

Univerzita Hradec Králové  
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# **Bakalářská práce**

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Studijní program: B7310 Cizí jazyky pro cestovní ruch

Studijní obor: Cizí jazyky pro cestovní ruch – anglický jazyk  
Cizí jazyky pro cestovní ruch – německý jazyk

Vedoucí práce: Mgr. Helena Polehlová

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## Zadání bakalářské práce

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### **Cíl, metody, literatura, předpoklady:**

Cílem práce je analyzovat román Jane Austenové Northanger Abbey z hlediska vlivu gotického románu. Student se zaměří např. na charakteristiku hlavních hrdinů a popis prostředí a porovná je s vybranými aspekty románu Ann Radcliffové The Mysteries of Udolpho.

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### **Anotace:**

Stěžejním bodem této bakalářské práce je porovnání dvou literárních děl - gotického románu Záhady Udolfa od Ann Radcliffeové a Northangerské opatství, který je spíše parodií tohoto literárního žánru, od Jane Austenové. Nejprve se tato práce věnuje zrodu a vývoji gotického románu jako literárního žánru, jeho charakteristice a hlavním rysům. Ve druhé kapitole jsou představeny autorky a již zmíněná díla, která jsou v následující kapitole podrobně rozebrána a porovnána.

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## **Prohlášení**

Prohlašuji, že jsem tuto bakalářskou práci vypracovala (pod vedením vedoucí bakalářské práce) samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne

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Podpis autora

## **Anotace**

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Klíčová slova: Jane Austenová, Ann Radcliffeová, gotický román, *Northangerské opatství*, *Záhady Udolfa*.

## **Annotation**

HELLEROVÁ, Šárka. *The Influence of the Gothic Novel on Jane Austen's Novel Northanger Abbey*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2016. 40pp. Bachelor Degree Thesis.

Crucial point of this bachelor thesis is to compare two literary works – the Gothic novel *The Mysteries of Udolpho* by Ann Radcliffe and *Northanger Abbey*, which is rather a parody of this literary genre, by Jane Austen. The first part of this thesis is devoted to the origin and the development of the Gothic novel as a literary genre, its characteristic and main features. In the second chapter the authors and their works mentioned above are introduced. In the following chapter these two books are analysed in detail and compared.

Key words: Jane Austen, Ann Radcliffe, Gothic novel, *Northanger Abbey*, *The Mysteries of Udolpho*.

## **Prohlášení**

Prohlašuji, že bakalářská práce je uložena v souladu s rektorským výnosem č. 1/2013 (Řád pro nakládání se školními a některými jinými autorskými díly na UHK).

V Hradci Králové dne

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Podpis autora



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# Introduction

The aim of this bachelor thesis is to point out how Jane Austen's work, namely the novel *Northanger Abbey*, was influenced by the Gothic novel. *Northanger Abbey* was chosen because Austen embraces gothic themes and reflects them ironically. The novel was written in the 1790s when the Gothic novel had reached its climax of popularity.

For the purpose of comparing and contrasting Jane Austen's *Northanger Abbey* and Ann Radcliffe's *The Mysteries of Udolpho* were chosen. *The Mysteries of Udolpho* was selected because it is a representative of the classic Gothic novel and Jane Austen references it a lot in *Northanger Abbey*: Austen's main protagonist – Catherine Morland – reads *The Mysteries of Udolpho* during the whole plot and wants to relive her own gothic adventure.

Both novels were written at the end of the 18<sup>th</sup> century – the age of Enlightenment – in which the French Revolution as well as industrialisation had a significant impact on society: “The Gothic novel has often been regarded as an escape from reality, but the reality of the day in fact propelled the terror of its fiction” (MINMA 1996: 506). People were distracting themselves from their fears by reading fictional novels, but their authors were influenced in their storytelling by the warlike times in which they were living.

The first part of the thesis is devoted to the origins and development of the Gothic novel including the characterisation of the main features of this then new genre in English literature.

The second chapter is focused on the authors and describes important aspects of their lives which might have influenced their works. The chapter focuses on their families, their literary beginnings and their careers as writers. Subsequently the novels' plots are briefly introduced and the main characters and their personality traits are described.

The third chapter consists of an analysis of the similarities and differences between *Northanger Abbey* and *The Mysteries of Udolpho*. Therefore, the main gothic features in both books are examined: they receive separate treatment in the following subchapters devoted to the characteristics of the heroines and other protagonists, the settings as well as the architectural elements of the castles and the authors' styles of writing.

# 1 Gothic novel

“The word ‘Gothic’, which was to play so important a part in later days, and which now has so very definite and particular a meaning (especially in relation to literature) originally conveyed the idea of barbarous, tramontane and antique, and was merely a term of reproach and contempt” (SUMMERS 2006: 40).

Gothic art and architecture originated in 14<sup>th</sup> century Europe and continued into the 16<sup>th</sup> century. Ruined monasteries, cloisters and churches are located all across Great Britain – a result of the rule of Henry VIII (cf. *The Art of Gothic: Britain's Midnight Hour* 2014). During his reign and the English Reformation Henry VIII had them closed which led to their decay. In Victorian England the Gothic architecture got romanticised by novelists and the term *Gothic novel* therefore needs to be regarded from a completely different perspective than *Gothic*.

The medieval Gothic style influenced not only literature but other arts as well, mainly painting. Johann Heinrich Füssli's (Henry Fuseli's) painting *Nachtmahr* (The Nightmare) is a great example to show the parallels between Gothic fiction and Gothic painting – the development of the gothic arts in the 18<sup>th</sup> century: the colours of paintings like Fuseli's are dark and the motifs showed mysterious creatures – nightmarish scenes with goblins, devilish creatures and witches were common (cf. *The Art of Gothic: Britain's Midnight Hour* 2014).

Aristocracy found its inspiration for amusement and lifestyle in old Gothic culture, too. Wealthy citizens had their own residences constructed in the Gothic style. They even built mock ruins on their estates (cf. *The Art of Gothic: Britain's Midnight Hour* 2014).

Although the Gothic novel started in the 1760s, its climax was reached in the 1790s when the French Revolution was in progress “and the fanatical violence of that tyrannical force was what those English observers were most afraid of” (MINMA 1996: 506). Large landowners as well as the folk observed with anxiety the explosive situation in France, having concerns that it might spread to England (cf. MINMA 1996: 505). In Gothic novels, the violence of the French Revolution was reflected in the figure of a tyrannical villain: “the tyranny of the Revolution bears a close analogy with the behaviour of Gothic villains, who also admit no law but their own will” (MINMA 1996: 506).

In the period of the Gothic novel, a new literary movement developed: Romanticism. This movement started in the late 18<sup>th</sup> century in France and Great Britain and influenced all fields of arts: painting, music, architecture and literature as well.

Romanticism arose as a reaction to Enlightenment, industrialisation and the French Revolution. “The violent and terrifying images of nature conjured by Romantic artists recall the eighteenth-century aesthetic of the Sublime” (GALITZ 2004). Romanticism put an emphasis on emotions with a focus on the hero’s and heroine’s internal passions and struggles. The descriptions of the sublimity of nature play an equally important role.

As a developing phase of Romanticism can be regarded works dealing with the supernatural, the horrifying and the mysterious. The books and paintings create an environment which evokes intense daunting emotions. Lots of these features are common with the characteristics of the Gothic novel which are described in chapter 1.2.

Jane Austen holds a special position in the period of Romanticism. She “subjected Romanticism itself to comic scrutiny [...] by parodying sentimentalism” (FRANKLIN 2013: 83). The main theme of Austen’s novels are realistic descriptions of the society of the early 19<sup>th</sup> century. Austen emphasises that in her day “marriage is women’s best route to financial security and social respect” (SUTHERLAND) but her “bourgeois realism was the reinvention of romantic love” (FRANKLIN 2013: 84) and she smoothed the way for “the freedom of the individual to choose their partner” (FRANKLIN 2013: 84).

## 1.1 Origins of the Gothic novel

Horace Walpole can be regarded as the *founder* of Gothic literature, the so called Gothic novel or Gothic fiction.

„Horace Walpole’s *The Castle of Otranto* is generally regarded as the first Gothic novel, but when it was published on Christmas Day 1764 it was subtitled simply *A Story*” (CLERY 2002).

Gothic novel – in its days called *romance* – was established as a literary genre in British literature with the publishing of above mentioned Walpole’s story *The Castle of Otranto* in the second half of the 18<sup>th</sup> century. The genre reached its climax in the 1790s.

Among the various well-known British Gothic novelists Ann Radcliffe ranks as one of the most famous – with her novels *The Romance of the Forest* (1791), *The Mysteries of*

*Udolpho* (1794) or *The Italian* (1797). Further representatives are Clara Reeve (*The Old English Baron*, 1778), William Beckford (*Vathek*, 1786), Eliza Parsons (*The Castle of Wolfenbach*, 1793), Matthew Lewis (*The Monk*, 1796) and Regina Maria Roche (*The Children of the Abbey*, 1794, *Clermont*, 1798).

The Gothic novel originated as an English phenomenon in the middle of the 18<sup>th</sup> century and spread to continental Europe. In Germany this special type of story-telling was called *Schauerroman*, in France *roman noir*.

The 18<sup>th</sup> century was a century of enlightenment and industrial development. The aristocracy undertook travels into the countryside in order to leave overcrowded cities. Tired of a lack of diversity in their everyday lives, they searched for something new: wilderness and picturesque landscape. They made these trips to see jagged rocks, boisterous rivers, deafening waterfalls and magnificent mountains as well as unspoiled nature (cf. *The Art of Gothic: Britain's Midnight Hour* 2014). These jaunts, the art and the Gothic novels were means to escape the changing industrial reality: civilisation and its burdens were what people were running from. To quote Howard:

“Radcliffe’s pastoral world of benevolence and elevated awareness of nature perhaps satisfied nostalgia for a simpler age, one without the violence and threatened upheavals of late eighteenth century city life” (HOWARD 1994: 142).

## **1.2 Characteristic features of the Gothic novel**

The description of landscape is one of the dominant features of the Gothic novel. Therefore, all characteristics are drawn in fine lines and various colours so that the reader has a detailed imagination of the scenery. The heroine in a Gothic novel typically travels with one of her older relatives through a diverse countryside (France and Germany were particularly popular), therefore the description of the countryside takes an equally significant part of the story as the development of events.

