode for authors who would use the terrible sublime.

The author, Horace Walpole resided at Strawberry Hill, a gothic styled castle which was background of the novel. The basis of the story was an amalgamation between old romances and realistic text of modern time. The story took place inside a medieval castle which was to a greater extent like his own Strawberry Hill. Supernatural beings or horror illuminated through plot, setting, and characters which the author linked with chivalry. The main character is Manfred, who is a Gothic villain as he shows the feelings of anger, lust, and empathy. The plot such as man desires power, chivalrous hero appears and conquers- lends itself to the sublime as dark, passageways, themes of death, chivalry, gloom, and the supernatural appear. Although this text was the earliest Gothic novel and is juvenile in many years, the

story interacts with horror and creates sublime emotions for its readers, launching them into the sublime.

In this fiction, Otranto uses all characters as a catalyst for the sublime. The novel begins with the death of Conrad Manfred's son. Conrad's body is found in pieces under an enormous helmet covered with feathers. The instant reaction of a witness is horror and disgust. The scene is grotesque. Manfred's son was mutilated by the force of Alfonso the Good's gigantic helmet falling on top of him. The people in the town are enveloped by their amazement, in sheer astonishment together. They exclaimed saying prince, lord being astonished as if they get lost in that situation. The witness becomes spellbound (numbness) by the horrific scenes unable to speak. For instance, Manfred is engrossed by the scene. It echoes Burke's concept that a person involved in such scenes are suspended in their curiosity and astonishment. Manfred as an onlooker experienced sublime passion due to the extreme astonishment with the situation," Manfred's heart was capable of being touched. He forgot his anger in his astonishment; yet his pride forbade his owning himself affected. He even doubted whether this discovery was not a contrivance of the Friar to save the youth"(47).

Burke says that when a person loses reasoning because of horror, the sublime is experienced. In the context of the novel, Jaquez and Diego were asked to search for Isabella, Manfred's new love interest. However, in their search, they came across Satan forgetting to fulfill Manfred's request. The men experienced sublime terror, specially Diego-"He will never recover! He cried out and ran back". In this moment, Diego was suspended in his fear although he is usually courageous. His bravery is wounded and he experiences terror. Besides these, Jaquez does not see the spectre and

he is consumed by the horror of the situation and loses all reasoning which is of course parallel to Diego. These are instances of terror sublime.

Likewise, various instances of obscurity can obviously be found in the novel as Burke says as a source of sublime. At the moment of obscurity, one is unable to acknowledge the reality of the situation, which is vague or unclear, heightens the mind up to sublime. *The Castle of Otranto* has the setting in medieval castle with dimly lit passage ways and dark galleries leads towards obscurity and ultimately sublime. Isabella is supposed to wed to Conrad before his death. Later Manfred chases her. She manages to escape into vault where dim ray of clouded moonshine gleam from the roof of the vault. She is unable to go ahead for solution which creates sublime emotions within Isabella's Imagination. Both dim and dazzling light cause obscurity which Burke discovers as the source of sublime as it prohibits or enhances sight at the very moment. Triggering effects by the power heightens fear in the mind. Manfred, lord of Otranto, is an authoritative figure who dictates the action of those around him because his wife cannot provide him another heir due to her own sterility. Isabella flees to safety as he uses his power. This sort of violence and strength as Burke says, causes sublime. Manfred becomes terribly violent while killing his daughter, Matilda when he mistakes her for Isabella. This event stimulates the reader's mind to the state of numbness due to the uncontrolled massive power of villain character. As Burke mentions vastness which also leads one's mind towards sublime. In the opening scene of the novel helmet falls on Conrad, which is described as "enormous" and hundred times larger than any casque. Manfred is shocked by this sight, and loses his ability to speak.

By using such aforementioned phrase and words, Walpole instructs his readers how to feel and what to imagine. Additionally, through phrases and terms

aforementioned, Walpole is able to create suspense for the audience by revealing limited information. This technique is used when Manfred is desperately searching the passageways of the castle to find Isabella. This chase scene envelopes readers into the text and by not revealing all information to the reader, Walpole captivates the audience and makes them crave more. Horace Walpole's *Otranto* began the trend of Gothic novels in Romantic literature.

