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Gothic Elements in Scottish Literature

Gotické elementy ve skotské literatuře

(Magisterská diplomová práce)

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně pod odborným vedením Mgr. Pavlíny Flajšarovej, Ph.D. a uvedla v ní veškerou literaturu a ostatní zdroje, které jsem použila.

V Olomouci dne ....   Podpis ....

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Introduction

The aim of the thesis is to identify characteristic gothic features in two selected novels written by contemporary Scottish female authors. The selected works include Alice Thompson′s *The Falconer (2008)* and Jenni Fagan′s *The Panopticon (2012).* The decision to analyse these two books is based on the assumption that there are certain parallels between them on one hand, and that the novels incorporate many different features on the other hand. Thus, the analysis has the potential to provide the readership with a broad understanding of the gothic genre. The thesis is divided in four chapters.

For the sake of better understanding of the gothic literature, and especially gothic novel, it is inevitable to understand the term itself, the historical background and circumstances under which the gothic genre was born, and how the genre has developed throughout the centuries. For that reason, the first chapter concentrates on a historical overview of the Gothic literature. Since the genre and the time period is very complex, the focus is put on the basic but significant features and events that are crucial in order to comprehend the genre. Moreover, the most prominent British and American authors of Gothic genre and their works appear in this chapter in order to explicate the most common Gothic features. Naturally, I am not going to include all gothic authors in this chapter since it would be impossible to mention all author writing from the beginning of the gothic novel until the modern period. The scope of this chapter is to provide the readership with a basic overview.

While the first chapter portrays how the genre has developed in general, the second chapter puts emphasis on the development of the genre in Scotland. Similarly to the first chapter, the chapter′s aim is to impart the historical background to the readership. As the chapter continues, some of the most prominent writers and their works are to be listed in chronological order. Repeatedly, it is not the point to list all the authors but to familiarise the readers with the time period in which the genre begins to develop, how it has developed over time and who are some of the key figures of the time.

The third chapter and the fourth chapter focuses on providing the readership with some basic information about two contemporary Scottish female authors – Alice Thompson and Jenni Fagan. Subsequently, I analyse two novels written by the above-mentioned authors. Thompson′s *The Falconer (2008)* and Fagan′s *The Panopticon (2012)*

nowadays represent two outstanding novels employing many of the gothic features. For that reason, I decided to examine these two novels, identify the embodied gothic features and see whether the comparison results in deeper comprehension of the broad genre and understanding of its popularity.

1 Gothic Literature Tradition

'No passion so effectually robs the mind of all its powers of acting and reasoning as fear.'[1]

1.1. The Origins of the Gothic Novel

The genuine history of the Gothic novel begins during the eighteenth century. This century is commonly known as the century valuing reason more than anything else, and thus 'The Age of Reason'. The Age of Reason, also known as the Enlightenment, replaced the Renaissance. The movement was considered a European phenomenon at first. The world outside Europe, however, was always included in the eighteenth-century intellectual discussions, and thus it spread around the world.[2] The purpose of this philosophical and intellectual movement was the intellectual transformation of mankind. Nevertheless, this transformation did not include only illumination through reason but it also aimed to bring light to the dark side of the society and made a step towards the creation of modern, political culture.[3] The Enlightenment portrayed religion as the method used by the authorities to clarify some obscure points about the universe and changed the perception of the connections between individuals and social world, natural and supernatural.[4] As can be understood, the Enlightenment touched many aspects of people's lives.

The eighteenth century British society was ruled by values, which had originated from the concepts of the Greek and Roman authors. As a result, the society was more focused on commerce, on scientific investigation, and on respectability. The society members saw themselves as 'modern'. This era was associated with politeness, moral values, harmony, rational understanding, and balance. The aim of literature was mainly intellectual. In other words, the literature was supposed to instruct and educate rather than

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[1] Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, (Oxford: Oxford University Press, 2015), 47.
[2] Sebastian Conrad, 'Enlightenment in Global History: A Historiographical Critique.' *The American Historical Review* 117, no. 4 (2012), 999-1009.
[3] Annelien De Dijn, 'The Politics of Enlightenment: From Peter Gay to Jonathan Israel.' *The Historical Journal* 55, no. 3 (2012), 786–791.
[4] Fred Botting, *Gothic* (London: Routledge, 2005), 15.

entertain.[5] Thus, the formation of the Gothic can be viewed nearly as a reaction against the neoclassical spirit.

At the beginning of the eighteenth century, the expression 'Gothic' bore a negative connotation. The term originally referred to a Germanic tribe who lived in Eastern Europe. According to the Online Etymology Dictionary, the word 'Gothic' signifies 'barbarous', 'rude', 'cruel'. The term was used in reference to Middle Ages which evoked barbarous and uncultivated behaviour, ignorance to knowledge, tyranny, and supernatural forces. These attributes reflected the Renaissance view of the Middle Ages. Throughout the century, however, the connotation of wild and primitive changed, and the term started to be perceived as 'a more expansive and imaginative potential for aesthetic production.'[6] Collins English Dictionary (2006) refers to another meaning of the 'Gothic', and that is 'of or relating to the Middle Ages. 'It is Richard Hurd's merit that the word 'Gothic' was not associated only with negative qualities anymore. Publishing his collection of twelve letters entitled *Letters on Chivalry and Romance*, Hurd achieved to exonerate the term.[7] By comparing the gothic with the mediaeval literary methods and taking sides of the former one, he attained the term to be perceived in a more neutral way, and thus 'mediaeval'. Hurd insists on the fact that 'the greatest geniuses of our own and foreign countries, such as Ariosto and Tasso in Italy, and Spenser and Milton in England, were seduced by these barbarities of their forefathers; were even charmed by the Gothic Romances.'[8] As a result, the prominence of these geniuses is achieved through their inclination to the romantic rather than classical features in the epics.[9] Eventually, after all the associations with the term, the genre became as source of inspiration for many famous writers.

In order to comprehend the idea of the 'Gothic', it is fundamental to explicate the aesthetic context of the eighteenth century. It is indispensable to mention notions such as the Sublime, Uncanny, Grotesque, and the Romanticism. The eighteenth century demonstrates a change in attitude towards 'the sublime'. Edmund Burke's *Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful* (1757 – 1759) provides

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[5] Botting, *Gothic,* 23.
[6] Botting, *Gothic,* 15.
[7] Alfred E. Longueil, 'The Word "Gothic" in Eighteenth Century Criticism.' *Modern Language Notes* 38, no. 8 (1923), 453-458.
[8] Hurd, *Letters on Chivalry and Romance,* 4.
[9] Audley L. Smith, 'Richard Hurd's Letters on Chivalry and Romance.' *ELH* 6, no. 1 (1939), 58.

a clear explanation of the idea. The work depicts a focus on imagination and emotions which is the direct opposite of the neoclassical concentration on reason and form.[10]

> Whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure.[11]

Burke distinguished between the beautiful and the sublime. While the beautiful is associated with smallness, smoothness and brightness, the sublime is characterised by its solitude, emptiness, darkness, and terror. According to Burke, the former one is based on pleasure while the latter one on terror. He further describes the effect which emotion has on the reader pointing out that the pleasure of beauty has a relaxing impact on our body while sublime has the opposite effect which is even stronger.[12] As a consequence, they are associated with many different feelings that people experience. The beautiful is something pleasant, while the sublime evokes fear.

The Online Etymology Dictionary (2010) provides two explanations of the 'Uncanny' - apparently supernatural wonder, horror etc. and beyond what is normal or expected. When speaking about literature, one should take a different approach to the uncanny. For some stories leave reality behind right from the very beginning, they cannot be considered uncanny. This theory also applies on Dante's *Inferno*, for instance. There certainly are damned souls roaming in Hell and that sounds terrifying. Yet we are still spared of the uncanny feelings. The author imposed the imaginary reality on us and so we regard the existence of the souls in their world and our own in the external world equally valid. When the author pretends moving in the world of common reality, the situation changes. On these terms, (s)he accomplishes the necessary requirements to produce uncanny feelings in real life, and the story comprises everything that would have an uncanny effect in reality. This effect can also be much greater in literature than it would be in real life by making happen those things that one would not experience in reality.[13]As

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[10] Ronald Carter, John McRae, and Malcolm Bradbury, *The Routledge History of Literature in English: Britain and Ireland*, 2nd ed. (London: Routledge, 2001), 170-171.
[11] Burke, *A Philosophical Enquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful*, 33-34.
[12] Audrone Raskauskiene *Gothic Fiction: The Beginnings* (Kaunas: Vytauto Didžiojo universitetas, 2009), 17-18.
[13] Sigmund Freud, *The Uncanny* (London: Penguin Random House, 2003), 156-157.

a result, the readers react as if the experiences had been their own. Hence, the uncanny feelings arise.

The term 'Grotesque' was probably not widely used in literature until the eighteenth century, the Age of Reason. In this period, writers start to use the expression to describe the ridiculous, incongruous, bizarre, ugly, and unnatural. Grotesque elements can be employed for comic and satirical purposes, and they can be found in parodies, caricatures, and black comedies. The grotesque of the Gothic has a different purpose, usually to disgust or even evoke empathy.[14] A typical example of the grotesque can be found in Mary Shelley's *Frankenstein*, and it is Frankenstein himself. As indicated, in spite of the monster being ugly and even murderous, the empathy may arise in the readership.