Typical destinations of such journeys in Gothic novels are horrifying places like large, old castles or abbeys with graveyards in close proximity (cf. HOGLE 2002: 2). Their further architectural description is then used as a scenery for the plot and to create a dark atmosphere. As mentioned above, in noblesse, neglected condition of old buildings was regarded as attractive. The Gothic novel goes even further. It used such scenery to create a willing fear – fear as an entertainment. These buildings were described as huge residences

full of mysterious nooks, secret chambers and dark corridors with dingy staircases leading to lonely turrets like when Radcliffe describes Udolpho as “a gloomy and sublime object” (RADCLIFFE 2013: v. 2, ch. V) or when she writes about “its high-arched casements, and its slender watch-towers” (RADCLIFFE 2013: v. 2, ch. V).

Next, these hidden and mystical places are commonly haunted. The supernatural factor in gothic stories is not less important than location and architecture. “These hauntings can take many forms, but they frequently assume the features of ghosts, specters, or monsters (mixing features from different realms of being, life and death)” (HOGLE 2002: 2). In Ann Radcliffe’s novels these unnatural occurrences are then rationally explained (cf. *The Annual Biography and Obituary* 2013: 90).

All these components together create the specific dark and horrifying atmosphere, which causes *goose bumps* to readers of Gothic novels. The mystique is enabled by some endeavour to solve some mysterious secrets “that haunt the characters, psychologically, physically, or otherwise at the main time of the story” (HOGLE 2002: 2).

Into this specific horrific place a heroine steps in: commonly a young, beautiful and soulful girl, well-educated, with an inclination to be oversensitive: see Emily St. Aubert – the heroine of Ann Radcliffe’s Gothic novel *The Mysteries of Udolpho*.

“She had discovered in her early years uncommon delicacy of mind, warm affections, and ready benevolence [...] As she advanced in youth, this sensibility gave a pensive tone to her spirits, and a softness to her manner, which added grace to beauty, and rendered her a very interesting object to persons of a congenial disposition“ (RADCLIFFE 2013: v. 1, ch. I).

Emily enters the old, huge and mysterious Castle of Udolpho, where she gradually reveals hidden secrets about her family.

The building is not the only element which causes the situation to be uncomfortable for the heroine. The presence of a villain is an other important component to compose a Gothic novel. The heroine is at the mercy of him. The gothic villain is mostly specified as a member of aristocracy, desiring to be wealthy. He commonly achieves this goal through marriage (cf. HOWARD 1994: 108). Montoni, in *The Mysteries of Udolpho*, who almost lost his money through gambling, got married to Madame Cheron, Emily’s aunt, believing she is affluent. As BOTTING (1996: 283) points out, “Ann Radcliffe’s villains,

though glossed with diabolical energy, are less extreme and more materialistic: Montoni has an eye on Emily's inheritance".

Gothic fiction fascinated its readers by creating entertaining horrors:

“The emotions most associated with Gothic fiction are similarly ambivalent: objects of terror and horror not only provoke repugnance, disgust and recoil, but also engage readers' interest, fascinating and attracting them. Threats are spiced with thrills, terrors with delights, horrors with pleasures” (BOTTING 1996: 9).

The Gothic as a long gone age signified something old-fashioned and also satisfied the longing for romantic, mysterious and even horrifying entertainment.

## 2 Ann Radcliffe and Jane Austen

It is the purpose of this chapter to introduce the two novelists Ann Radcliffe and Jane Austen. Ann Radcliffe, *The Great Enchantress* (cf. MILES 1995), as she was called for her unique descriptions of landscapes, was one of the most popular authors of Gothic novels. Jane Austen is regarded as one of the most famous writers in British literature, well-known for using irony and satire to entertain her audience.

As the aim of this thesis is to compare the two novels *The Mysteries of Udolpho* by Radcliffe and *Northanger Abbey* by Austen (chapter 3), this chapter is going to focus on their lives and families and how these aspects might have influenced their writing and literary careers. The passages hereafter are dedicated to brief descriptions of the two to be compared novels and important parts of their plots as well as a characterisation of their main protagonists.

### 2.1 Ann Radcliffe

Ann Radcliffe, née Ward, was born on 9<sup>th</sup> July 1764 in London, where she died at the age of 59 on 7<sup>th</sup> February 1823. She ranks among the most significant authors of the 1790s (cf. MILES 1995: 2, 7). Quite a few people tried to write biographies of Mrs Radcliffe, as she was also called, but Ann Radcliffe kept her privacy very well in secret:

“nothing was known of her but her name on the title page. She never appeared in public, nor mingled in private society, but kept herself apart” (*Edinburgh Review*, May 1823 (McIntyre 1920<sup>1</sup>: 6) as cited in MILES 1995: 21).

Ann Radcliffe grew up as the only child in a family belonging to the eighteenth-century middle class: her parents William Ward and Ann Oates were occupied with trades in Holborn (cf. MILES 1995: 4). Already as a child Radcliffe stayed for long visits at her uncle Bentley’s house (cf. NORTON 1999: 25). Therefore, that his interests were mainly painting and poetry – “Bentley’s favourite author was James Thomson” (NORTON 1999: 36) – one might regard that as an influence on young Radcliffe herself. In her novel *The Mysteries of Udolpho* Radcliffe uses many extracts of poems of authors like: James

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<sup>1</sup> McIntyre, C. (1920) *Ann Radcliffe in Relation to her Time*. New Haven: Yale University Press.



Thomson, Shakespeare, Milton, Collins, Mason, Pope and others (cf. NORTON 1999: 49). Radcliffe also wrote her own poems, which then were expressed by her main protagonist Emily St. Aubert in *The Mysteries of Udolpho*.

In 1787, when she was 23 years old, Ann Ward married William Radcliffe at Bath. Shortly after that, they moved to London. William had studied law and graduated in Oxford, but in London he became a journalist. He was “proprietor and editor of the English Chronicle” (The Annual Biography and Obituary 2013: 89). Mr Radcliffe supported his wife in writing (cf. MILES 1995: 23) which was not very usual at that time because “the establishment of the professional woman writer” (SPENCER 1986: viii) had just begun.

Radcliffe started writing her romances during long and lonely evenings at home while William was occupied with his business duties (cf. MILES 1995: 23). She was “a woman whose uneventful life in many ways mirrored that of her middle-class audience” (BOTTING 1996: 63). In 1789, two years after the marriage, her first work *The Castles of Athlin and Dunbayne* appeared. One year later came *A Sicilian Romance*. In 1791 *The Romance of the Forest* was published and then, in 1794, *The Mysteries of Udolpho*.

After the publication of *The Mysteries of Udolpho*, Ann Radcliffe was a well-known author not only in Britain but in Europe as well. Her novels were accepted in a very positive way: “She was far and away the best-selling English novelist of the 1790s; the most read, the most imitated, and the most translated” (MILES 1995: 8).

Radcliffe travelled with her husband through the Netherlands, Germany, Swiss and England. Her writing about this journey was published under the title: *A Journey Made in the Summer of 1794, Through Holland and the western frontier of Germany, With a Return Down the Rhine: To Which Are Added Observations During a Tour to the Lakes of Lancashire and Westmoreland, and Cumberland*. The last novel published during her life in 1797 was *The Italian*. Even though it was a great success – she earned

800£ (cf. MILES 1995: 8), „na svou dobu až téměř pohádkový honorář“ (HORNÁT 1970: 598)<sup>2</sup> – no more books were published.

Robert Miles describes her life during this time as follows:

“Radcliffe spent the next quarter-century travelling at home and writing for pleasure, leaving the historical romance *Gaston de Blondville* and the narrative poem *St Alban’s Abbey* among her papers” (MILES 1995: 25).

Ann Radcliffe’s work influenced many novelists in her generation (cf. NORTON 1999: 162). Even Jane Austen belonged to her readers and integrated aspects of the novel *The Mysteries of Udolpho* into her own one – *Northanger Abbey*.

## 2.2 *The Mysteries of Udolpho*

*The Mysteries of Udolpho* is Ann Radcliffe’s fourth novel which “occupied a place on the top shelf in the canon of literature for three generations, and has been continuously in print for two hundred years” (NORTON 1999: 8). The plot is set in France and Italy at the end of the 16<sup>th</sup> century and narrates the life story of young Emily St. Aubert – a beautiful, sensitive, educated and shortly orphaned girl who is pursued by misfortune. The story reaches its climax in the Castle of Udolpho in Italy, a place full of secret chambers and dangerous traps.

“The novel as a whole depends on the play of antitheses. It is only in contrast to the dark world of Udolpho that a world of happiness and light can be valued” (BOTTING 1996: 67).

Botting depicts precisely the fact that Radcliffe describes events and environments as well as her characters either in a completely positive way or as entirely dark and dangerous. This can be seen right at the beginning of the story, which starts with the description of the picturesque landscape of Emily’s home:

“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 vine, and plantations of olives“ (RADCLIFFE 2013: v. 1, ch. I).

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<sup>2</sup> “in that age an almost fabulous remuneration” (translation Š.H.)

After this description of the scenery, Radcliffe continues with the portrayal of the perfect family life of Monsieur St. Aubert, his wife and his daughter Emily, who live together in chateau La Vallee: “St. Aubert loved to wander, with his wife and daughter, on the margin of the Garonne, and to listen to the music that floated on its waves” (RADCLIFFE 2013: v. 1, ch. I). Radcliffe creates a wholly positive atmosphere. “St. Aubert loved to sit in the fine evenings of summer, with his wife and children, watching [...] the setting sun, the mild splendour of its light fading from the distant landscape” (RADCLIFFE 2013: v. 1, ch. I). It is remarkable that Radcliffe uses *love* twice to depict St. Aubert’s attitude towards the scenery. Instead of describing St. Aubert’s behaviour, Radcliffe defines his feelings and therefore there is no room for interpretation by the reader.

Contrary to the lightness of Emily’s home, the Castle of Udolpho is described as an inhospitable, dark and cold place, surrounded by deep forests. This symbolises the change of Emily’s surroundings into darkness. Emily gets filled with anxious feelings “by the setting sun, the gothic greatness of [Udolpho’s] features, and its mouldering walls of dark grey stone” (RADCLIFFE 2013: v. 2, ch. IV).