Furthermore, Walpole uses Gothic language which has sublime effects on readers' mind. The author attempts to produce gothic images through mood setting and language. He uses violent language for destructive and horrifying effect. He utilizes gothic languages to describe gothic setting frequently to evoke terror:

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through that long labyrinth of darkness. Every murmur struck her with terror; yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her. (17)

This exemplifies how Walpole makes his readers feel and imagine through use of harsh and violent words. As the Gothic effects, the most awe-inspiring and terrifying scenes in the novel are transformed through rhetorical and supernatural enhancement into sublime.

***The Rime of Ancient Mariner* as a Gothic Poem and Its Sublime Dimension**

The target of Coleridge in *The Rime of Ancient Mariner* is to bring about emotions under the cover of especially fear because it is the most connected to sublime. By the use of gothic supernaturalism, and magic, he evokes sublime experience. In the poem, the gothic elements appear in many events, such as the strangeness of the weather, the killing of Albatross, Death and Life-in-Death, the spirit from land of mist and snow, and the two spirits the Mariner hears in his trace, the angelic spirits which move bodies of dead men, and the madness of the Pilot and his boy.

In the beginning of the story, Mariner tells about the strangeness of the weather when ship sailed southward with good wind and calm weather, till it reaches the equator. The ship was driven by a storm toward the South Pole. It is a land of ice and fearful sounds where no living thing was to be seen. Till a great sea bird, the Albatross, came through the snow-fog. The speaker compares it to a Christian soul and the crew all receives it with great joy. The mariner (now story teller) leads the wedding guest(the listener), the readers as well, to feel sublime by narrating the fearful story though he seems to be disinterested in it.

The Sailors believe that the Albatross is a bird of good omen. It follows the ship as it returns Northward through fog and floating ice. The Ancient Mariner unmercifully and without any reason kills the Albatross. Later, as a consequence, they have spent a long time drifting on the ocean with no wind or water, and everyone is sick of it. Then one day, the Mariner sees something coming from the west; as in, the opposite direction as the Mariner's sweet home England. The sun is setting in the west, and the ship is approaching from the west. Here, Coleridge provides a complicated image to illustrate how the ship is really – get ready for it – a Ghost Ship!

Here's the image: the mysterious ship sails in front of the setting sun, and rather than blocking out part of the sun completely, it just looks like the sun has bars in front of it. In other words, the ship looks like a skeleton. The ship's sails aren't normal sails – you know the kind that can hold wind. Instead, they look like tattered spider webs, or "gossamers." Its hull looks like ribs. Worst of all, he can now see that the crew consists of only two people: Death and Life-in-Death. Thus here, the scenes of death, terror pain, obscurity, difficulty, and darkness evoke sublime as a stimulus which obviously reflects Burke's essence in his *Philosophical Inquiry*.

The crew makes the Mariner wear the Albatross around his neck as a reminder of his guilt. Now, the Albatross begins to take revenge. The old Mariner sees some slimy things with legs crawling on the sea. Suddenly, there is a big fire resulting from rotten things in the sea. This fire burns everything around them. Here, the readers get excited by the mysterious ideas of danger and uncertainty, which reflects Burke's idea of sublime. The obscurity and confusion created by the supernatural power is reflected in the following quoted lines:

About, about, in reel and rout
 The Death-fires danced at night ;
 The water, like a witch's oils,
 Burnt green and blue and white.

And some in dreams assured were
 Of the spirit that plagued us so:
 Nine fathom deep he had follow'd us
 From the land of Mist and Snow. (189)

Besides, supernaturalism appears when they are sure that there is a spirit following them. It is one of the invisible souls of this planet. These souls follow them from the land of mist and snow. Also, it appears in another picture, when the Ancient Mariner and the Sailors see something in the sky, at first, as a little spot. But later, it seems as a haze (mist). It moves; then finally it takes a certain shape. It gets nearer then it sinks and changes its way. When it gets nearer, it seems to be a ship, it gets nearer that he can see the skeleton of the ship.