The last notion to be explicated is Romanticism. Romanticism is a literary movement that spans approximately from 1780s to 1820s. This period in literature is often put in contradiction with the preceding 'Age of Reason', for they differ not only in attitudes to literature but also to life. The 'Age of Reason' put emphasis on reason and order. Strong feelings and imagination had to be kept under control. On the contrary, Romanticism favours feelings, intuition, imagination, individuality, love of nature, and freedom. Romantic writers are attracted to the irrational, supernatural, and mystical world. Gothic literature embodies some of these features. Despite being mocked and despised by the neoclassicists, early Gothic narratives became appreciated by the romanticists for their validation of authentic feelings and diversity of expression.[15] A characteristic element of Romantic poetry and fiction is the emphasis on subjectivity and the individual. Gothic novels follow this tradition and locate its plots within the ruins of abbeys, castles, and other abandoned places.

The Gothic novels of the Romantic period also had a notable impact on the nineteenth century novels.[16] Novels written by valuable authors such as Dickens, the Brontës, Bram Stoker, or R. L. Stevenson pertained to the preserving exploration of the 'Gothic' motifs. As it can be deduced, the Gothic writers continued the tradition initiated

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[14] Maximillian E. Novak 'Gothic Fiction and the Grotesque.' *NOVEL: A Forum on Fiction* 13, no. 1 (1979), 58.

[15] Mary Ellen Snodgrass, *Encyclopedia of Gothic literature* (New York: Facts on File, 2005), 300.

[16] Carter, *The Routledge History of Literature in English: Britain and Ireland*, 220.

by the romantic writers. In other words, they did not stop challenging the emphasis put on reason, order and control, the 'Age of Reason'.

1.2. Frequent Gothic motifs

Except the already mentioned features, such the grotesque, the sublime, supernatural, uncanny, and fear, there are many other elements frequently appearing in the Gothic literature. Mulvey-Roberts (2009) provides an extensive list of the gothic features, thus we are going to mention a few of them.

Gothic elements include dreams, nightmares and visions which refer to a state between waking and sleeping, even life and death. Terrible truth, desires, consequences of acts, and the future may be revealed to characters through dreams, nightmares and visions. Another typical element of the gothic literature is death. Depictions of death are very resounding because they occur in the unordinary and supernatural realm of ghosts, spirits, monsters, vampires, and zombies. They are also associated with torture, murder, desires, passions, and hallucinations of the protagonist. The protagonist can be perceived as both villain and victim committing terrible actions and evoking sympathy at the same time. Moreover, the Gothic novels are frequently saturated with a demonic presence. The most common demonic example is Satan but there can also be many other evil spirits, the double of the character is described by doppelgänger. It is occasionally characterised as the encounter of the subconscious and the conscious or second self. Entrapment and imprisonment which relate to the fact that the protagonist is often trapped or imprisoned in a dark isolated place, necromancy which corresponds to obtaining power or knowledge through spirits of the dead, and madness since the essential source of terror in Gothic literature is fear of insanity. Eighteenth and nineteenth century Gothic associated insanity with villainy. Madness was understood as punishment for the guilty, but also as the prior cause of evil.

In conclusion, a huge number of various elements and motifs can appear in Gothic texts. The aforementioned features are only a few out of many. In the following chapters, even more of them will be depicted employing concrete literary works.

1.3. The Early Gothic Novel

The first significant work in the gothic genre was Horace Walpole's *The Castle of Otranto* published in 1764. From that moment on, the genre has flourished. Walpole's 'Gothic story' contains many elements now characterised as the main features of the Gothic novel. At the beginning of the novel, more precisely, in the second preface, Horace Walpole explains his reasons for writing the short novel. Walpole implies that the story is a 'translation' of an old Italian tale. He further expresses his desire to mingle two types of romance, the ancient and the modern, since he believes in feasibility of this blending. The ancient romance was full of fantasy and improbabilities, while the modern romance was more realistic and contained elements of nature. Throughout the second preface, Walpole evokes the name of his model, Shakespeare. Both authors blended two different genres. In case of Shakespeare, it was comedy and tragedy in Hamlet, for instance.[17] Undoubtedly, Walpole's decision to leave the neoclassical aesthetic values behind produced good consequences, as the public appreciated his work.

The Castle of Otranto is set southern Italy during the Middle Ages. Walpole's transformation of his own house into a 'Gothic castle' at Strawberry Hill contributed to his decision about the story's setting which is the creation of the author's imagination as well. *The Castle of Otranto* and many other Gothic novels are set in castles and ruined abbeys, very often with some secret vaults, dungeons, secret passages, and caves. The protagonists are isolated, remote in time and space, so the Gothic novel can investigate the darkness of human minds.[18] Undoubtedly, the mentioned features are just a few out of many other features that can be traced in gothic novels.

In *The Castle of Otranto,* the stress is put on problematic family relations. Prince Manfred experiences his son's death, and he wants to divorce his wife. In addition, the features of incest and murder are employed. Manfred rapes his dead son's fiancée whom he plans to marry, and he murders his daughter, Matilda.[19]Many Gothic stories, however, end with marriage which is the case of Walpole's story.

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[17] Horace Walpole, *The Castle of Otranto* (Oxford: Oxford University Press, 1994), 7-12.
[18] Botting, *Gothic,* 41.
[19] Patricia Ann Meyer Spacks, *Novel Beginnings: Experimental in Eighteenth-century English Fiction* (New Haven & London: Yale University Press, 2006), 192.

Nevertheless, the most important and the most characteristic feature of the Gothic mode is the atmosphere. Gothic stories are generally known as stories saturated with fear, anxiety, terror, cruelty, grief, and mysterious sounds. They aim to have a certain emotional impact on the readership.

> The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through that long labyrinth of darkness. Every murmur struck her with new terror; yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her.[20]

The Castle of Otranto develops a typical atmosphere of the Gothic stories. The readers can feel the anxiety, terror, and suspense not only from the scene description but also from the protagonist. The father-figure Manfred experiences the anxiety originating from his obsession with having a descendant and with the inheritance, since his only son died under mysterious circumstances. As a result, the protagonists experience these feelings as well.

The last but not least important characteristic feature of Gothic stories is the occurrence of supernatural forces. Walpole employs elements such as the walking picture, the giant helmet falling down and killing Manfred's son, the walking skeleton, and the prophecy.[21] Other authors employ ghosts, witches, vampires, demons, monsters and other terrifying creatures. The supernatural elements and the characteristic Gothic atmosphere complement one another perfectly. Introducing the supernatural forces helps to increase the tension.

The Castle of Otranto served as a source of inspiration for Clara Reeve's *The Old English Baron* (1777). Reeve, on the other hand, attempts to produce more rational type of romance renewing the balance between the supernatural and the realistic, returning to reason and probability. Claiming that Walpole's *The Castle of Otranto* is overwhelmed with supernatural elements, Reeve reduces the diffusion of supernatural elements and emphasises the human virtues, vanities, and domestic order. Reeve interweaves history

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[20] Walpole, *The Castle of Otranto*, 25.
[21] Amy Bright, '*Curious, if true*': the fantastic in literature (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), 10.

and Gothic romance with history serving as a picture of the eighteenth century life. Blurring the boundaries between the present and the past is essential in gothic writings, though the way of practising it differs from writer to writer.

Sophia Lee's interconnection of history and Gothic romance in *The Recess* (1783) is a bit more complicated. The novel portrays fictional heroines living in Elizabethan age, and it underlines female power and sisterhood. The two female protagonists, twin sisters Matilda and Ellinor describe their lives in the Recess, a subterranean cavern. The plot is enriched with events and real-life figures from this period, such as Elizabeth I. and Sir Philip Sidney. Even though the historical events are not arranged in chronological order, the novel means a significant direction for the Gothic novel.[22] Lee draws attention to the fact that through the novel we can see what cannot be seen through the history. As indicated, she prefers a modern conception of history rather than a chronological list of wars, kings, and events.[23] 'Romance takes over history – or rather, *turns* over history – in order to reveal what did or could happen beneath its apparently settled surface…'[24] Several centuries before, the romance and history were separated. Consequently, the *Recess* can be viewed as an early historical romance.

Although William Beckford's *Vathek* (1782), originally written in French and then translated in English in 1786 by Samuel Henley, is often referred to as a Gothic novel and its influence can be found in different Gothic texts, it differs from the genre. In order to be accurate, the novel is a mixture of different genres, including the Gothic. Beckford, just like Walpole, built himself a Gothic tower, Fonthill Abbey. The sublime architecture of the tower represented for Beckford a source of inspiration reminding of the hall of Eblis in *Vathek*. The 'Arabian tale' narrates a story about a cruel hero, Caliph Vathek, hungry for power and a supernatural control over life and death via learning the forbidden knowledge of the afterlife and determined to get what he wants at whatever cost, even at the cost of fifty innocent children's lives. At the end, however, he is condemned to damnation.[25] The novel assisted in the shift from Neoclassicism to Romanticism. It comprises some of the typical elements of Romanticism, such as supernaturalism and

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[22] Botting, *Gothic,* 37.
[23] Melissa Sodeman, 'Sophia Lee's Historical Sensibility.' *Modern Philology* 110, no. 2 (2012), 255-256.
[24] Rivka Swenson and Elise Lauterbach, *Imagining Selves: Essays in Honor of Patricia Meyer Spack* (Associated University Presses, 2008), 21.
[25] Carter, *The Routledge History of Literature in English: Britain and Ireland*, 172-3.

hints of perverse sexuality.[26] On the contrary, Neoclassicism can be traced in the novel through clarity and attention to detail.

One of the most significant novelists of the 1790s was Ann Radcliffe. Her novels, especially *The Mysteries of Udolpho* (1794) and *The Italian* (1797), contributed to the establishment of the primal version of the so-called Female gothics: isolated heroines suffering from oedipal anxieties, often with great imagination endangered by marriage. Some critics may regard Radcliffe's gothic novels as tame. As Durant (1982) points out 'for Mrs. Radcliffe, the true gothic terrors were not the black veils and spooky passages for which she is famous, but the winds of change, dissolution, and chaos which they represented.' The authoress maintains the 'gothic atmosphere' in her novels, yet her approach is slightly different from her predecessors. Radcliffe introduces supernatural elements which create the effect of mystery in the story and subsequently provides a natural explanation for them.