This contradiction between darkness and light is a pattern that Radcliffe repeats when she describes Emily’s family and her becoming an orphan. At the beginning of the plot, Emily has a loving family. But this situation changes into the very opposite: the family idyll gradually breaks apart first by the death of Madame St. Aubert and later by the decease of St. Aubert himself. He dies while travelling with Emily “along the shores of the Mediterranean, towards Provence” (RADCLIFFE 2013: v. 1, ch. II). As a result, Emily who has had a happy family becomes an orphan.

Being an orphan is a typical feature of Radcliffe’s protagonists: the heroine in her other novel *The Italian* also is an orphaned girl. This type of family setting in her novels might be influenced by her own childhood: she had no siblings and she “seems to have acquired no friends and few acquaintances” (NORTON 1999: 1).

For Emily, the death of her father is a tragedy. “She continued to gaze wildly; took up the cold hand [of St. Aubert]; spoke; still gazed, and then burst into a transport of grief” (RADCLIFFE 2013: v. 1, ch. VIII). Radcliffe makes the situation even more difficult for Emily with Madame Cheron becoming her legal guardian, as was St. Aubert’s death-bed

will. Unlike Emily, Madame Cheron belongs to the group of people in Radcliffe's set of characters who put their own interests first:

“she [Madame Cheron] desired her [Emily's] company. The love of sway was her ruling passion, and she knew it would be highly gratified by taking into her house a young orphan, who had no appeal from her decisions, and on whom she could exercise without controul [original spelling] the capricious humour of the moment” (RADCLIFFE 2013: v. 1, ch. X).

It is the already mentioned contrast of darkness and light that Radcliffe repeats again, when it comes to the other protagonists. It can be said that they are separated into two groups: the positive and the negative ones. On one side stands Emily St. Aubert, her family, Valancourt and Blance (the daughter of Count de Villefort) with interests like “Emily's earliest pleasures to ramble among the scenes of nature” (RADCLIFFE 2013: v. 1, ch. I) and their altruistic attitude towards the needs of others.

On the other side, the opposite is true for characters like St. Aubert's brother in law, Monsieur Quesnel, and his wife, St. Aubert's sister Madame Cheron, later Madame Montoni, and Montoni himself, the villain of the story. They differ from the positive characters in their longing for wealth, career and having the aim of gaining high social status (cf. HOWARD 1994: 112).

The dichotomy of the characters' behaviours can be observed in the situation when Monsieur Quesnel comes to see St. Aubert to tell him which changes he is planning to make to the former home of St. Aubert. Monsieur Quesnel owns the former home of St. Aubert, as St. Aubert was forced to sell it to him, because of financial problems. Monsieur Quesnel who boasts about his high social rank in Paris plans to invite his friends, the Duke de Durefort and the Marquis Ramont. Therefore, Monsieur Quesnel wants the residence to be more honorable. His renovation plans include cutting down some of the very old trees:

“There is a ches[t]nut which spreads its branches before the whole south side of the chateau, and which is so ancient that they tell me the hollow of its trunk will hold a dozen men. Your enthusiasm will scarcely contend that there can be either use, or beauty, in such a sapless old tree as this.” (RADCLIFFE 2013: v. 1, ch. I)

Monsieur Quesnel's first interest is to have a clear view, in contrast to St. Aubert who is truly unhappy and dissatisfied with Monsieur Quesnel's opinion and plan to cut down the tree: ““Good God!” exclaimed St. Aubert, ‘you surely will not destroy that noble

ches[t]nut, which has flourished for centuries, the glory of the estate!” (RADCLIFFE 2013: v. 1, ch. I)

Madame Cheron’s egoistic trait of character is apparent when, after certain reluctance, Emily yields to her aunt’s demands and accompanies Madame Cheron to her home in “Tholouse” (RADCLIFFE 2013: v. 1, ch. X; original spelling). Madame Cheron, albeit St. Aubert’s sister, has nothing of his kindness and thoughtfulness. She constantly insinuates about Emily’s inappropriate behaviour, for example when Emily meets Valancourt by coincidence during her walks and simply speaks to him. Madame Cheron who saw them does not let Emily explain the situation and tells her:

“It is very necessary you should be under the eye of some person more able to guide you than yourself. I, indeed, have not much leisure for such a task; however, since your poor father made it his last request, that I should overlook your conduct—I must even take you under my care. But this let me tell you niece, that, unless you will determine to be very conformable to my direction, I shall not trouble myself longer about you” (RADCLIFFE 2013: v. 1, ch. X).

This situation is a staggering turnaround for Emily from her understanding parents to a selfish spiteful aunt.

Another example, which shows how lightness is quickly replaced by darkness in Radcliffe’s *The Mysteries of Udolpho*, is the occasion when Madame Cheron at first accepts Valancourt’s proposal to Emily and they are allowed to plan a marriage. Madame Cheron only accepts this marriage because Valancourt is related to a powerful and wealthy woman whose favour Madame Cheron wants to win.

In “Tholouse” (RADCLIFFE 2013: v. 1, ch. XIII; original spelling) Emily meets Montoni, *the villain of the story*, for the first time. He belongs to the circle of Madame Cheron’s acquaintances together with his friend Cavigni. Montoni courts Madame Cheron with a certain amount of vanity. Ere long Madame Cheron tells Emily that she got married to Monsieur Montoni: “I have news to tell you. From this hour you must consider the Signor Montoni as your uncle” (RADCLIFFE 2013: v. 1, ch. XIII).

Emily’s situation then turns dark when her marriage with Valancourt is cancelled by Montoni, as he has chosen a new groom for Emily, the Count Morano. Emily is under pressure – Montoni and her aunt push Emily to marry Morano. At that time, a change in Emily’s behaviour can be observed: from the timid, shy Emily, who hardly looks at and

speaks to Valancourt about her feelings, to the Emily, who is able to express her own will: “I repeat my late declaration; let me hope this is the last time it will be necessary for me to repeat it – I never can accept the honour of your alliance” (RADCLIFFE 2013: v. 2, ch. III).

Emily is forced to accompany her aunt and Montoni to his Castle of Udolpho when Montoni also cancels her marriage with Morano after Montoni comes to know his financial situation does not suit Montoni’s needs.

At the castle, Emily has to face many sufferings and hardships. Montoni only keeps his “banditti” (RADCLIFFE 2013: v. 2, ch. VII) away from her as he wants her wealth. She is therefore more or less ignored by the men and regarded as an object and the property of Montoni who spends many hours together with his entourage at secret midnight meetings.

Emily rambles the castle by night when she is unobserved by Montoni in search for her aunt. Madame Montoni is locked in the east turret by Montoni because she refused to give him her property. Madame Montoni dies soon of Montoni’s mistreat. Emily discovers many dreadful troves during her search: blood traces, a dead body, a chamber with an uncanny picture covered with a black veil. In the nights, she hears wailing and mysterious music. From her window she watches a weird figure walking on a terrace which the servants believe to be the spirit of Signora Laurentini, the former owner of the castle, who mysteriously disappeared many years ago.

When Montoni runs out of means of exerting pressure on Emily, he threatens Emily with the possibility to stop keeping away his men from her: “I have a punishment which you think not of; it is terrible!” (RADCLIFFE 2013: v. 3, ch. VI) – Emily, worried about her righteousness, consequently signs the documents to transfer her property to Montoni.

After Emily’s escape from the Castle of Udolpho one would expect a happy ending for Emily and her hero Valancourt. Instead of a happy reunion, the situation is becoming a moment of bitterness because Emily finds out that Valancourt became a gambler in Paris and lost almost all his money whilst she was closed in at Udolpho. In Emily’s eyes, Valancourt has lost his honour and she does not want to spend her life with him anymore.

The story ends with Emily finding out that Valancourt was falsely defamed of a gambling addiction. She accepts his proposal and they live together happily in La Vallee as is expected from the genre of Gothic novel or romance, as this genre is named as well.

To summarise, Radcliffe's *The Mysteries of Udolpho* is full of contrasting situations between the happy and bright like Emily's home at La Vallee, her traveling with her father and meeting Valancourt, and the dark ones when she finds herself in Udolpho surrounded by Montoni and his gang of bandits. Radcliffe with her prominent switching from light to darkness and her emphasised separation of good and evil stands in significant contrast to Jane Austen's *Northanger Abbey* (chapter 2.4).

### **2.3 Jane Austen**

Jane Austen – a name connected with novels like *Sense and Sensibility*, *Pride and Prejudice*, *Emma* and last but not least *Northanger Abbey* – was born on 16<sup>th</sup> December 1775 at Steventon, a small village located in north Hampshire in England.

Austen was the seventh child of Cassandra Leigh (1739-1827) and George Austen (1731-1805). Her father came from a family of tailors but he himself became a reverend. After studying at Oxford, he felt interests not only in theology but in hunting, farming and books as well – these hobbies influenced his whole family, including his daughter Jane.

The rectory where Jane and her seven siblings – James, George, Edward, Henry, Cassandra, Francis and Charles – were born is located in “Steventon's low, rolling hills” (HONAN 1987: 11). There, the Austen children, mainly “Frank, the future sailor, led Cassy and Jane in outdoor games” (HONAN 1987: 25). These childhood experiences might have influenced Austen's characterisation of Catherine Morland – the main character of *Northanger Abbey* – “fond of all boys' plays” (AUSTEN 2004: 11). In Austen's words, Catherine “was moreover noisy and wild, hated confinement and cleanliness, and loved nothing so well in the world as rolling down the green slope at the back of the house” (AUSTEN 2004: 13).

Jane Austen's oldest brother James, who later inherited the parish from his father, was sent to St. John's College at Oxford at the age of fourteen. Influenced by his father he was also interested in hunting and kept his own pack of hounds. He was skilled in dancing:

“Our party to Ashe to-morrow night will consist of Edward Cooper, James (for a Ball is nothing without him)” (AUSTEN 2013), wrote his sister Jane in one of her letters. He might therefore be the model for Catherine’s oldest brother James Morland. They have the same first name, profession and education at Oxford. Besides, they have the enjoyment of dancing in common.