Moreover, its ribs are seen as bars on the face of the sitting sun. He can see the sun light appearing through its ribs. But, it may be the specter of woman. He cannot see any one on the board of the ship, just this woman with her death mare. He describes the woman saying that her lips are red, her looks are free and her hair is yellow as the gold. In the end she cries saying that she wins the game that means that she wins the death game.

The problems do not end; all men on the ship turn their faces painfully and curse the old Mariner with their eyes. The dreadful situations that the crew faced were not delightful and sublime for those real sufferers as Burke says that real pain does not give any delight but it is simply terrible.

The mariner shipmates drop down dead. He does not hear any sound because fifty men drop down one after another. But life in death begins her work on the Ancient Mariner; they begin taking revenge on him. After some moments, by the lights of the moon, he can notice God's creatures; he can see the water snakes moving in circles, they are beautiful and happy. He blesses them in his heart. At the same moment, the Albatross fell of his neck that means that the spell begins to break. Even after his repentance, the supernaturalism does not stop. He hears sounds "a roaring wind" and sees strange sights "fire-flags" and commotion in the sky "may be

lightning". Then, the rain falls heavily from a black cloud, the scene which is capable to produce strong emotions. The bodies of the ship's crew are inspirited, they give a groan. They suddenly upraise and the ship moves. They work again with the ship, they work as they were ghosts. The body of his brother's son stands by him. The Ancient Mariner and the body are pulled at one rope, not by the souls of the men, nor by diamonds of earth or middle air, but by blessed troop of angelic spirit sent down by the invocation of the guardian saint.

As an effect of sublime, the wedding guest, after listening the fearful gothic story, gets confused, and turns from the bridegroom's door. He finds the painful fearful story more delightful than the wedding party.

In *The Rime of the Ancient Mariner*, Coleridge reveals a nightmarish vision of the universe where moral order seems to be replaced by a cosmic hap. In this poem, Coleridge used the gothic as the medium in which to discuss things, which he felt, did not bear the light of day. As light often implies clarity and simplicity, dark in its turn implies complexity and unknowable which also refers to obscurity in which Burke finds strong sense of sublimity. Coleridge's deep-set anxiety and fears found poetic expression in the gothic. Coleridge is one of the pioneer romantic poets who should be credited for fully transcending from the ordinary world of conscious experience to the gothic, which stands for the world of the unconscious. At the basis of Coleridge's poetry is his conception of the romantic sublime. Coleridge seems to be influenced by Burke's theories of sublime. Clearly, Coleridge and Keats are the English representatives of the sublime which is derived from the natural vastness and its mystery. He remains temperamentally rooted in the external world while at the same time practising idealism in an even more refined and in Wordsworth, too, believed that the boundaries of the phenomenal world can be transcended but only in the effort

to discover a divine power behind it. Wordsworth starts with nature and ends with nature. Sensing the divine presence within - or behind - the natural world, he stops at that point. Coleridge, on the other hand, attempts to transcend this world by establishing an alternative world which takes its roots from the objective, phenomenal world. This second world is a purely subjective one; constructed within the mind or psyche of its creator.

Chapter Four

Conclusion

A Gothic fiction is set in and round a ruined castle or graveyard, cave, covent, monastery, church, cathedral, chapel, dungeon and a channel house. The locations are most often in uninhabited mountain ranges, wild forests or other secluded places. Gothic conventions are important for developing a Gothic atmosphere such as tower, tap drops, mysterious corridors, rusty hinges, and tunnel. Flickering candles, burial vaults, tolling bells, hidden manuscript, curses and prophecies, ghosts, clanking chairs, animated portraits, lamps, evil potion and spells, fluttering bats, storms, lightening and howling winds add to the aura of terror and mystery that define the gothic genre. A wide range of elements that create a sense of terror, decay, despair, or death can contribute to Gothic setting. The gothic work is pervaded by a threatening feeling, enhanced by the unknown, often the plot itself is built around the mystery, such as unknown parentage, a disappearance, or some other inexplicable event. Terror, death, loneliness, pain, violence, vastness, obscurity/ uncertainty, difficulty, and disorder are frequentscenes of Gothic text, which generate emotionally heightened state, sublimity.