In *The Mysteries of Udolpho*, the maiden, who is threatened by rape, injuries, and tortures, becomes the central focus of the Gothic novel, and it is the creation of a new family that results in restoration of order and hope for future. On the other hand, in *The Italian* the central focus moves from the maiden to the villain. Radcliffe decided to embrace this 'male Gothic' method as a response to Matthew Gregory Lewis' *The Monk* (1796).[27] Radcliffe's novel *The Italian* assimilates Lewis's *The Monk* in several ways. Both stories starts with a young man in a cathedral seeing a beautiful young lady, there are implications of unnatural family relations, and there is an evil monk.[28] The substantial difference between Radcliffe's and Lewis' gothic lies in the concept of 'terror' and 'horror'. Ann Radcliffe is said to be the first to characterise the difference between the two concepts. As Miles (2015) explains, 'an explicit representation of threat induces horror, whereas terror depends on obscurity. The difference turns on materiality. Terror is an affair of the mind, of the imagination; when the threat takes a concrete shape, it induces horror.'[29] Even though Radcliffe's *The Italian* employs the threat of death, nobody dies. Assuming that the threat is present but is not fulfilled, the novel is associated with the

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[26] Douglass H. Thompson, Jack G. Voller, and Frederick S. Frank, *Gothic Writers: A Critical and Bibliographical Guide* (Westport, CT: Greenwood Press, 2002), 54.

[27] Robert Miles, 'Ann Radcliffe and Matthew Lewis'. In *A Companion to the Gothic*, ed. David Punter (Malden, MA: Wiley-Blackwell, 2015), 50-55.

[28] Spacks, *Novel Beginnings: Experimental in Eighteenth-century English Fiction*, 207.

[29] Miles, 'Ann Radcliffe and Matthew Lewis'. In *A Companion to the Gothic*, 50-55.

term 'terror'. On the contrary, Lewis' *The Monk* ends with Antonia's rape and murder, and thus it is depicted as 'horror'.

Radcliffe's employs in her novels Burke' distinction between 'beautiful' and 'sublime'. The novels contain detailed portrayal of natural scenes. In *The Italian,* Elena is kidnapped and she spends long hours travelling through the Alps. Despite the kidnap, the protagonist is able to find her inner strength and comfort by observing the nature. As a result, Radcliffe creates a connection between the sublime and the female protagonist, preserving the protagonist's 'femininity' (softness, fearfulness). This connection can be considered an innovative approach, since in Burke's view women have nothing to do with the sublime.[30] The beautiful is expressed by the description of the natural scene, with emphasis put on blooming flowers. This description is explained by Spacks (2006) as the intention 'to carry the message that the two young people, who have been agitated victims of the human sublimity embodied in Schedoni, now can repose in the beautiful.'

Charlotte Dacre introduces significant changes into the Gothic novel. She investigates the violence of sexual desire through her heroines, and she subsequently expresses their doubts, regrets, justifications, and indulgences. Dacre leaves behind the gender stereotypes occurring in traditional Gothic formulas. Her novel *Zofloya, or The Moor* (1806) comprises elements from Lewis, rendering, however, women the subject rather than the object of an erotic agony. These women are even capable of committing a crime in order to pursuit their 'happiness'. A very violent scene is portrayed when Victoria, one of the main protagonists, murders a young girl called Lilla by stabbing her repeatedly. The impetus for such a horrible deed is the need to divest herself of her sexual rival. Henriquez, the brother of Victoria's husband likes Lilla. In other words, Lilla represents an obstacle between Victoria and the object of her erotic interest, Henriquez.

Dunn (1998) further points out that 'there is something more at work in this scene.' At the beginning of the novel, Victoria's feminine beauty is portrayed in a traditional way. As the story develops, however, she becomes more masculine – Lilla is tinier than Victoria, with softer facial features. Whereas Lilla symbolises the traditional feminine ideal, Victoria demonstrates the criticism of gender inequities. Lilla's feminine unimportance creates aversion in Victoria. Yet her anger is aimed at Henriquez rather than at Lilla for appreciating this feminine emptiness. Consequently, the scene of murder

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[30] Spacks, *Novel Beginnings: Experimental in Eighteenth-century English Fiction,* 213.

may illustrate the intent to annihilate this false feminine ideal. Hence, Dacre liberate her female protagonists from the destiny of passive suffering depicted by Gothic traditions.[31] On the other hand, they extricate themselves from their feminine destinies becoming more 'masculinised'.

The last prototypical Gothic novel to be mentioned is Mary Shelley's *Frankenstein* (1818). The novel is famous for being the world's first science fiction novel and one of the most famous books written by a woman. The novel can be characterised as a mixture of Gothic elements, science fiction, and didacticism. The story is influenced by the myth of Prometheus, the Greek fire-stealer and man-maker as well as by Ann Radliffe's *The Mysteries of Udolpho* (1794). The story explores the consequences of experiment and of moving into the unknown. Victor creates a 'monster' while attempting to reveal the nature's secrets. His studies in a laboratory and violation of nature are the science-fiction elements. The laboratory, however, can also be seen as a symbol of isolation which is one of the gothic elements. The supernatural element of bringing to life the deceased produces the Sublime tone. The monster becomes the villain in the story.[32] Not only he is an ugly creature but he also murders several people, including his creator.

> But it is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept and grasped to death his throat who never injured me or any other living thing. I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to misery; I have pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me, but your abhorrence cannot equal that with which I regard myself. I look on the hands which executed the deed;[33]

The preceding text reflects *Frankenstein*'s grotesqueness. Although he is an ugly, disgusting, and dangerous creature, he is able to evoke empathy in the readership. After committing such horrible crimes, *Frankenstein* feels guilty, disgusted by himself and he feels pain. The whole story is full of themes of death, fear, gloom, and destruction.

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[31] James A. Dunn, 'Charlotte Dacre and the Feminization of Violence.' *Nineteenth-Century Literature* 53, no. 3 (1998), 307–327.
[32] Snodgrass, *Encyclopedia of Gothic Literature*, 126.
[33] Mary Wollstonecraft Shelley, *Frankenstein* (London: J.M. Dent, 1945), 241.

1.4. The Victorian Gothic Novel

After the end of the Napoleonic Wars in 1815, British politics became more focused on domestic issues. Britain experienced the growth of commerce and industry, and progress in scientific discovery. The growth of industrialization created many new opportunities but also new stresses. Under the 64-year reign of Victoria, who came to the throne in 1837, Britain grew into the world's leading imperial power. Naturally, the nineteenth-century technological developments had a significant impact on literature.

During the Napoleonic Wars, the cost of paper and printing, and the inflationary pressures were high. As a result, romantic poetry was appreciated among people not only because of its relative brevity but also because of its affordability. By 1820, owing to the development of machine-made paper and the rotary steam press, the cost of printing rapidly declined and books became more affordable. By 1850, fiction gained popularity and evolved into the main form of literary entertainment. The novel reflected central aspects of Victorian life experience and belief. The novels more and more inclined to domestic interests, and marriage became one of the main features of the plot.

Regarding the formal features of the novel, it interweaved romance, realism and fantasy. There was a strong interest in Gothic energies which the realism often drew on.[34] In later Victorian era, Sigmund Freud anatomised the anxieties from which society suffered. Ideas of this well-known Austrian neurologist and the founder of psychoanalysis represented the source of inspiration for the Gothic literary tradition.[35] Throughout the century, the gothic reappeared in the novels of many respectable authors, such as Charles Dickens, Oscar Wilde, Brontë sisters, Bram Stoker, and the American writers, Edgar Allan Poe and Henry James.

Charles Dickens (1812 - 1870) is undoubtedly regarded as one of the greatest Victorian novelists. Dickens' works did not originally appear in book form but in illustrated monthly magazines. His novels were read aloud in families, even performed in theatres, and he soon gained success. Owing to his unfortunate childhood, Dickens had the possibility to experience London and to discover different parts of the city. There is probably no author as much associated with London as Charles Dickens. He included his

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[34] James E. Adams, *A History of Victorian Literature*, ed. Peter Brown (John Wiley & Sons, Incorporated, 2009), 11–25.
[35] Adams, *A History of Victorian Literature,* 353.

childhood memories of London in his novels, providing the readers with very complex and detailed descriptions. Many of his novels are set in London. The setting is what makes Dickens different from other Gothic authors. He employs London instead of the distinctive castles, abbey etc. An example of such a novel is *Bleak House* (1852-1853).[36]

> Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls deified among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; [...] Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon and hanging in the misty clouds.[37]

The description of the city fog can be understood both literary and metaphorically. Dickens uses fiction as means of transferring his concern with the situation in England and as a way of standing against the injustice, social abuse, inequality, distrust of institutions, and all conflicts and disharmonies related to life in Victorian London. In *Bleak House,* Dickens points out to the injustice of the legal system. Private lawsuits, mysteries, and crimes are solved while the problems relating to the urban decay, disease, and dirt are not.[38] Through his novels, Dickens was capable of appealing to the Victorian readers, making them aware of the problems, and thus setting a good example.

Despite the fact that Edgar Allan Poe was born in Boston and hardly ever set his stories in the American South, he is known as the founding father of the Southern myth. Even though the author sets *The Fall of the House of Usher* (1839) in an anonymous landscape, the novel has all the elements that were later typical for the Southern Gothic: a great house, declining family, decay, rumours of incest, guilt, an introspective hero half in love with death, an ethereal heroine who is more dead than alive and, most importantly, the feeling that the past haunts the present and that there is strong evil in the world.[39] The readers can notice that *The Fall of the House of Usher* resembles Horace Walpole's *The Castle of Otranto* in certain ways. Both Manfred's castle and Usher's mansion fall apart violating the physical law and that also correspondents to the owner's collapse. Poe just

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[36] Adrian Poole, *The Cambridge Companion to English Novelists* (Cambridge: Cambridge Univ. Press, 2010), 132-136.