Austen’s brothers James and Henry might also have been a motivation for Austen to start writing: “at fourteen [she] may have noticed that James and Henry at that time were ahead of her as writers [...] For the rest of her life she saw her first audience of readers as her capable brothers” (HONAN 1987: 62). She trusted especially Henry and read him her manuscripts (cf. MALETZKE 1997: 55). He was also the one to reveal her authorship against her will and to publish her writings after her death.

The most important member of the family for Jane was Cassandra who was her two years older sister. When Jane was born on 16<sup>th</sup> December 1775, according to Elsemarie Maletzke her father uttered: “ein Spielzeug für ihre Schwester Cassy” (MALETZKE 1997: 31)<sup>3</sup>. At first Cassandra was not enthusiastic about her little sister, as she was supposed to take care of her, but in the course of time they became really good friends, “soon they walked hand in hand” (HONAN 1987: 23) – “Verbündete in einem Haus voller Männer” (MALETZKE 1997: 32)<sup>4</sup>. They kept a close bond in their adult lives. Their letters show a relationship full of trust and honesty towards each other (cf. AUSTEN: 2013). The sibling love in their relationship is expressed by Cassandra in a letter to her niece Fanny Knight at the occasion of Jane Austen’s death.

“I *have* lost a treasure, such a sister, such a friend as never can have been surpassed. She was the sun of my life, the gilder of every pleasure, the soother of every sorrow; I had not a thought concealed from her, and it is as if I had lost a part of myself” (AUSTEN 2011).

Jane Austen lived in an age when more than half of the female population could not read and write (cf. MALETZKE 1997: 50). Being educated was a privilege. In 1782 Austen was sent to Mrs. Cawley’s boarding school at Oxford together with her sister Cassandra.

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<sup>3</sup> “a toy for her sister Cassy” (translation: Š.H.)

<sup>4</sup> “allies in a house full of men” (translation: Š.H.)



In the summer of 1785 they went to Abbey School at Reading. They acquired an elementary knowledge of French, Italian, arithmetic, playing the piano, singing, painting and embroidery. This period of Jane's life gave her the possibility to see, probably for the first time, ruins of an abbey, which were located right next to the school. Schoolmates told stories about the ghosts, named Isabella and John, who were supposed to inhabit those ruins "that Jane may have recalled [their names] when she wrote *Northanger Abbey*" (HONAN 1987: 33). These horrifying stories might have been the first contact with the gothic genre for Jane.

Jane Austen was an avid reader as well as the rest of her family. "Es wurde alles weggelesen in Steventon" (MALETZKE 1997: 70)<sup>5</sup>. Her father's library contained hundreds of books and the girls visited a public library as well (cf. MALETZKE 1997: 70). Many of Austen's contemporaries regarded novels as trashy literature. "The reading of novels [...] was always considered, by the various Establishments, the most frivolous and dangerous form of reading for the half educated" (HALPERIN 1977: 5) and responsible for the "destruction of the powers of the mind" (HALPERIN 1977: 5). Jane Austen hold the opinion that reading novels is nothing to be ashamed of (cf. AUSTEN 2014) as she wrote in one of her letters. She also expressed this opinion in her novel *Northanger Abbey*, when Henry Tilney utters: "The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid" (AUSTEN 2004: 123).

Most members of the Austen family were "talented amateur writers" (SUTHERLAND). They wrote jocular poems, stories, charades (cf. HONAN 1987: 62 and SUTHERLAND) – James, Henry and Jane wrote even parts "for the plays staged by the Austen children at amateur family theatricals" (SUTHERLAND).

Jane started to write very early, at the age of eleven or twelve (cf. MALETZKE 2009: 91), "especially stimulated by James and Henry" (HONAN 1987: 62) she wrote shorter and longer stories full of "sexual misdemeanour, of female drunkenness and violence" (SUTHERLAND). Many of them, as Honan and Sutherland indicate, were devoted to a member of her family (cf. HONAN 1987: 52 and SUTHERLAND). It is to suppose that

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<sup>5</sup> "It was read everything at Steventon" (translation Š.H.)

she read her manuscripts to her family: „Jane’s audience settled back to hear what *she* had written for their amusement” (HONAN 1987: 53). Those manuscripts were published in three volumes, “consciously imitating the publishing format of 18th-century novels” (SUTHERLAND), and are referred to as Austen’s *Juvenilia*.

Her literary career carried on with the attempt to write a novel. It was the epistolary novel *Lady Susan* – written as a series of letters – between 1794 and 1795, but not published (as many of her early works) until after her death.

*Elinor and Marianne* was her first full-length novel, later reworked and published not before 1811 under the name *Sense and Sensibility*. A similar process happened to her second novel *First Impressions* – the original title for *Pride and Prejudice*. The story about Mr Darcy and Elizabeth Bennet was written in the years 1795 and 1796 when Jane Austen had a close relationship with Tom Lefroy. It is supposed that this relationship might have influenced the plot of the novel. Park Honan even guesses that she “portrayed some perceived aspects of herself in Elizabeth” (HONAN 1987: 310), which was typical of Austen (cf. HONAN 1987: 138). Austen’s environment and closely connected persons are often reflected in her books. *Pride and Prejudice* was first published in 1813. *Mansfield Park* followed in 1814 and *Emma* in 1815. The 1810s were very productive years for Jane.

Jane Austen’s novel *Susan* – later named *Northanger Abbey* – was her first completed novel, prepared to be published in 1803, but did not come out. Her novel *Persuasion* was finished in 1816, several months before her death at the age of only 42 years in Winchester on 18<sup>th</sup> July 1817. Both novels were not published until 1818.

## **2.4 *Northanger Abbey***

The novel *Northanger Abbey* is the story of Catherine Morland – a seventeen-year-old, naïve girl who is keen on reading Gothic novels. In the course of the novel, Catherine is maturing into an adult woman through the cognition that beyond the border of her birthplace, the world and people are not as honest, pure and warm-hearted as she is.

Originally titled *Susan, Northanger Abbey* was written by about twenty-year-old Jane Austen in the years 1797 to 1803. According to Grawe, Jane had already started writing it in 1790 (cf. GRAWE 2013: 298).

„[W]ie alle frühen Manuskripte der Autorin erlebt es seine »Uraufführung« wohl im Familienkreis, dem Jane mit dem Vorlesen ihrer witzigen und parodistischen Geschichten viel Vergnügen bereitet“ (GRAWE 2013: 298)<sup>6</sup>.

As mentioned above, her first attempt to publish it in 1803 was not successful: the manuscript was sold to the bookseller Crosby & Co who did not publish it. In 1816 she bought it back for the same price of 10£ (cf. GRAWE 2013: 299). Her brother Henry Austen saw the publishing done in 1818, several months after her death.

In Honan's *Jane Austen: Her Life* (1987) it is indicated as well, that the main character – Catherine Morland – is based on and developed from Austen's early works and manuscripts, her *Juvenilia* (cf. HONAN 1987: 76).

The reader accompanies Catherine Morland who “is to be a heroine” (AUSTEN 2004: 16) on the journey from her parents' home, in the little village of Fullerton, to Bath, a city of great balls and theatre plays, where she is introduced into public. She is following the invitation of Mr and Mrs Allen, Morlands' neighbours and accompanies them there.

At one of the first nights at Bath, Catherine is presented to the kind, young man, Henry Tilney, by the master of the ceremonies. During the ball she finds his company more and more pleasant. “He talked with fluency and spirit – and there was an archness and pleasantry in his manner which interested, though it was hardly understood by her” (AUSTEN 2004: 26). The following quote illustratively points out how Henry's way of talking and thinking, his humorous behaviour, overexert the socially unexperienced Catherine. Catherine does not know how to react to Henry's statements:

“‘Now I must give one smirk, and then we may be rational again.’ Catherine turned away her head, not knowing whether she might venture to laugh. ‘I see what you think of me,’ said he gravely– ‘I shall make but a poor figure in your journal tomorrow.’” (AUSTEN 2004: 27)

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<sup>6</sup> “As all early manuscripts of the author [Jane Austen] its [Susan/Northanger Abbey] premiere probably takes place within the family circle, to whom Jane brings much joy by reading her funny and parodistic stories” (translation Š.H.)

Through the acquaintance of new friends – the Thorpe and the Tilney families – she learns a lot about various human characters. Young Henry Tilney could be regarded as her *teacher*. With his help, she learns to “judge other people accurately behind the mask of their words” (HONAN 1987: 139). This can be observed in many of Henry’s statements. In the given situation, for example, he points out the inappropriateness of Isabella’s demeanour in an ironical way: “I understand: she is in love with James, and flirts with Frederick.” (AUSTEN 2004: 171)

The following quote is an example for Catherine’s naïve idealism: she believes that people act for the good of others and not themselves. In this case, Catherine’s friend Isabella flirts with another man although she is engaged with Catherine’s brother James and therefore hurts James’ feelings.

“Catherine blushed for her friend, and said, ‘Isabella is wrong. But I am sure she cannot mean to torment, for she is very much attached to my brother. She has been in love with him ever since they first met, and while my father’s consent was uncertain, she fretted herself almost into a fever. You know she must be attached to him.’” (AUSTEN 2004: 171)

Henry tries repeatedly to draw Catherine’s attention to Isabella’s covert intentions which are not as good as Catherine wants to believe. He is aware of Isabella’s desire of entering into an expedient marriage. Hidden between the lines, he informs Catherine that Isabella is an immoral “creature” (AUSTEN 2004: 251) following only her own interests not hesitating to play with the feelings of her admirers:

“Moreover, I have too good an opinion of Miss Thorpe’s prudence to suppose that she would part with one gentleman before the other was secured.” (AUSTEN 2004: 236)

Austen describes Isabella’s active search for partners already before she lets Henry express his opinion about it: Shortly before the scene in which Isabella Thorpe’s brother John and Catherine’s brother James meet their sisters, Isabella and Catherine met two young men who were watching them for a short time. When the two gentlemen head their own way, Isabella chooses, against Catherine’s arguments, right the way that they can meet them again, telling Catherine her aim is the exact opposite: “[...] If we make haste, we shall pass by them presently [...]’ [...] they set off immediately as fast as they could walk, in pursuit of the two young men” (AUSTEN 2004: 46). The intention to catch up with them is thwarted by the mentioned arrival of John Thorpe and James Morland. After

the greeting, the two brothers decide to accompany their sisters and Austen describes Isabella's behaviour in an ironic way:

“James and Isabella led the way; and so well satisfied was the latter with her lot, so contentedly was she endeavouring to ensure a pleasant walk to him who brought the double recommendation of being her brother's friend, and her friend's brother, so pure and uncoquettish were her feelings, that, though they overtook and passed the two offending young men in Milsom Street, she was so far from seeking to attract their notice, that she looked back at them only three times” (AUSTEN 2004: 50, 51).