Some critics claim that Gothic fiction has anti natural spirit and it is different from Romanticism. What I have found is different, in fact, Gothicism reveal the essence of Romanticism. During the period of Romanticism, Gothic writing began to move inside disturbing conventional limits and notion of interiority and individuality. Gothic forms began to be internalized which represents the most significant shift in the genre. The gloom and darkness of the sublime landscapes became external markers of inner mental and emotional states. Many gothic elements found their way into the work of writers from Wordsworth to Keats. During the period, gothic devices

and themes were undergoing notable transformations. Consciousness, freedom, and imagination of the subject was valued. First person tales highlight the psychological problems in the dilemmas, sufferings, and in a social alienation. Subject as Romantic figures are to imaginations, passion, and fear. They can neither control nor overcome these situations. The heroes who practice conventional values encounter the limits, laws, rules and forces. They seek after knowledge and metaphysical powers. These individuals can be associated with the way that the notion of human identity, mental and natural powers were being transformed and secularized. Alienated from society and themselves, Romantic Gothic heroes undergo the effects of disillusion, doubting the nature of powers that consumed them uncertain. To sustain a sense of identity these characters (Romantic heroes) encounter the new form of gothic ghosts. Romanticism and Gothic tradition has been exercised in literary criticism for many years. I agree with Railo who opines that the significance of the Gothic lies in its provision of fodder for the Romantic imagination which romantic poets transform and spiritualize.

Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* became the most influential contribution for the interpretation of Gothic fiction. Linking the sublime, and its concern with powerfully affecting phenomena, to terror, Burke effectively created a sort of how-to book for writers interested in cultivating powerful emotional responses – including negative responses such as fear, dread, suspense, and horror – in their readers. Burke's *Philosophical Enquiry* is one of the most influential pieces of writing for the development of Romanticism. In this essay, he further clarifies that sublime are experiences in life that overwhelm the mind by their sensation experience that essentially astonish and much of the time "terrify" the audiences. When an audience experiences sublime, his

ability to reason, to think clearly to rationalize, become suspended. Sublime is an astonishment which is the state of the soul, when all its motions are suspended, with some degree of horror. In this case, the mind is so entirely filled with its object, that it cannot entertain any other.

More importantly, sublime effect of the Gothic events on the audience and readers are found to be positive one. Generally, terror, death, loneliness, pain, violence, vastness, obscurity, uncertainty, difficulty and disorder are described as having negative connotations, leading one to frustrations, depression, or even death. But by analyzing gothic texts, *The Castle of Otranto*, *The Mysteries of Udolpho*, *Frankenstein* and *The Rime of Ancient Mariner*, the conclusion arrived at is that above mentioned negative terms have positive effect on onlookers by leading them to the state of sublimity. This positive effect is of course, the onlooker's delightful pleasure of the moment. This is what I feel when I interpret the gothic text from Burke's perspective.

Thus Gothic fiction was, in a way, Romantic period's utilization of Burke's theory of the sublime, a theory which did not die with his age. It is still alive in our times and as found its expression not only in literature (science fiction, fantasies, etc), but also in films, where huge dinosaur , hideous aliens and monstrous androids reintroduce Burke's conception of the terrific and horrible, conveying a sense of strange of painful pleasure.

An important implications of Gothic fiction is that it expands the imagination of the readers and opens the possibility of new thoughts and ideas about how we view the world through a subversion of traditional concept of hero/villain. It leads one to get puzzled on hero/villain. What a reader can find in Gothic fiction is that traditionally accepted villain is not real villain but a hero.