[37] Charles Dickens, *The Bleak House* (London: Odhams Press, 1900), 17.

[38] Andrew Sanders, *The Short Oxford History of English Literature (*Oxford: Clarendon Press, 1994), 405-406.

[39] Richard Gray, *A History of American Literature*. 2nd ed. (John Wiley & Sons, Incorporated, 2012), 105.

like Walpole employs vaults, an uncanny painting, wraith-like character and a premonitory storm. Moreover, Poe uses devices such as premature burial, and he subdues the techniques of depicting mental disorders.[40] Roderick Usher manifests symptoms of hypochondria, acute anxiety, and sensitivity to external stimulations from sound, odour, and light. His twin sister Madeline understood as Roderick's dopplegänger, a symbol of unconsciousness, suffers from catalepsy and that leaves her immobile. Roderick, a symbol of the conscious state, buries her sister in a family crypt.

> The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment.[41]

As can be seen, the narrator of the story helps Roderick to inter his sister, and Poe excels in inducing claustrophobic feelings in his readers, the narrator, and Roderick. The story evokes feelings of being trapped in the house and it is not possible to escape them until the house tears down.

As indicated before, the nineteenth century British novels were domestic novels, associated with the feminine, cultivation, and civilisation. The Gothic, on the other hand, is connected to violence, savagery, and wildness. In other words, the Gothic stands in opposition to the domestic. This opposition between the two forms was central to the nineteenth-century novel rise.[42] In late eighteenth and early nineteenth century, the family was the only sure reality in the changing world. The role of family was important in order to ensure inheritance rights. Female Gothic writers attempt to escape the patriarchal authority. Examples of such protagonists represent Cathy, the protagonist in Emily Brontë's *Wuthering Heights* (1847) and Jane, the protagonist in Charlotte Brontë's *Jane Eyre* (1847). Hoeveler (1998) observes that 'the female gothic presents a belief in the family structure that bears more than a passing resemblance to what Freud was later to label the "uncanny".' For female gothic authors, the family is atrocious because it points out that we all are replaceable by a younger version of ourselves. One individual within

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[40] Angela Wright and Nicolas Tredell, *Gothic Fiction*, (Basinstoke: Palgrave Macmillan, 2007), 21-22.
[41] Edgar Allan Poe, *The Fall of the House of Usher*, 17.
[42] Emily Rena-Dozier, 'Gothic Criticism: "Wuthering Heights" and Nineteenth-Century Literary History.' *ELH* 77, no. 3 (2010), 757–762.

a family is never simply an individual. The person has a certain role in the family, and the role changes, and then is substituted altogether by the next generation. Cathy in *Wuthering Heights* (1847) begins as a daughter, then becomes a wife, and subsequently a mother. However, she fulfils these roles only until her daughter can replace her. This pattern also reflects the fact that the family members create a whole, and the whole is more valuable than 'the individual'. Family members use and abuse power over one another, and families struggle over the issue of generational survival. In addition, families may represent scenes of suffering and violent acts.[43] Moreover, Jane Eyre and Cathy's daughter Catherine Earnshaw are both portrayed as teachers. Jane Eyre works as a teacher, and Catherine instructs Hareton in how to read. 'Gothic feminism teaches its readers that women will be able to effect change only through the gradual reform of education, both for women and for men' and 'education and perception control the way we see our world and its possibilities'[44] and thus, this feature is important for the mid-nineteenth-century female gothic vision.

Oscar Wilde presumably represented the most prominent figure of the Aesthetic movement's insistence on 'Art for Art's sake' in the late nineteenth century. Wilde sees art as a criticism of the Victorian society and superficial self-love. One of his stories, which focused on Victorian values about art and other different issues, is *The Picture of Dorian Gray* (1891). It is a story about a narcissist young man trying to look good regardless of the moral consequences. Dorian, the young man, is willing to sell his soul for eternal youth. Dorian possesses a portrait of himself. As the time proceeds, the portrait changes and ages, functioning as a mirror of his wicked soul. At the end of the story, Dorian decides to destroy the portrait. When his servants enter the room, they see a dead body of an ugly man and a beautiful portrait of their master. [45] As indicated, the story comprises the motif of doppelgänger. Moreover, homosexual elements can be traced throughout the story, for instance, when Basil expresses his fascination by Dorian.

> A curious sensation of terror came over me. I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself... Something

[43] Diane Long Hoeveler, *Gothic Feminism* (Pennsylvania: The Pennsylvania State University Press, 1998), 187–189.

[44] Hoeveler, *Gothic Feminism,* 189.

[45] Carter, *The Routledge History of Literature in English: Britain and Ireland,* 252-253.

seemed to tell me that I was on the verge of a terrible crisis in my life... I take no credit to myself for trying to escape... We were quite close, almost touching.[46]

Obviously, Basil describes his inner feelings for Dorian Gray. His feelings represent one of the Freudian themes to which contributed scenes of camouflaged identities and the revelation of the truth.[47] When meeting Dorian, Basil remained astonished and excited about his personality. It can be concluded that those feelings are his suppressed sexual desires.

Probably the most famous gothic novel ever written is *Dracula* (1897) by Bram Stoker. Bram Stoker comes with a story of vampire Dracula living in his castle in Transylvania and planning to immigrate to England. A vampire, drinking blood of the prey, attacking the victim using fangs, and leaving paired holes on the neck, who can be killed only by a direct stab to the heart and by cutting the creature's head off, became an inspiration for many other writers. Stoker's narration is a mixture of diaries, letters, and newspapers articles which creates an innovative type of myth making which moves beyond the moral questions appearing in Frankenstein into the parahuman realm.[48] In Dracula (1897), Stoker expresses what the main concern in most of his fiction is: boundaries and their transgression. Clearly, the boundary between life and death and its violation by count Dracula is comprised in the novel. This boundary is often associated with boundaries that specify acceptable female sexuality and female cultural power. Throughout the story, Dracula is surrounded by female-vampires. These female vampires represent unrestrained female sexuality which can be even destructive as indicates Lucy Westerna's transformation.[49]

When Lucy, I call the thing that was before us Lucy because it bore her shape, saw us she drew back with an angry snarl, such as a cat gives when taken unawares, then her eyes ranged over us. Lucy's eyes in form and colour, but Lucy's eyes unclean and full of hell fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing.[50]

[46] Oscar Wilde, *The Picture of Dorian Gray.* Wordsworth Classics (Ware: Wordsworth, 1992), 14-15.
[47] Snodgrass, *Encyclopedia of Gothic literature*, 80.
[48] Sanders, *The Short Oxford History of English Literature,* 470.
[49] Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank. *Gothic Writers: A Critical and Bibliographical Guide,* 421-422.
[50] Bram Abraham Stoker, and A. N Wilson, *Dracula* (Oxford: Oxford University Press, 1983), 211.

Lucy, initially portraited as a delicate young girl, slowly turns into a pitiless vampire after being bitten by Dracula. Stoker describes what happens to her body. She is shivering with pain and cold after the bite. Then she becomes restless, sleepless, and anemic. After the transformation, a traditional Victorian woman becomes a sexually aggressive vampire.[51]

The last author to be mentioned in this chapter is Henry James. Henry James is one of the most prominent figures of American literature. Critics highlights an important fact in relation to Jamesian ghosts. The truism is that his ghosts are not the real things, but they are the results of inner disturbance.[52] Such ghosts can be traced in his well-known ghost novella the *Turn of the Screw* (1898). The nerve-shattering story is set in a country estate on Christmas Eve. Throughout the story, an unnamed and immature governess figuring as unreliable narrator lets her imagination to control the reason. The governess is hired to educate Miles and Flora whose parents died in the field. At Bly House, the governess sees a male apparition on one of the square crenelated towers. The apparition makes her ask herself whether there was a 'secret' at Bly or there was an imprisoned and insane relative. This feature is important for the mid-nineteenth-century female gothic vision. These assumptions allude to Ann Radcliffe's novel *The Mysteries of Udolpho* (1794) and Charlotte Brontë's *Jane Eyre* (1847).[53] Later, the governess sees the ghost of the valet Peter Quint again. The valet, however, is not the only ghost whom she encounters. In addition, the narrator encounters the spirit of former governess Miss Jessel. The story ends with Miles sudden death of heart failure. In the concluding scene, the governess shields the boy from the male phantasm at the window. It is up to the reader to decide whether the narrator's visions of the spirits were real glimpses or just delusions triggered by lack-logic investigation.[54] In other words, the question of haunting at Bly House remains unresolved.

In the twentieth century Gothic is everywhere. As Bloom (1998) indicates the nature of the gothic is so diverse that it can even consist of works of fiction that incorporate neither supernatural nor horror elements. Nevertheless, the works incorporate similar attitudes to setting, atmosphere, or style. Many different genres owe to gothic

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[51] Snodgrass, *Encyclopedia of Gothic literature*, 93.

[52] Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank. *Gothic Writers: A Critical and Bibliographical Guide*, 203.

[53] Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank. *Gothic Writers: A Critical and Bibliographical Guide*, 34.

[54] Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank. *Gothic Writers: A Critical and Bibliographical Guide*, 340.

fiction, including detective fiction, fantasy and science fiction, and the readership owes authors such Algernon Blackwood, H. P. Lovecraft, Daphne du Maurier, Toni Morrison, Alfred Hitchcock, Stephen King, William Gibson, and Dan Brown the possibility of enjoying the gothic novels even today.