Austen's description of this situation and her choice of words: “so pure [...] were her feelings [...] that she looked back at them only three times” (AUSTEN 2004: 50, 51) together with the fact that naïve Catherine is not able to understand Isabella's behaviour create an amusing reading experience. Northanger Abbey is full of such mall arch formulations, which even go to satire. Austen uses irony not only in dialogues, but also in descriptions of scenes and characters, for example in the situation when Catherine tries to meet Henry Tilney on the colonnade, theatre or at the Upper and Lower Rooms days after the ball where she got to know him and all her attempts are unsuccessful:

“This sort of mysteriousness, which is always so becoming in a hero, threw a fresh grace in Catherine's imagination around his person and manners, and increased her anxiety to know more of him” (AUSTEN 2004: 37).

Austen mocks the way in which Gothic authors create tension in their works with this description of Henry's absence. As was mentioned in the preceding chapter Jane Austen sometimes uses the figure of Henry Tilney to express her opinions, so it is not surprising that mainly Henry uses irony. See for example his dialogues with Catherine (cf. AUSTEN 2004: 26-28, 151) or when he tries to distress Catherine with a phoney terrifying tale in which he describes possible horror scenarios that might happen to Catherine during the first night in Northanger Abbey (cf. AUSTEN 2004: 179-184).

In the story the Thorpe siblings (Isabella and John) symbolise the two-facedness, affectation and insincerity of human behaviour which Catherine is supposed to learn to discover. During the dialogue with John Thorpe (cf. AUSTEN 2004: 49-50) Catherine feels that he is a *windbag* but as well “James's friend and Isabella's brother” (AUSTEN 2004: 54). Catherine, at that time unexperienced, does not dare to express her own opinion. Her development, influenced by being in Henry Tilney's company, leads to the *new* Catherine who has no longer fear to say and do things which she regards to be correct. This can be observed in the situation when John Thorpe lies to the Tilneys about Catherine's business and her inability to go for a walk with them:

“‘Then I will go after them,’ said Catherine; ‘wherever they are I will go after them. It does not signify talking. If I could not be persuaded into doing what I thought wrong, I never will be tricked into it.’ and with these words she broke away and hurried off” (AUSTEN 2004: 116).

In the meantime, the friendship between Catherine and the Tilneys gets closer and closer. Catherine is introduced to their father General Tilney and invited to spend several weeks in Northanger Abbey as Eleanor Tilney’s good friend. This offer “wound up Catherine’s feelings to the highest point of ecstasy” (AUSTEN 2004: 158). As she is in love with Henry and secretly hopes for a marriage but first of all because it is a possibility for her to visit a real abbey.

Influenced by her reading of Gothic novels, Catherine expects a dark and mysterious abbey. On her arrival she is therefore surprised and disappointed by the modern and comfortable state of the abbey. She desires so much to go through a gothic adventure that she sees every small strangeness in General Tilney’s behaviour as a proof that the General might have been his wife’s killer. For instance, he does not want to show Catherine his deceased wife’s room. During her search for evidence of this hideous act, she is caught unaware by Henry Tilney, who opens her eyes to see the real world: “‘If I understand you rightly, you had formed a surmise of such horror as I have hardly words to’” (AUSTEN 2004: 227). Henry wants her to consult her “sense of the probable” (AUSTEN 2004: 227). With his question “Dearest Miss Morland, what ideas have you been admitting?” (AUSTEN 2004: 228) Catherine seems to realize that she had lived in her fantasies “and with tears of shame she ran off to her own room” (AUSTEN 2004: 228).

Shortly after this incident the General has to travel to London. After his return, events get fast paced: The General’s kindness towards Catherine changes into rudeness as soon as he finds out that he was deceived about Catherine’s dowry – by John Thorpe – which is far lower than he thought. He orders Catherine immediately out of Northanger Abbey under the pretence of an urgent visit. Catherine, who thinks that this is a reaction to her suspicions, is forced to travel back to Fullerton all alone. Henry follows Catherine to Fullerton in order to apologise for his father’s behaviour and to tell her the truth about his father’s motives, because he could not clarify the situation when it happened as he was not present at that time. At this occasion Henry proposes to Catherine. Her parents agree on one condition – General Tilney’s permission. He accepts the marriage soon after finding out that the Morlands’ financial situation is unexpectedly acceptable.

Summarising, Austen's *Northanger Abbey* could have been divided into two parts: the section before Northanger Abbey and the weeks at Northanger Abbey. At Bath, Catherine learns "the very difficulty of intuiting human character in a society in which men and women shield themselves with words" (HONAN 1987: 140). She leaves Bath with the experience of human perfidy and comes to Northanger Abbey where she is faced with her own naivety and desire "to find horrors she has read about in fiction" (HONAN 1987: 140). After realizing her foolishness, Catherine returns home as a young experienced woman who, like a *real heroine*, achieves happiness and gets married to her beloved Henry Tilney.

### **3 Comparison of *The Mysteries of Udolpho* and *Northanger Abbey***

This chapter will be concentrated on a comparison of the main similarities and differences in the novels: *The Mysteries of Udolpho* and *Northanger Abbey*. First, this chapter focuses on the features which are similar to the main protagonists of the novels and those which differ. This will be done by examining selected scenes and the heroines' behaviours. This examination will be followed by a short characterisation of the characters of the heroes – Valancourt and Henry Tilney. Next, the attention is given to the villains of the stories: Montoni and General Tilney, as the role of the villain plays an important role for the Gothic novel. Subsequently a selection of settings of both novels will be compared. Finally, this chapter concludes with a focus on the authors' styles of writing.

#### **3.1 Comparison of characters**

The way Radcliffe and Austen describe their characters differ: Ann Radcliffe divides her characters into positive ones, who give the impression of perfection up to artificiality and being without mistakes and into negative ones who only mind their own business. Jane Austen, on the other hand, uses familiar and every-day types of characters – persons who could have existed: both, her heroes and villains have their strengths and weaknesses.

Jane Austen's characters behave with energy; they have their goals which they try to achieve. The young Catherine Morland longs to dance and play outdoor games. She is sad and cries when it comes to what she thinks is the end of her relationship with Henry Tilney. She has great enthusiasm for Gothic novels, which brings her into many unpleasant situations finished by her attempt to experience her own gothic adventure.

Emily St. Aubert's effort to stay calm and not to display feelings stands in stark contrast to the described feelings of Catherine and results in a very unnatural, almost inhuman impression of Emily towards the reader. Her suppression of feelings arise from her father's education: "A well-informed mind', he would say, 'is the best security against the contagion of folly and of vice" (RADCLIFFE 2013: v. 1, ch. I).



According to her father's standards – education protects from making mistakes and inappropriate behaviour: “The vacant mind is ever on the watch for relief, and ready to plunge into error, to escape from the languor of idleness” (RADCLIFFE 2013: v. 1, ch. I).

### **3.1.1 Emily St. Aubert and Catherine Morland**

This subchapter concentrates on the personality traits and behaviour of the heroines – Catherine Morland and Emily St. Aubert.

Radcliffe's Emily is described as a tender and sensitive character:

“having the same elegant symmetry of form, the same delicacy of features, and the same blue eyes full of tender sweetness. But, lovely as was her person, it was the varied expression of her countenance, as conversation awakened the nicer emotions of her mind, that threw such a captivating grace around her” (RADCLIFFE 2013: v. 1, ch. I).

Emily is beautiful, calm, highly educated and ready to bear all misery fate has prepared for her. She pursues intellectual interests like literature, poetry, painting, natural science and long walks – possibly the only similarity between her and Austen's Catherine.

Catherine compared to Emily, is with her “thin awkward figure, a sallow skin without colour, dark lank hair, and strong features” (AUSTEN 2004: 11) and interests like playing cricket and riding a horse not a very typical gothic heroine.

Catherine and Emily have two quite different family backgrounds. Their raising plays an important role. Both come from an upper-class background, but Emily is (after the deaths of her two little brothers) an only child, shortly even an orphan. In contrast to that, Catherine was born as the fourth of ten children and her family is healthy. Particularly her mother who “instead of dying in bringing the latter into the world, as anybody might expect, she still lived on [...] to enjoy excellent health herself” (AUSTEN 2004: 11). Compared to that, Emily's mother died of fever at the outset of Radcliffe's novel.

Emily's father, St. Aubert, teaches Emily Latin, English, botany, literature – especially poetry, drawing and to play musical instruments. He dedicates his efforts in particular to teaching her to control her feelings and emotions because he is worried, that Emily's kindness and soft heart will not make her happy:

“He endeavoured, therefore, to strengthen her mind; to ensure her to habits of self-command; to teach her to reject the first impulse of her feelings, and to look, with cool examination, upon the disappointments he sometimes threw in her way” (RADCLIFFE 2013: v. 1, ch. I).

Catherine’s father, Mr Morland, does not play an important role in the novel *Northanger Abbey*, contrary to St. Aubert, Emily’s father, in *The Mysteries of Udolpho*. Catherine’s father taught her to write and count and “he was not in the least addicted to licking up his daughters” (AUSTEN 2004: 11). As a result, Catherine Morland, unlike Emily St. Aubert, is a lively girl, raring to get to know the world. As Jane Austen points out in an ironic way, “not less unpropitious for heroism seemed her mind” (AUSTEN 2004: 11), meaning that Catherine prefers outdoor plays instead of taking care of a garden or reading poetry. She was no good female student “she never could learn or understand anything before she was taught; sometimes not even then, for she was often inattentive, and occasionally stupid” (AUSTEN 2004: 12). Catherine could neither play a piano or another musical instrument nor paint. So she does not meet the requirements of the Gothic heroine mentioned above and embodied by Emily St. Aubert.

Returning to the aspect of education or rather literature in the plots: Emily is a keen reader of poetry, she composes her own poems and reads works of Greek philosophers. In contrast to Emily, Catherine, who cannot rhyme, prefers reading novels, above all, Gothic novels. During the plot of *Northanger Abbey*, Catherine reads Ann Radcliffe’s *The Mysteries of Udolpho*.

Another significant characteristic trait that calls for mention, is, that both protagonists start out their travels as young and naïve girls. They have no experiences with the real world existing beyond their home-borders. Furthermore, Emily gets to know Valancourt through her travels, a parallel to Catherine who meets Henry Tilney. Their experiences give the girls the opportunity to broaden their minds towards the fact, that not all people are as kind and warm-hearted as they know it from home, but they both learn it in different ways. These differences will be made clearer in the following paragraphs.

Emily is forced to stay with her aunt Madame Cheron – a haughty and imperious, elderly woman – as Madame Cheron is Emily’s legal guardian. Emily has to endeavour her aunt’s false accusations and mood swings. She even forces Emily to cancel the already planned marriage with Valancourt and to leave France, her native land, and go to Italy to Madame

Cheron's new husband Montoni's Castle of Udolpho. There she is held against her will and tyrannized by the villain Montoni.

The most significant contrast between Emily and Catherine is, that while Emily is all alone in a dark castle surrounded by bandits and intrigues, Catherine has Henry, who inconspicuously helps her to understand that there are people who lie in order to achieve their interests. A fine example are Isabella and John Thorpe – who actually only pretend love and friendship to Catherine.

*The Mysteries of Udolpho* is written as a kind of a romantic fairy-tale story (cf. HOWARD 1994: 110). This stands in contrast to *Northanger Abbey* in which Austen uses some scenes from *The Mysteries of Udolpho* to adapt them in an ironical way. See for example the part of the story, when Emily travels through the vicinity of Beaujeu with her father: it is getting dark; they can see a great fire and St. Aubert is afraid of bandits. He has brought weapons with him and does not hesitate to use them.

“St. Aubert thought it was probably kindled by some of the numerous banditti, that infested the Pyrenees, and he became watchful and anxious to know whether the road passed near this fire. He had arms with him, which, on an emergency, might afford some protection” (RADCLIFFE 2013: v. 1, ch. IV).

They hear a voice, telling them to pull over. St. Aubert is so scared that he does not wait for anything and shoots. Unfortunately, he hits Valancourt who wanted them to stop.

Unlike Radcliffe, Austen emphasizes the impossibility to meet bandits when she describes Catherine's travel to Bath. She mocks Radcliffe's adventurous writing in her prosaic way of listing the facts of the uneventful journey:

“[T]he journey began. It was performed with suitable quietness and uneventful safety. Neither robbers nor tempests befriended them, not one lucky overturn to introduce them to the hero. Nothing more alarming occurred than a fear, on Mrs Allen's side, of having once left her clogs behind her at an inn, and that fortunately proved to be groundless” (AUSTEN 2004: 18).

Catherine's search for evidence of General Tilney's murder of his wife is another example for Austen's way of combining and adapting her and Radcliffe's stories. Catherine follows Emily's experiences from Chateau-le-Blanc. In Radcliffe's plot, the female servant, Dorothee, narrates Emily the biography of the Marchioness de Villeroi and her mysterious death: “‘it was extraordinary’ [...] ‘soon after her death a frightful blackness spread all over her face’” (RADCLIFFE 2013: v. 4, ch. III). As indicated in Radcliffe's

story, the Marchioness was poisoned by her husband who therefore after her death does not want to enter her chambers anymore. Catherine who longs for her own gothic adventure does not hesitate to see the same situation in *Northanger*. Although the General's wife died from a decease, she becomes the Marchioness of Villeroy in Catherine's imagination and therefore has *had to be murdered* as well. In contradistinction to Catherine's assumption, General Tilney grieves for his wife and therefore does not want to visit her chambers, place her portrait into the drawing-room or even walk her favourite paths. Catherine, influenced by reading Gothic novels, skews the reality into her *gothic* world: "She had often read of such characters" (AUSTEN 2004: 207, 208). Catherine sets out on her own exploration. During the day she secretly sneaks into the apartment of the descended Mrs Tilney. To her disappointment she discovers a completely *normal* room. "Astonishment and doubt first seize them; and a shortly succeeding ray of common sense added some bitter emotions of shame" (AUSTEN 2004: 222). A setting totally unlike to Radcliffe's plot where Emily finds the Marchioness' room unchanged.

Comparing the characters of both heroines it could be said that Emily is a gentle, fragile and sensitive being with interests for nature. She occupies her mind with intellectual and spiritual questions and this fact separates her to a certain extent from the surrounding world and society. "Ann Radcliffe's heroines, passionate about the landscape, are curiously cold in their social intercourse" (NORTON 1999: 39). Catherine Morland, on the other hand, is an enthusiastic young lady who is interested in events and people around her and she takes part in society actively.

### **3.1.2 Valancourt and Henry Tilney**

The main characters of a Gothic novel are the heroine and the hero. In *The Mysteries of Udolpho*, this hero is Valancourt. He is described as a romantic soul, as unexperienced as Emily, but unlike Emily he acts based on his feelings rather than his sense. This is demonstrated in the scene, where he, together with Emily and her father, meets a very poor family. He gives them all his money, knowing that he is not going to have enough for his way home, but in that moment the one important thing to him, is, to make Emily happy.

Valancourt's feelings often overwhelm him, mainly in the presence of Emily: when Emily wants to break up with him, disappointed that he was a gambler, it *really* breaks his heart:

“‘O what a meeting is this!’ exclaimed Valancourt, starting from his seat, and pacing the room with hurried steps, ‘what a meeting is this, after our long—long separation!’ Again he sat down, and, after the struggle of a moment, he added in a firm but despairing tone, ‘This is too much—I cannot bear it! Emily, will you not speak to me?’” (RADCLIFFE 2013: v. 4, ch. I)

This extract shows that Valancourt lets his emotions run away with him. He is totally lost in his feelings and he is incapable to think straight. This behaviour is in contrast to Henry Tilney's conduct: his behaviour is decisive from the beginning and it can be seen that he knows the world and its *dark places*. He is not naïve and does not expect that all people are warm-hearted and fair.

As a reverend, Henry is educated and as well witty and amusing. In contrast to Valancourt, who covers Emily with his feelings all the time, Henry Tilney rather tries to show Catherine that the world and people are not as good as she believes them to be and that she does not live in one of her Gothic novels. As mentioned in chapter 2.4, Henry acts as Catherine's mentor, and seeing that his words have a positive effect on Catherine, he gradually falls in love with her.

When Valancourt and Henry Tilney are compared, the mutual relationship between a heroine and a hero deserves a mention, too. Emily, in love with Valancourt, takes encouragement from her memories of him, in order to endure Montoni's injustices during her captivity at the Castle of Udolpho. Valancourt, despite in love with Emily, does nothing to save her. Unlike Valancourt, Henry Tilney, who is aware of Catherine's inexperience, immediately tries to show her the challenges of real life social interaction with often dishonest and selfish fellows.

The next difference between Valancourt and Henry, is, that Henry is humorous. Valancourt says nothing funny during the whole story. In contrast to him, Henry sparkles with wit. See for example the conversation between him and Catherine about education: Catherine regarded learning history as a *torture* for little schoolchildren and she herself does not like thick books about history. Henry's answer shows, that he finds Catherine's naïve opinion amusing and he answers in the same spirit:

“‘That little boys and girls should be tormented,’ said Henry [...] I use the verb ‘to torment’, as I observed to be your own method, instead of ‘to instruct’, supposing them to be now admitted as synonymous’” (AUSTEN 2004: 126-127).

In conclusion can be said that Austen’s hero, Henry, is drawn as a real hero, saving his heroine from danger. Unlike Valancourt, who is gambling instead of saving his love from her imprisonment.

### **3.1.3 Comparison of the villains: Montoni and General Tilney**

As written above, a villain plays an important role in creating a Gothic story. The heroine of a Gothic novel always has to face a villain. His figure represents the evil in the narrative.

Radcliffe’s Montoni is introduced as a real villain. He is a robber chief and orders smuggling, kidnapping and even murders. According to Jacqueline Howard, Radcliffe’s Montoni is “an atavistic, fairy-tale tyrant” (HOWARD 1994: 121). Montoni owns an old dilapidated castle, named Udolpho. In order to make him look more ruthless, Radcliffe indicates that he took possession of it by killing its original owner – his distant relative – Signora Laurentini.

Montoni is always looking out for his own interests: “Villains in Gothic novels are in many cases slaves to their passions” (MINNA 1996: 506). Montoni does not hesitate to do whatever he finds necessary to achieve what he wants:

“He delighted in the energies of the passions; the difficulties and tempests of life, which wreck the happiness of others, roused and strengthened all the powers of his mind, and afforded him the highest enjoyments, of which his nature was capable” (RADCLIFFE 2013: v. 2, ch. III).

Austen’s counterpart, General Tilney, actually represents a typical aristocrat who desires to raise his property, he is not a villain per se or as Paulsen writes:

„General Tilney is indeed the reality beneath [...] Montoni, and the other Gothic villains: a man concerned with property, heirs, and wealth; a man who tries unscrupulously to preserve his family and fortune against the incursions of a penniless outsider, who in fact does disrupt it“ (PAULSON 1981).

The role of villain is only attributed to him by Catherine and her gothic fantasias.

Both, Montoni and General Tilney, own a Gothic residence. They share their craving for wealth, but with the significant difference, that General Tilney does not break the law which Montoni as “a captain of banditti” (RADCLIFFE 2013: v. 3, ch. III) does.

Montoni, as a keen player of games of chance, lost all his money gambling. In order to regain his wealth, he marries Madame Cheron and takes her and Emily with him to his Castle of Udolpho. They are not allowed to leave the castle and are at the mercy of him. “Montoni was a man of desperate fortune and character” (RADCLIFFE 2013: v. 1, ch. XIII) and he uses all his means to force Madame Cheron and after her death Emily to transfer all her property to him.