2 Scottish Gothic

Scottish gothic literature developed differently from English gothic literature in the eighteenth-century. The fact of the matter is that the term 'Gothic' becomes suitable to Scottish literature only after 1800s. The key character was Scott who combined different elements from Scottish and English traditions. The thematic core of Scottish Gothic comprises a combination of the 'national' and the 'supernatural' or 'uncanny'. In other words, as Duncan (2015) states ' Scottish Gothic represents the uncanny recursion of an ancestral identity alienated from modern life.' The fiction intricates historically defined intuitions about the nature of modernity. Various events, including Scotland's loss of political independence, the ethnic and religious divisions between Highlands and Lowlands, and the division between urban professional and rural classes, contributed to the distinction between Scottish modernity and a category of cultural otherness defined as pre-modern.[55] Scottish writing was concerned with searching for identity. In English eyes, the Scots were perceived as barbaric and primitive.[56] It can be deduced that they were seen as the complete opposite of what English was.

As already pointed out, the Victorian period was associated with anxieties about the scientific discoveries, technical development, industrialisation, and ethical degeneration. Moreover, industrialisation and urbanisation led to a transformation of the British society and the nation's sense of its identity at home and abroad.[57] All these factors create an interconnection between writings in the Victorian period. Although the books' themes are various, they all focus on the mentioned problems with which people were struggling, and the same question arises from them. The anxieties about the degeneration were intensified in different threats – criminal and sexual in form, and their source was in human nature itself. [58] As a result, Gothic and ghost stories regain their popularity.

A very popular topic in this period was the so called 'split personality'. A psychological study treating this topic can be traced back to James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824). The novel is one of the first

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[55] Ian Duncan, 'Walter Scott, James Hog and Scottish Gothic'. In *A Companion to the Gothic*, edited by David Punter (Malden, MA: Wiley-Blackwell, 2015), 82.
[56] Ema Jelínková in *Scottish Gothic Fiction,* 15.
[57] Susan Chaplin, *Gothic Literature* (Harlow: Pearson Longman, 2011), 20.
[58] David Punter, *Gothic Pathologies: The Text, the Body, and the Law* (Houndmills: Macmillan, 1998), 1.

psychological novels exploring an evil alter ego.[59] The story of the alter ego represents dichotomy important to Calvinist thinking. It embodies good and evil in one character. Hogg creates from a spy story a novel where the narrator uses alter ego to kill his brother.

Robert is adopted and raised by a Protestant minister also named Robert Wringhim. His father adheres to Calvinism and teaches Robert to follow him. According to this doctrine, some people are predestined to be saved whereas others are predestined to be damned by God regardless of how they lived their lives. Elder Wringhim believes that his adoptive son Robert is one of the chosen to be saved. Thus, following the father's belief, Robert becomes convinced that no sin can change this fact.[60] Robert creates a figure named Gil-Martin who releases him from his own repression. Gil-Martin relieves Robert of moral responsibility and allows the repressed greed, lust, and hate to flow.[61] The flow of these negative emotions eventually leads to his death.

Throughout the story, the author refers to devils, evil, sinister, and infernal events. Hogg employs his deep knowledge of the Bible and folk traditions in the story.[62] Robert, the narrator, always appears wherever his brother George is. More precisely, he appears at George's right hand. Although the position may seem meaningless at first sight, the true is that the position is significant in terms of the folk-rules of demonic manifestation. Additionally, Robert remembers being at only one tennis match which is in contradiction with the evidence that the Devil appears at several. In other words, Hogg employs the folk-concept of possession which enables the Devil to share Robert's conscious mind.[63] Robert takes possession of the Colwan estates, indulges in drinking and love affairs and has no recollection of these actions. He starts to blame his 'other self' or some evil spirit in possession of his body.[64] Hogg, however, gives space to both logical and supernatural explanation.

In 1830, the novel was still young and very often considered an equivalent of ″romance″. Consequently, the novel was associated with daydreaming and lying. One of the figures who contributed to the transfiguration of the stature of the form was Sir Walter Scott. The writer rescued the genre from its feminine associations providing detailed

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[59] Carter, *The Routledge History of Literature in English: Britain and Ireland,* 251-252.
[60] Chaplin, *Gothic Literature* (Harlow: Pearson Longman, 2011), 239.
[61] Beth Dickson, *Scottish Literature: In English and Scots.* (Edinburgh: Edinburgh University Press, 2002), 301.
[62] Dickson, *Scottish Literature: In English and Scots*, 290.
[63] Dickson, *Scottish Literature: In English and Scots*, 288 – 289.
[64] Botting, *Gothic,* 72.

description of past events related to British history, more precisely of relations between Scotland and England, from the past to the present.[65] Scott, influenced by the romance tradition, uses typical Gothic environments – ruins, castles which are suitable for the Scottish settings penetrated with Scottish folklore and history.[66] He is also known for being one of the few reviewers who approved of one of the most famous gothic novel Frankenstein (1818) written by Mary Shelley. Sir Walter Scott, in his *Blackwood's* review of *Frankenstein* (1818) distinguishes a native sense of the marvellous, which according to Scott, is 'the principal and most important object both to the author and reader', and both the author and his hearers are believers. The second kind of the marvellous in which there is a more philosophical and refined use of the supernatural, Scott observes 'the pleasure derived from the marvellous incidents [as] secondary to that which we extract from observing how mortals like ourselves would be affected.'[67] Put simply, Scott makes difference between the marvellous and the effect that the marvellous has on the readers.

At the age of 15, the author became familiar with gothic novels, especially with Horace Wallpole's *The Castle of Otranto* (1765) and Sophia Reeve's *The Recess* (1783–1785).[68] He further translated two ballads written by the German author Gottfried August Bürger and the verse of Johann Wolfgang Goethe, whose tragedy *Goetz the Iron Hand* (1773) sparked Scott's interest in such a way that the writer remained astonished by knights and chivalry. His most famous novel, *Ivanhoe* (1819), employs virtues such as courage and devotion which are based on medieval chivalry.[69] The historical novel engages the medieval setting, masking, and burning of witches. King Richard hides his royal status by disguising himself as the Black Knight and helps Ivanhoe at the decisive tournament that changes Rebecca's bitter destiny.[70] Innocent Rebecca, a Jewish girl, is condemned to burn as a witch. The daughter of Isaac of York has knowledge of pharmacopeia and heals Ivanhoe wounded in the tournament at Ashby-de-la-Zouch Castle.

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[65] Adams, *A History of Victorian Literature,* 23.
[66] Botting, *Gothic,* 65.
[67] Walter Scott. Blackwood's Edinburgh Magazine Review of Frankenstein, 1818 (*Romantic Circles*. March 1998), https://www.rc.umd.edu/reference/chronologies/mschronology/reviews/bemrev.html
[68] Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank. *Gothic Writers: A Critical and Bibliographical Guide,* 66.
[69] Snodgrass, *Encyclopedia of Gothic literature*, 309-310.
[70] Snodgrass, *Encyclopedia of Gothic literature*, 80.

As expected, *Ivanhoe* (1819) is not Scott′s only work. Scott further wrote *Waverly* (1814), *Rob Roy* (1818), *The Bride of Lammermoor* (1819) and the gothic elements were comprised also in *The Abbot* (1820), *The Monastery* (1820), *The Pirate* (1822), and *The Talisman* (1825).[71] In general, the author excelled in writing ballads and historical novels.

Not only Walter Scott, but also Margaret Oliphant worked for Blackwood′s Edinburgh Magazine. This Scottish author, editor of the magazine, wrote more than 100 Victorian novels and nonfiction works and 200 weird stories. After her husband′s death, Oliphant struggled with debts and supporting her three children financially.[72] More than one novel a year began to appear. Her works were of different kinds – historical fiction, children′s fiction, translations, reviews, rural novels set in Scotland, and short gothic fiction.

In 1864 dies Oliphant′s favourite daughter and this tragedy has an impact on her writing, which becomes much darker. An outstanding story is *The Land of Darkness* (1886) which anticipates the twentieth century dystopian fiction. The story mirrors Oliphant′s fears about the modern world. Inspired by Dante′s Divine Comedy in which Dante undertakes a journey from the hell to the paradise, Oliphant points out that there is no return from the hell of the scientific progress of the modern world. While Dante encounters famous people in his journey, Oliphant′s meets robotic creatures, tortured man beings. The story clearly echoes the contemporary Victorian society, and thus portrays morality, human relations, technological progress, industrialisation, machinery, and slave labour.

Margaret Oliphant provided her works with the atmosphere of mystery and adventure. The typical feature of Margaret Oliphant′s serialized ghost novels and stories of the occult was a cliff-hanger which is a term used to indicate a high point of interest, surprise, or suspense used to boost readers′ interest.[73] The author wrote domestic gothic works that portraying female martyrs and their hard work. Simultaneously, she devoted herself to writing tales about castle hauntings, occultism and revenants in *The Secret Chamber* (1876), *A Beleaguered City* (1880), *A Little Pilgrim of the Unseen* (1882), and *Stories of the Seen and Unseen* (1885).[74]

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[71] Snodgrass, *Encyclopedia of Gothic literature*, 309.
[72] Snodgrass, *Encyclopedia of Gothic literature,* 313.
[73] Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, 437.
[74] Snodgrass, *Encyclopedia of Gothic,* 262,

Many years later, a new and probably the most famous story of the alter ego appears. Robert Louise Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) represents a classic application of the doppelgänger motif. As there are only a few minor women characters in the story, the text can be understood as reflecting the gendered power-structures of Victorian society, where men were dominant.[75] The story recalls Mary Shelley's *Frankenstein* since the main protagonist is a scientist learning how dangerous scientific discoveries can be. The story deals with Victorian fears about scientific discoveries and similarly untraceable murders. The story has certain characteristic features of postmodern fiction – shifts of voice and viewpoint, apparently disconnected narratives, and a turn at the end of the story.