Just like Montoni, General Tilney got married in order to increase his fortune. Unlike him, he respects his wife:

“He loved her, I am persuaded, as well as it was possible for him to – we have not all, you know, the same tenderness of disposition – and I will not pretend to so say that while she lived, she might not often have had much to bear, but though his temper injured her, his judgement never did. His value of her was sincere” (AUSTEN 2004: 227).

Montoni, on the other hand, gives his new wife, Madame Cheron, the cold shoulder immediately after the marriage. “Montoni had not even affected kindness towards her aunt, and that, after treating her, at first, with neglect, he now met her with uniform ill-humour and reserve” (RADCLIFFE 2013: v. 2, ch. III).

The next aspect to be compared are the villains’ attitudes towards their property. Montoni loses almost everything because of his addiction to playing cards, and lets the remaining fall into ruin; see the condition of his residence in Venice with its “half-furnished and forlorn appearance of the apartments [...], that seemed, from their desolate aspect, to have been unoccupied for many years” (RADCLIFFE 2013: v. 2, ch. II).

The same situation applies to the Castle of Udolpho, too. As will be mentioned in chapter 3.3 the castle is extensively run-down. The bulwarks are partly collapsed as well as a part of the roof of the great hall. Montoni, returning back to the castle after two years, does not care about the castle’s dilapidated condition. He only has the bulwarks repaired because he is planning to become a bandit and therefore needs firm walls which could stand up to assault from outside.

General Tilney is the very opposite to him. As a noble-man he wants to impress his acquaintances and he spends his money on “transform[ing] an ancient abbey into a place for exhibiting modern products and inventions” (MINMA 1996: 503).

For the figure of the Gothic villain are not only his characteristics important but as well his attitude towards the heroine: his *tyrannical* side. Examining *The Mysteries of Udolpho* it is apparent, that Emily is under control of Montoni. In large part it is his influence on her as her new uncle and his power over her is enforced by her isolation in his lonely castle hidden in the mountains.

“[Emily’s] own strange situation, in the wild and solitary mountains of a foreign country, in the castle, and the power of a man, to whom, only a few preceding months, she was an entire stranger; who had already exercised an usurped authority over her” (RADCLIFFE 2013: v. 2, ch. V).

He appropriates the right to make decisions for her. He is resolved to marry Emily off to the highest bidder. Emily is forced to live with him beneath the roof of his horrifying castle without the possibility to leave. “‘It is my will that you remain here,’ said Montoni, laying his hand on the door to go; ‘let that suffice you’” (RADCLIFFE 2013: v. 3, ch. III).

The situation in *Northanger Abbey* is quite different, as General Tilney’s cruelty is focused rather on his children than towards Catherine. For instance, General Tilney is very displeased by the tardiness of his daughter and Catherine and “pacing the drawing-room, his watch in his hand, and having, on the very instant of their entering, pulled the bell with violence, ordered ‘Dinner to be on table *directly!*’” (AUSTEN 2004: 188, 190). “[H]is domestic tyranny is revealed in his exacting demand of punctuality from his family” (MINMA 1996: 504). But “the general, recovering his politeness as he looked at her [Catherine], spent the rest of his time in scolding his daughter for so foolishly hurrying her fair friend” (AUSTEN 2004: 190). His respect towards Catherine might result from his expectations towards her. As he thinks, she is a rich heiress and he plans a marriage between her and his younger son, Henry. As his children are not allowed to marry for love, but for money, he orders Catherine out of Northanger the very moment he gets to know that her financial situation is not as good as he thought it to be.

Looking at these facts, it is difficult to believe that Catherine could have regarded the General as a murderer, when he is described mainly as a typical unfeeling aristocrat with



the aim to give an impression of gentility. Therefore, General Tilney cannot be understood as a *real* villain. Unlike him, Radcliffe's Montoni, can be regarded as a true fiend. Montoni, as a captain of bandits, is a "fairy-tale tyrant" (HOWARD 1994: 121) capable of everything, irrespective of law, to achieve his interests.

### 3.2 Comparison of settings

This subchapter focuses on a comparison of some not exactly *gothic* places in both of the stories. In both novels the heroines either grow up or travel through places and landscapes which are picturesque, cosy, hospitable and friendly. During the plot, the heroines remember how important their homes are for them. Mainly Emily remembers about her home in La Vallee when she is lonely and held at inhospitable Udolpho and tyrannized by Montoni.

The description of Château La Vallee makes the impression of a faultless home. Its surroundings – green grasslands, flocks of sheep and cows, lovely little cottages, vineyards, olive and palm groves with azure sky and mountain ridges – create a cosy atmosphere and arouse the impression of a dreamland.

“The building, as it then stood, was merely a summer cottage, rendered interesting to a stranger by its neat simplicity, or the beauty of the surrounding scene [...] The library occupied the west side of the chateau, and was enriched by a collection of the best books in the ancient and modern languages. [...] Adjoining the library was a green-house, stored with scarce and beautiful plants [...] Adjoining the eastern side of the green-house [...] was a room, which Emily called hers” (RADCLIFFE 2013: v. 1, ch. I).

It shows a significant difference to her following involuntary home at the dark and cold Castle of Udolpho where “[t]he extent and darkness of the[...] tall woods awakened terrific images in [Emily’s] mind” (RADCLIFFE 2013: v. 2, ch. V). At her arrival “the night-shade sat deeply on the mountains beyond, and their indented outline alone could be faintly traced on the horizon” (RADCLIFFE 2013: v. 2, ch. V). Radcliffe’s setting changes from Emily’s bright and colorful home to the shady and mysterious Castle of Udolpho.

Similarly, Catherine Morland grows up in pleasant environs – the rectory of her father in a small village named Fullerton. Austen devotes more attention to describing the acts and behaviour of her characters than the environment. But therefore, that Catherine spends a

lot of her time outside, playing games with her siblings, it can be supposed that the local vicinity was a homely grassy valley: Catherine “loved nothing so well in the world as rolling down the green slope at the back of the house” (AUSTEN 2004: 13).

Unlike Emily who is filled with anxious feelings on her journey to Udolpho, Catherine is looking forward to finally be in an old and *mysterious* abbey: “As they drew near the end of their journey, her impatience for a sight of the abbey [...] returned in full force” (AUSTEN 2004: 183). “An abbey! Yes, it was delightful” (Austen, 2004 p. 184). But what Catherine sights, is a *normal* abbey – a building which is regularly maintained. In Austen’s story, contrary to Radcliffe’s *The Mysteries of Udolpho* there is no noticeable switching from pleasant to uneasy – light to darkness.

As written above, the plots of the stories do not only take place at the homes of the heroines and at the castles: Both heroines travel to bright great cities before they reach their respective castle. Emily spends a few weeks in the Italian metropolis Venice. During Emily’s way to Venice, Radcliffe focuses on the description of the countryside and its “tremendous precipices” (RADCLIFFE 2013: v. 2, ch. I) or “green pastures and vineyards” (RADCLIFFE 2013: v. 2, ch. I). In Venice, the delineation of environmental beauties is replaced by the description of the enjoyments and behaviour of high society. Emily is excited about everything she sees, the atmosphere is joyful and relaxed. Radcliffe describes the scenery with the following words:

“The first object that attracted her notice was a group of dancers [...]. After these came a group of fantastic figures, some dressed as gondolieri, others as minstrels, while others seemed to defy all description” (RADCLIFFE 2013: v. 2, ch. II).

Venice could be regarded as the climax of the non-gothic part of the story, because in the following chapters, Emily is already heading to the Castle of Udolpho.

In contrast to Emily, Catherine stays in her native land, England. She travels to Bath with her neighbours Mr and Mrs Allen. Similarly, to Emily, Catherine is also ecstatic about the amount of people and places she sees and events she attends: visiting the Upper and Lower Rooms, Pump-room, theatre and concerts, dancing and meeting new friends including her future husband and *hero* Henry Tilney. “She was come to be happy, and she felt happy already” (AUSTEN 2004: 19).

Summarising, both authors combine the gothic castle as scenery with other diverse locations. Radcliffe uses the transition from places which radiate a good and warm atmosphere like Emily's home to emphasise her horrifying castle as a gothic element where Austen describes the scenery as more or less ordinary and hazard-free.

### **3.3 Comparison of the architectural elements of the Castle of Udolpho and Northanger Abbey**

The castle is the scenery for the *Gothic* part of the novel. It is therefore described as old, dark, magnificent, extensive, and spacious – with many secret chambers and corridors, a bit run-down and last but not least, haunted.

The Castle of Udolpho complies with all of those terms. It is located in the Apennine Mountains in Italy and dominates its surrounding on an overhanging rock. Its courtyards are overgrown and untended; actually as the whole castle. Partly ruined walls as well as the chapel arouse depressive feelings. This is, why Emily “looked fearfully on the almost roofless walls” (RADCLIFFE 2013: v. 3, ch. I).

“The gateway before her, leading into the courts, was of gigantic size, and was defended by two round towers, crowned by overhanging turrets, embattled, where, instead of banners, now waved long grass and wild plants, that had taken root among the mouldering stones, and which seemed to sigh, as the breeze rolled past, over the desolation around them“ (RADCLIFFE 2013: v. 2, ch. V).

When Emily passes through the gate her “heart sunk, and she seemed, as if she was going into her prison” (RADCLIFFE 2013: v. 2, ch. V). The description of the Castle of Udolpho evokes the atmosphere of dejection, disquiet, fear and despair. It can be seen that no one takes care of it and Montoni as the owner spends money only on the most necessary reparations.

Emily's room also gives the impression of gloominess and bleakness:

[It] was lofty and spacious, like the others she had seen, and, like many of them, too, had its walls lined with dark larch-wood. The bed and other furniture was very ancient” (RADCLIFFE 2013: v. 2, ch. V).

Emily is afraid to be alone in her room because a door to secret staircases is located there: to her horror, this door was opened on her first night and early in the morning of the following day it was locked. Frightened, that someone has free access to her chamber, Emily asks Montoni for another apartment but he scorns her request: “[‘]No existence is

more contemptible than that, which is embittered by fear” (RADCLIFFE 2013: v. 2, ch. V), yet another example for the discomfort, Emily experiences at Udolpho.

Northanger Abbey is the very opposite to Udolpho: Catherine expects a dusky building with chipped masonry and windows in Gothic style set in gardens of old oaks. On the way to the abbey, Henry Tilney teases Catherine with a *gothic* story about everything, she might have to go through and how her chamber might be prepared for her at Northanger:

“How fearfully will you examine the furniture of your apartment! And what will you discern? Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the remains of a broken lute, on the other a ponderous chest which no efforts can open” (AUSTEN 2004: 180).

Catherine’s surprise could then not be bigger when she sees a quite modern gate and a well-tended access road. Henry had actually described the apartment exactly in the way of Catherine’s fantasy – a room like Emily’s apartment in Udolpho. No surprise that Catherine is disappointed when her room looks *normal*. Her unfulfilled expectations make “the comical effect of the Abbey scenes in the novel” (MINMA 1996: 503). “But she doubted, as she looked round the room, whether anything within her observation would have given her the consciousness” (Austen, 2004 pp. 184, 185). In contrast to Emily’s depressed feelings on the occasion of her arrival to Udolpho, Catherine’s emotions were absolutely different. She was actually disappointed, that she had no reason for worries and sinking feeling, Northanger Abbey lacked any sign of Gothic elements:

The furniture was in all the profusion and elegance of modern taste. The fireplace, where she had expected the ample width and ponderous carving of former times, was contracted to Rumford, with slabs of plain though handsome marble, and ornaments over it of the prettiest English china. The windows, to which she looked with peculiar dependence, from having heard the general talk of his preserving them in their Gothic form with reverential care, were yet less what her fancy had portrayed. To be sure, the pointed arch was preserved – the form of them was Gothic – they might be even casements – but every pane was so large, so clear, so light! To an imagination which had hoped for the smallest divisions, and the heaviest stonework, for painted glass, dirt, and cobwebs, the difference was very distressing” (AUSTEN 2004: 184, 185).

The fact that the abbey is refined into its contemporary modern style is primarily given by its owner – General Tilney. His desire to make impress on his acquaintance has forced him to make from the abbey a magnificent residence.

But Catherine does not give up her longing for a *gothic* adventure easily: Examining her apartment, she finds a chest which is placed in a niche next to the fireplace. “An immense heavy chest! What can it hold?” (AUSTEN 2004: 186). Catherine’s excitement is enormous. Instead of preparing herself for dinner as told, she wants to discover the mystery of the chest:

“Her resolute effort threw back the lid, and gave to her astonished eyes the view of a white cotton counterpane, properly folded, reposing at one end of the chest in undisputed possession!” (AUSTEN 2004: 188)

Catherine is ashamed of herself that she was misguided by her own fantasy and the desire to find some secret documents, but this desire does not leave her. Even though she is knocked out of the skies multiple times, she feels the need to explore her wardrobe, where she simply finds washing-bills.

Summarising the differences between the architectural elements in *The Mysteries of Udolpho* with Austen’s use of them in *Northanger Abbey*, it can be concluded that Radcliffe creates a dark atmosphere with ruins, destruction and shady corners whilst Northanger Abbey is a modernised home with all conveniences.

### **3.4 Comparison of the authors’ style of writing**

The preceding subchapters were devoted to the comparison of the novels’ features; this one is going to focus on the comparison of the authors’ styles of writing.

In Ann Radcliffe’s *The Mysteries of Udolpho* every chapter opens with a short poem or extract. She herself wrote own small pieces which mainly Emily expresses during the plot. In opposite to that, Jane Austen does not use poetry in that way but rather distances her work and characters from poetry as she writes that her main protagonist Catherine Morland “could not write sonnets” (AUSTEN 2004: 15).

Jane Austen concentrates mainly on the plot of her novels, the description of settings and surrounding stay on the side-line. She immediately begins with the narration of the story. Her descriptions are, accurate, clear and sufficient. Ann Radcliffe, oppositely, pays her attention to detailed and epical delineation of environment, landscape and atmosphere with using opulent words, sometimes several pages long (cf. RADCLIFFE 2013: v. 1, ch. IV):

“The aspect of the country now began to change, and mountains covered from their base nearly to their summits with forests of gloomy pine, except where a rock of granite shot up from the vale, and lost its snowy top in the clouds. [...] They continued to travel over a rough and unfrequented road, seeing now and then at a distance the solitary shepherd, with his dog, stalking along the valley [...] or the notes of the eagle and the vulture, which were seen towering round the beetling cliff” (RADCLIFFE 2013: v. 1, ch. IV).

In Ann Radcliffe’s books the description of landscape plays a very important role. In every chapter of *The Mysteries of Udolpho* it is possible to find several paragraphs, which are devoted to the delineation of nature or architectural beauties. Her descriptions of settings sometimes even give the impression of fabulous sites like in fairy-tales. Another interesting fact is that Radcliffe mainly uses her own imagination for her descriptions of sceneries and plotlines (cf. HORNÁT 1970: 588-589). She found inspiration for her descriptions of picturesque sceneries both in her fantasy and in paintings (cf. HOWARD 1994: 111). The house of her uncle Bentley, where Radcliffe spent a lot of time, was full of “countless images of castles, abbeys, ruined towers and sublime and picturesque scenery” (NORTON 1999: 34). During her stay in Bath it can be supposed that she saw Gothic buildings in the surrounding. Elements of real Gothic architecture might therefore have inspired Radcliffe’s imagination as well:

“Farley Castle, Lacock Abbey, Bradenstoke Priory, Malmsbury Abbey, Nunny Castle, Stokecourt Castle and Glastonbury Abbey; even if Ann Radcliffe had never visited any of these, she would have seen views of them in the print shops of Bath” (NORTON 1999: 52).

Jane Austen, on the other hand, uses experiences from her own life – for example her brother James’ financial situation is reflected in her novels *Sense and Sensibility* and *Pride and Prejudice* (cf. HONAN 1987: 92). Therefore her characters are *real* although „she never took a whole personality from life“ (HONAN 1987: 138). Jane Austen also lived in Bath for a while, because Jane and her family moved to Bath at her father’s request. Austen’s settings were inspired by the world around her, she described real streets and buildings exactly as they were (cf. GRAWE 2013: 285).

Austen satirically points out that she knows about Radcliffe’s inclination for an extensive description of *actually everything*. See the example in the scene in Bath when Mrs Thorpe introduces herself and her family:

“This brief account of the family is intended to supersede the necessity of a long and minute detail from Mrs Thorpe herself, of her past adventures and sufferings, which might otherwise be expected to occupy the three or four following chapters” (AUSTEN 2004: 35).

As mentioned above, Jane Austen used real places and situations she had gone through to describe the plot and settings of *Northanger Abbey*. As she had started writing it in the 1790s and finished it in 1803, she even wrote a notice to her readers that they should not forget that her “portrait of society [...] is set in the late 1790s” (MINMA 1996: 505). “This note is testimony to Jane Austen’s scrupulous regard for accuracy of detail in her works” (MINMA 1996: 504, 505).

Opposite to this precision, the descriptions of real situations in society, and the attention to detail of Austen, Ann Radcliffe sets her story in the end of the 16<sup>th</sup> century but fills it with manners, customs and accommodation she had known from her period: the 18<sup>th</sup> century (cf. HOWARD 1994: 110).

Although Jane Austen lampoons Gothic novels, it was not her intention to express this as a negative critique, which can be seen in Henry Tilney’s positive statements: “I have read all Mrs Radcliffe’s works, and most of them with great pleasure” (AUSTEN 2004: 123).

## Conclusion

The point of this bachelor thesis was to find out how the Gothic novel had influenced the novel *Northanger Abbey* written by Jane Austen. The first chapter was focused on the Gothic novel itself – its origins, development and features. The theoretical part includes as well an introduction of the authors and selected novels. These chapters served as the basis for the analysis of similar and different elements in both stories which made Austen’s satirical attitude towards the themes of the Gothic novel obvious.

The comparison starts with Austen’s heroine – Catherine Morland – “who had by nature nothing heroic about her” (AUSTEN 2004: 13) and is already from the beginning described as a *non-gothic* heroine who longs for a gothic adventure. Catherine Morland does not impersonate the typical features of characters in Gothic novels but is rather described as a character contemporary with Austen’s time. As pointed out in the third chapter, her *efforts to become* a heroine like Radcliffe’s Emily St. Aubert and to follow Emily’s experiences constitute the comical and satiric effects in *Northanger Abbey*. Another example of Austen’s satirical attitude towards the features of the Gothic novel is Catherine’s imagined Gothic character of *Northanger Abbey*: Catherine really expects that Henry Tilney’s family lives in a dark and cold abbey in which she wants to search for horrifying mysteries.

The comparison of the characters of Valancourt and Henry Tilney showed that Jane Austen wanted to entertain rather than to horrify: supposedly she uses the figure of Henry Tilney to express her own humour, as can be seen in all his dialogues. Henry Tilney’s dominant trait is his skill to amuse. He stands in opposite to a *Gothic hero* in the similar way as Catherine Morland does. He is smart, witty and, most importantly, acts on the basis of rational decisions. Where Henry acts actively, namely showing Catherine how the real world works, Valancourt awaits passively what the future might hold for him. Radcliffe’s romantic Valancourt contrasts with Austen’s Henry Tilney: Valancourt’s melodramatic expressions, for example his mourning, exemplify the Gothic atmosphere in *The Mysteries of Udolpho*.

Observing the *villains* of the stories, Montoni is a typical Gothic villain. In contrast to him stands Austen’s General Tilney who represents a typical member of aristocracy in



the late 1790s with his honourable abbey and longing for expansion of family property through advantageous marriages. Therefore, Catherine's naïve belief, influenced by reading Gothic novels, that the General is the murderer of his wife represents another example of Austen's satirical attitude towards the Gothic novel.

Austen's *Northanger Abbey* is a critical and ironic appreciation of Radcliffe's *The Mysteries of Udolpho* and the entire Gothic genre. She shows *and mocks* the Romanticism of the Gothic novel. This critical appraisal is not intended to harm the genre or Radcliffe as one of its representatives, which Austen makes clear by letting her characters state the value of the Gothic novel: Henry defends the reading of such literature as completely acceptable, which was not the leading opinion of Austen's contemporaries – literary criticism of her time condemned the Gothic novel as trashy novels. It is therefore also Austen's legacy that the genre, its works and authors are still read today and even made into films.

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