Stevenson creates two personalities sharing the same body. Dr. Jekyll is able to transform into Mr. Hyde by means of a potion. Mr. Hyde displays violent tendencies and even commits murder. After some time, Mr. Hyde becomes the winning personality and Dr. Jekyll starts to transform into him automatically. Dr. Jekyll is aware of his deeds and desperately tries to make more potion in order to be his normal self. His attempts to regain control over self are unsuccessful and he dies leaving several documents explaining the situation to his lawyer, Mr. Utterson, who finds Mr. Hyde's dead body lying on the floor in Dr. Jekyll's laboratory.[76]

> It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable… It was the curse of mankind that these incongruous faggots were thus bound together—that in the agonised womb of consciousness, these polar twins should continuously be struggling. How, then, were they dissociated?[77]

Stevenson seems to anticipate Freud's ideas. Themes of repression are investigated which alludes to Freud's id and ego.[78] As can be understood, Dr. Jekyll unsuccessfully tries to

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[75] Dickson, *Scottish Literature: In English and Scots*, 408-414.
[76] Elizabeth MacAndrew, *The Gothic Tradition in Fiction* (New York: Columbia University Press, 1979), 173.
[77] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Ware: Wordsworth, 1993), p. 49
[78] Dickson, *Scottish Literature: In English and Scots*, 417.

supress Mr. Hyde living within him. Mr. Hyde, however, returns even more powerful. It was the repression that produced Mr. Hyde whose name is related to the Victorian principles – respectful at first sight but hiding chaos and violence within.[79] Releasing the negative emotions would have a negative impact on gentleman's reputation. As a result, he tries to hide those emotions and creates the alter ego to fully experience them.

In the concluding narrative, Jekyll portrays his relationship with the relationship between father and son. 'Jekyll had more than a father's interest; Hyde had more than a son's indifference.'[80] This alludes to Freud's Oedipal complex. Additionally, Hyde destroys the portrait of Jekyll's father while Jekyll remembers walking with his father.[81] Jekyll's relationship with his father may have been one of the reasons why he created his alter ego.

One of the most popular authors of the early twentieth century is Arthur Conan Doyle (1859 – 1930) who became popular owing to his Sherlock Holmes stories consisting of 56 detective stories. Although the stories were originally written for adults, they gained popularity among children as well. Detective fiction combines the gothic elements of suspense, terror, and violence with deductive logic. The plot is based on the stalking of criminals or phantasms. Sherlock Holmes' investigations usually concentrates on crimes committed by the middle-class driven by selfishness and greed. There is typically a surprising denouement at the end of the story, such as the refutation of too evident clues, superficial proof that establishes the innocent of the originally suspected person.[82] The stories became so popular thanks to employing such elements as rare poisons, cryptic messages, unusual tobacco, tattooing, sudden death, and a family curse.[83] However, as Punter (1996) observes

> 'part of the terror arises not from ways in which the stories overturn our predictions, but precisely from the way in which they conform to them, the way in which, from the very first sentence, from the first act of settling into an armchair, or from the first intrusion of the surprise visitor, we know in advance the intention and approximate structure of what we are reading.'[84]

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[79] Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, 1-5.
[80] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde.*
[81] Chaplin, *Gothic Literature,* 417.
[82] Snodgrass, *Encyclopedia of Gothic*, 72-73.
[83] Snodgrass, *Encyclopedia of Gothic,* 86.
[84] Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, 68.

Doyle is able to exploit this sense of security. Describing everything in detail, the feeling of mystery and suspense increase. Doyle is capable of winning the reader's trust since he provides such vivid images. Since the details are unbelievable, Doyle ensures that the storyteller narrates the story rationally and thus, convinces the reader of its believability.

As denoted at the beginning of this chapter, the Scottish gothic developed in a specific way. The Scottish gothic development started from Scott's blending of various features from Scottish and English traditions and it continued with multifarious contributions of many famous author to the genre. Noticeably, the implied author writers are just a few out of many Scottish gothic authors who had a certain impact on the genre. Similarly like in the previous chapter, the aim was not to include all the author but to provide the readers with some of the important facts related to the Scottish gothic literature.

3 Literary Context

3.1. Alice Thompson

3.1.1. Life and Career

Alice Thompson is a Scottish writer born and brought up in Edinburgh. The author frequented St. George's School in Edinburgh and later read English at Oxford University finishing the studies with writing her PhD. thesis on Henry James. Winner of James Tait Black Memorial Prize (for fiction) in 1996 and Scottish Arts Council Creative Scotland Award in 2000 played keyboard and toured world with the pop group, the Woodentops. Publication of her novella *Killing Time* in 1991 starts her writing career. After finishing the university, she published her first novel *Justine* (1996) and received the before mentioned James Tait Black Memorial Prize for fiction. Thompson currently works as creative writing teacher at the Arvon Foundation.

Justine, Thompson's first novel, is a story of longing for two women. The unnamed narrator living a life isolated from the rest of the world is an art collector and opium smoker able to spend hours staring at a portrait of a beautiful woman hanging above his mantel. After his mother's death, a woman named Justine enters his life. The narrator discovers that Justine has a twin sister called Juliette and becomes confused about his feelings not knowing anymore who it is that he craves for. *Justine* clearly alludes to the Marquis de Sade's *Justine*, or the *Misfortunes of Virtue* and *Juliette* or *The Triumph of Vice*. Sade's Justine is a girl willing to live a virtuous life but suffers a lot. On the other hand, her twin sister Juliette is a nymphomaniac murderer living a happy and successful life. The novel portrays the masculine obsession and provides a commentary on the Madonna/Whore myth.

As can be assumed, *Pandora's Box* (1998), Thompson′s second novel draws to the myth of Pandora. The protagonist is a surgeon Dr. Noah Close. One day, he opens the door and finds an unknown woman on fire on his doorstep. The doctor saves her life and helps her to heal. Moreover, the woman represents an opportunity to create a perfect woman for him. He even makes her his wife. One day, Noah wakes up and sees the woman covered with blood. He does not hesitate and calls for an ambulance. When he returns to their bedroom, the bed is empty. The woman unexpectedly disappeared. Noah

shifts away from his normal life and tries to find answers. He goes to Las hoping that he will solve the mystery of Pandora's disappearance. Throughout the story, the readers encounter different characters, from a private investigator Venus to Lazarus, a sculptor obsessed with the human form and with capability of mirroring other people's facial expressions. The readers can find various false clues and that makes the story even more interesting.

Thompson's third novel called *Pharos* (2002) is a ghost story. A young woman is washed up on the shores of a Scottish lighthouse island, Jacob's Rock which is presumably ruled by both natural and supernatural forces. The woman knows nothing about herself and two lighthouse keepers take care of the woman. The question is whether the woman really does not know anything or she pretends to not know anything. Similarly like in Thompson's earlier novels, author masters the revelation of information.

Thompson's writing is undoubtedly precise and clear, and the stories can surprise the readership with some unexpected shifts and originality. Her works also include *The Falconer* (2008), *The Existential Detective* (2010), as expected, is a detective story set in Edinburgh′s Portobello, *Burnt Island* (2013), and a gothic thriller *The Book Collector* (2015).[85]

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[85] "Alice Thompson," Literature, January 01, 1970.
https://literature.britishcouncil.org/writer/alice-thompson.

3.1.2. The Falconer

In Alice Thompson′s fourth novel, *The Falconer (2008),* the readers find themselves at Lord Melfort′s estate Glen Almain in the Scottish Highlands in 1936. The main protagonist, Iris Tennant has entered in Lord′s service in order to reveal the mysterious circumstances of her younger sister′s death. Daphne, her younger sister, committed suicide a year ago and the family received only this information from the Melforts. Since Iris and her father were out of the country at the time, they did not even have the chance to attend the funeral. Therefore, Iris decided to uncover the truth by acting as Lord Melfort's secretary.

In order to remain in the shadow of anonymity and to escape the suspicion, Iris Tennant uses a pseudonym, Iris Drummond. Throughout the story, Iris meets different inhabitants of the estate – Lord Melfort, a Nazi sympathizer, Lady Melfort who collects pictures of dead children, their sons Edward and Louis who are obsessed with the memory of Daphne, their daughter Muriel who dies tragically, Agnes, Lady Melfort's agoraphobic sister, who never leaves her room and dedicates her time to singing and looking after her birds. As the story continues, Iris meets Hector, titled the Falconer, who just appeared one day there and lives on what his birds fetch him. Iris discovers that the Falconer taught Daphne falconry and just like many other men, he was infatuated with her. As it turns out, Daphne was pregnant with Edward's child.

Iris exerts effort to reveal the truth about her sister's death searching for some evidence in every corner of the castle. The protagonist discovers that Daphne left a suicide note which went missing. The suicide note, however, turns out to be fake. The note was written by Lord Melfort who had lied about Louis' age to get him into the army. He had sacrificed his own child and did not want others to do the same. 'He had been a misguided fool to think war was worth such easy sacrifices.'[86] Then Louis kept the note in his cabinet. He wanted to protect his father. It had been necessary to close the investigation and conclude it as suicide. Otherwise, Xavier′s plans might have been revealed.

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[86] Alice Thompson, *The Falconer*, (Salt Publishing Limited. Kindle Edition. Kindle Locations 1869-1872.

After Iris' true identity is uncovered, after she learns that her sister went to the forest ready to die because of a beast's calling, after many dreams, visions, and feelings of guilt, Iris is asked by Lord Melfort to deliver secret files to Germany. However, she decides to do the opposite - 'to carry a message – not to Germany, but to the British authorities. A message of the Melforts' betrayal, of a collective sickness that had transformed Glen Almain into a corrupted dream. A collective sickness that had poisoned her sister's mind and body. '[87] The story ends with Iris, pregnant with Edward′s child, leaving Glen Almain and heading to the station.

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[87] Thompson, *The Falconer*, Kindle Locations 2003-2005.

3.2. Jenni Fagan

3.2.1. Life and Career

Jenni Fagan is a Scottish writer born in 1977 in Edinburgh. The author is best known for her first novel *The Panopticon* which was published in 2012. The novel has already been translated and published in eight different languages and a film is being made by Sixteen Films. Astonishing is the fact that Fagan herself wrote the screenplay for the film. Although she had not an easy childhood, she managed to become the only one Scottish writer whose name appeared on Granta's list of the 20 Best Young British Novelists. [88]

Fagan was adopted twice, spent her childhood in children's residential home, and she has never met anyone from her relatives. From five to 12, the author lived in the caravan park situated next to the Bilston Glen pit and spent much time reading books. As a child, she was able to read before started attending a school. At secondary school, the writer was a little troubled child – wearing short skirts, getting her nose pierced, skipping classes when there were exams. Surely, her wild behaviour did not have anything with her learning abilities. On the contrary, she was very smart, she could have got grade As if she wanted. At the age of 18, the writer decided to study film and video, she wrote a short play for the Traverse in Edinburgh and won a £200 cheque, went through the interview for a playwriting job in London at Paines Plough theatre company. At the age of 25, she went back to school and attended night classes at Edinburgh to receive her Open Learning Certificate. After this experience, the author ends up studying at Greenwich University and later she successfully completed her master's studies in creative writing at the University of London.[89]

In 2016, Fagan published her second novel *The Sunlight Pilgrims.* Besides the two novels, she also published a collection of poems *The Dead Queen of Bohemia* (2010) which was published again as a wider collection in 2016. The collection was named 3:AM

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[88] "Jenni Fagan," Literature, January 01, 1970, accessed October 19, 2018
https://literature.britishcouncil.org/writer/jenni-fagan
[89] David Robinson (16 April 2013). "Jenni Fagan on life in care and her new novel". *The Scotsman*.

magazine's Poetry Book of the Year and her poetry has been nominated for a Pushcart Prize.[90]

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[90] "Jenni Fagan," Literature, January 01, 1970, accessed October 19, 2018
https://literature.britishcouncil.org/writer/jenni-fagan

3.2.2. The Panopticon

We live, we die, we do shit in between, the world is fucked up with murder, and hate, and stupidity; and all the time this infinite universe surrounds us, and everyone pretends it's not there.[91]

Fagan's debut novel *The Panopticon* narrates a story revolving around a fifteen-year old troubled teenager called Anais Hendricks. Anais Hendricks, an orphan girl, was born in a Scottish psychiatric hospital to a mother dying after childbirth. After being several placed in foster care multiple times, Anais succumbs to drugs and violence. As the story continues, Anais indirectly witness suicide and becomes a victim of rape.

The book opens with Anais sitting in the back of a police car with her hands cuffed, accused of assaulting a police officer, PC Craig. Whether Anais is guilty or not is never revealed in the book. There is, however, a blood stain on Anais' school uniform which she claims to be blood belonging to a squirrel hit by a car. The police officer lies in coma and Anais heads for the Panopticon, a home for chronic young offenders. The term was originally coined by Jeremy Bentham and Michel Foucault is the most prominent of architectural historians and social scientists who influenced enormously Bentham's Panopticon. As the online Cambridge Dictionary explains, the panopticon is a noun referring to a prison with cells (= rooms) arranged in a circle, so that the people in them can be seen at all times from the centre.[92] More precisely, the Panopticon is a building in the shape of a C with a watchtower placed in the middle of the C shape. The watchtower enables to observe what is happening in every cell. Its inhabitants develop strong emotional bonds and Anais, a smart, strong, and unsure of her origins and future, seems to grow gradually, mature and to find her place in society. After growing up as an orphan, living in foster care, turning to drugs, and after several unfortunate events experienced throughout her life, there is hope for her.

> I'm just a girl with a shark's heart – Frances Jones. You wouldnae know me from anyone else if I walked by you. This is it, I'm getting out. So, Vive freedom. Vive Paris. Vive le mad artists and drunken whores. Vive le girls with tits and hips and perfumes and perfumers. Vive absinthe and cobbled streets, vive le sea! Vive riots

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[91] Jenni Fagan, *The Panopticon* (Random House, Kindle Edition), 87.
[92] "PANOPTICON | Meaning in the Cambridge English Dictionary." Cambridge Dictionary. Accessed November 07, 2018. https://dictionary.cambridge.org/dictionary/english/panopticon.

and old porn, and dragonflies; dragonflies; vive rooms with huge windows and unlockable doors. Vive flying cats and cigarillo-smoking Outcast Queens! Vive Le Revolution. Vive Le Dreamers. Vive Le Dream. I – begin today.[93]

At the end of the book, Anais Hendricks changes her name and becomes Frances Jones. The protagonist finds herself in London, heading to Paris. She finally becomes free, eager for knowledge, ready to take life in her hands. After all the adversities of life, Anais becomes ready to follow her own dreams, to start a new life in a different place and using a different name.

As can be easily assumed, the novel is partly based on Fagan's own experience. The author herself grew up in the care system and moved from one foster family to another. As a result, the novel touches on the topic of social care, and the character of Anais Hendricks serves to boost public's awareness of the issue. Generally, the novel is not easy to read and the fact is underlined by the author's choice of language as there can be found some expressions in Scottish dialect.

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[93] Fagan. *The Panopticon*, 281-282.

4 Literary Analysis

4.1. Setting

One of the most important elements of gothic literature is the setting. Habitually, the story is set in and around a castle, cave, monastery, abbey, church, chapel, or a dungeon. Locations are remote unpopulated places situated near dark forests, mountains, or cliff tops. Architectural features such as cellars, towers, mysterious corridors, locked rooms and doors, tunnels and rusty hinges help to form the setting and at the same time, contribute to creating the atmosphere of mystery and suspense.

As already specified, Fagan's novel is set in the Panopticon which is a rehab facility for young offenders located in contemporary Scotland. The building, isolated from civilization, with 'a sign for the Panopticon which is nestled in trees with conkers hanging off them',[94] is situated deep in a forest. It consists of four floors and it has a C shape and 'along the curve on the top floor are six locked black doors.'[95] There is a watchtower with a surveillance window in the centre used to watch every bedroom and every move in the bedrooms. On the other hand, the neighbours could not see each other's room. The people standing inside the watchtower can see through the glass but not the other way round. 'Each of those bedrooms used to be a cell'[96] and 'the windows are barred and boarded up.'[97] Anais describes the environment of the build as following: 'Great. Door. Corridor. Door. Room.'[98] The setting is described in a detailed way, reminding of a prison flourishing with closed doors, corridors, and empty spaces. 'These doors really do only lock at night, and all from one button, up there in the watchtower! They say they dinnae use it to lock us in all the time. That's what they say.'[99] It invokes the feeling of imprisonment and the feeling of being constantly watched.

Correspondingly, *The Falconer* is also located in Scotland, close to a forest, more precisely to a petrified forest in which 'some kind of strange animal is supposed to live.'[100] On the other hand, *The Falconer* is set in 1936 in 'a huge nineteenth-century castle made

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[94] Fagan, *The Panopticon*, 2.
[95] Fagan, *The Panopticon*, 7.
[96] Fagan, *The Panopticon*, 7.
[97] Fagan, *The Panopticon*, 3.
[98] Fagan,*The Panopticon*, 147.
[99] Fagan, *The Panopticon*, 17-18.
[100] Thompson, The Falconer, Kindle Location 264.

of red stone.'[101] The ornately turreted castle has 'small paned windows looked feeble in the thick walls of red sandstone. They gave the baronial castle a secret, introverted look.'[102] Beautiful formal gardens lie close to the castle. The gardens are full of flowers, trees, and stone statues of men and women. Iris decides to examine the castle, its long corridors, and 'its doors that led off into empty cold rooms filled with dust and fading light.'[103] One day, exploring the castle, Iris enters a small chamber and sees portraits of children hung all around the walls. 'The children's ivory flesh seemed to glow against the painted black backgrounds […] In the glen, the mothers of illegitimate children used to kill their babies and bury them under the floorboards.'[104] Thus, collecting portraits of dead children became Lady Melfort's hobby.

As already pointed out, the typical gothic setting represents castles, vaults, abbey, dungeons and other remote places. Both novels are set in isolated places with secret corridors, empty rooms and locked doors, and both places are situated close to dark forests. Moreover, the novels comprise elements which not only create the setting but also conduce to the atmosphere of mystery and suspense which has a significant impact on the readers.

4.2. The Atmosphere

Locked doors, swaying curtains, and dark empty spaces, which help to create the setting, contribute to the atmosphere of mystery and suspense. The effect is also reached by the employment of dark colours and descriptions of weather and sounds. Darkness usually alternates with light, the rooms are equipped with flickering candles, lights go on and off, and hidden manuscripts can be found in secret or locked drawers, such as the locked drawer in the cabinet[105] which Iris discovered while searching for some information about her sister's death. The characters are startled of approaching footsteps,

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[101] Thompson, *The Falconer*, Kindle Locations 109-112.
[102] Thompson, *The Falconer*, Kindle Locations 109-112.
[103] Thompson, *The Falconer*, Kindle Locations 315.
[104] Thompson, *The Falconer*, Kindle Locations 438-449.
[105] Thompson, *The Falconer*, Kindle Locations 1143-1144.

creaking doors and floor, howling of wind, and clanking chains. Undoubtedly, many of these features appear in the stories.

In *The Falconer*, the author pays attention to the depiction of the natural world. The reader can trace many several types of birds and animals throughout the story. Dunnigan (2011) argues that they 'constitute ″a looking glass″ for the interiority of the novel′s protagonists.'

> A pheasant flew up from the grass just beneath Iris' feet with a screaming squawk, making her heart miss a beat. She watched it fly low and ungainly over a field towards the river, where it curved away from its path, wings clumsily and noisily flapping. There were a few seconds of silence in the glen, and then she heard a sound of a different kind. It was a howling; an oddly enticing cry, belonging to a dog, perhaps: Coll's dog. The sound was coming from the petrified forest on the other side of the river. An old iron bridge spanned the river a few yards down from where she was. The howling was growing louder. It now felt for an uncanny moment as if it were coming from within her, the ululation sounding a wretched mixture of the human and animal.[106]

The above paragraph demonstrates quite a few of the denoted characteristic features of the gothic literature. The main protagonist, Iris, can see a pheasant and hear sounds such as screaming, howling, crying, and flapping wings coming from the forest that alternate with silence. She feels fear or anxiety which is highlighted by the phrases 'her heart misses a beat.'[107] Dunnigan (2011) claims that 'the physical environment is closely linked with human psychology.' This idea is supported at the end of the paragraph where Iris feels anxious and confused.

Fagan points out to different animals and sounds in *The Panopticon* as well. The author describes how 'wind whistles along the roof of the building, and the whole place creaks.'[108] Such depictions invoke uneasiness in the characters and in the readership as well. When considering the animals, Fagan introduces different kinds of birds – pigeons, an owl, starlings, and a kestrel.

> Stars come out and we throw our crisps at the wood pigeons nestling in the eaves. They're right fat bastards. Noisy as well. I can recognise three new birds on sight. The small tawny owl, starlings and a kestrel. The kestrel's out just now. It hovers over the farmer's field, then swoops. Shortie climbs back in the window and

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[106] Thompson, *The Falconer*, Kindle Locations 732-735.
[107] Thompson, *The Falconer*, Kindle Locations 732-735.
[108] Fagan, *The Panopticon*, 22-23.

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disappears down the turret. I stand up on the edge of the ledge and look down. That's all it takes – just one step forward.[109]

The owl deserves our attention as the bird is 'a traditional symbol of death.'[110] Whether it is a foresight of death which occurs in the novel is not clear. The two last sentences of the paragraph, however, indicate that Anais is thinking about jumping off the ledge. She is standing on the edge of the ledge and looking down. This thought expresses her craving to escape.

Conjointly with the unknown sounds, approaching footsteps provoke anxiety and tension. The approaching footsteps may signal the presence of a supernatural being in the gothic literature. In case of *The Falconer*, the nearing footsteps are not associated with any supernatural creatures. In contrast, they announce the arrival of a human being. Notwithstanding, hearing the footsteps incites panic in Iris. 'Still seeing no sign of anyone, Iris shouted out, 'Is anyone there?' She heard footsteps coming toward her between the trestles of the plants and seedbeds: the soft thuds of heavy boots.'[111] Considering that the protagonist tries to stay anonymous and to solve the puzzle, to uncover the truth, she must stay focused and give serious attention to her actions or everything might be easily ruined.

Jenni Fagan utilizes this feature in a very similar manner. Anais, the main protagonist can hear the nearing footsteps. They, however, are not connected to any supernatural creature. She can hear the footsteps clapping and then the keylock clicking. 'Footsteps clap down the corridor outside. They stop at the door, and the narrow mouth snaps open and an eye looks through. Then there is a key in the lock, click, click, click.'[112] Although it is PC Craig who is entering the room, Anais does not expect her arrival. She is waiting in suspense. The author cleverly uses the language to create and increase the feeling of suspense by repetition of the word 'click'. Thus, the tension arises with each 'click'.

The interplay of dark and light emblematizes an unavoidable duplicity and puts the finishing touches to the atmosphere. In this way, the authors are able to manifest the aspect of good and evil.[113] Alice Thomson plays with this alternation when describing the

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[109] Fagan, *The Panopticon*, 232.
[110] Snodgrass, *The Encyclopedia of Gothic Literature*, 103.
[111] Thompson, *The Falconer*, Kindle Locations 271-272.
[112] Fagan, *The Panopticon,* 94.
[113] Botting, *Gothic*, 114.

environment inside and outside the castle. 'Iris ran up to join her and followed her into the cold entrance hall. The darkness after the bright light of the gardens momentarily blinded her. As Iris adjusted to the gloom she could make out shields of faded heraldry hanging on the walls.'[114] From the very beginning of the novel, Iris declares that 'down below the courtyard, towards the mountains, stretched the most beautiful formal gardens'[115] she has ever seen. The gardens are full of light, full of flowers of different colours. On the contrary, the interior of the castle is dark. The contrast between the interior of the castle and the gardens suggests the occurrence of evil which surrounds the Melforts, an honoured family hiding secrets and decay.

Fagan is no exception. The author smartly uses the interplay of the dark and the light to highlight the atmosphere. In this manner, she underlines the presence of the evil and the good, respectively. *"Not at all. It's times like these where we all have tae do our best, and what we have tae think about in this hard, difficult time is the light – we have tae be able to strive for the good, not for the darkness."*[116] In this instance, the interplay is obvious and the light explicitly portrays the good while the darkness is meant to represent the evil.

In conclusion, both authors employ all the above mentioned features very cleverly. They both introduce the depiction of the environment, they play with the dark and the light, with different sounds and thus, the feelings of mystery and suspense arise. Furthermore, the feelings of mystery and suspense are associated with other gothic elements, such as dreams and visions and supernatural or inexplicable events.

4.3. Heroines

Gothic authors frequently use symbolic character names in order to disclose character traits, relationships, or attitudes. Female characters regularly carry names denoting some aspects of their behaviour and/or value: blessedness (Beatrice), beauty (Annabel, Isabella), light (Lucy, Hester), innocence (Evelena, Eva, Agnes), nature (Stella, Floa, Phoebe), exoticism (Arabella, Zenobia), piety (Faith, Celestina), simplicity (Jane),

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[114] Thompson, *The Falconer*, Kindle Locations 118-119.
[115] Thompson, *The Falconer*, Kindle Location 111.
[116] Fagan, *The Panopticon*, 276.

vision (Avisa), and truth (Vera).[117] Both main protagonists of the discussed novels carry names with a certain meaning.

The Falconer alludes to Greek mythology. Edward explains to Iris that her name has its origins in Greek mythology and means 'the rainbow and messenger of gods.'[118] The meaning of her name is associated with her task assigned by Lord Melfort. Lord Melfort asked Iris to be his courier and carry secret files to Germany. After deep thinking, she decides to carry the files but to the British authorities, and thus, to betray the Melforts. Despite the different decision, Iris represents a certain messenger.

The main protagonist′s name in *The Panopticon* carries a specific meaning as well. At the end of the book, Anais changes her name to Frances which, as already pointed out, means freedom.[119] In case of Anais, Fagan drew inspiration from her own upbringing. Since the author had several different names while growing up, she decided to choose of them. One of her former name was Anne, and Anais is a different version of the Anne.

In both novels, the main protagonists are women. Typically, gothic heroine is a young woman incarcerated by a male in a house or a castle. The heroines of the two analysed novels shift away from the stereotype. In past, gothic authors used to distinguish between two types of female heroines – 'the predator' and 'the victim'. The former one was perceived as dangerous yet attractive. The latter one was seen as an innocent, fragile and vulnerable woman.[120] Considering the discussed novels, the line between the two types of heroines seem to be blurred as the protagonists manifest the characteristic traits of both kinds.

Female sexuality is one of the most highlighted features in *The Panopticon*. From the very beginning, it is obvious that Anais is not an innocent fifteen-year-old teenager. Her behaviour, which can sometimes be considered vulgar, is not appropriate for a fifteen-year-old. Throughout the story, she openly admits that she is sexually experienced and indulges in masturbation. Moreover, she is accused of an assault. Initially portrayed as a villain, she becomes a victim of rape. One day, Anais decides to visit her boyfriend

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[117] Snodgrass, *Encyclopedia of Gothic Literature*, 54.
[118] Thompson, *The Falconer*, Kindle Location 757.
[119] Jacki Lyden. Interview with Jenni Fagan. *In 'The Panopticon,' They're Always Watching*. NPR. July 27, 2013.
[120] Asmat Nabi, ′Gender Represented In the Gothic Novel. ′*IOSR Journal Of Humanities And Social Science* (IOSR-JHSS), vol. 22, no. 11, 2017, 73-77.
http://www.iosrjournals.org/iosr-jhss/papers/Vol.%2022%20Issue11/Version-3/J2211037377.pdf

drowning in debt. She is raped by a drug-dealers gang. The five men lock the girl in a dark room and leave her lying on the floor after having sexually abused her.

> The bulldog's pulling my T-shirt off and I'm numb – the experiment are here. Watching, and they are clever and I am nothing. 'D'ye hear that, lads – she likes movies. Nod your fucking head, hen. D'ye like movies, ay?' 'Take her fucking bra off.' 'Hit my fucking hand away again, hen, and I'll rape your arse so fucking badly you'll bleed for a fucking week, ya fucking cunt!' Black. No colours. No light. 'She's gone.' 'She can still hear – look, she's listening…[121]

Anais describes the experience of rape. She describes how the men took her clothes off and how she fainted. Even after this painful experience, the heroine has enough power to stand up, face the reality, and continue living. Such an attitude indicates that the heroine in not just a powerless victim. On the contrary, she has inner strength.

> Get up, get fucking up! They're not here, they've gone, the webcam's away. Shit, retching, lean over. Stop. Stop it! Get fucking up: now, Anais. One foot up, then the other one, use the wall. There's my jeans. Pull them on – fuck, it hurts! Wrap my arms around myself and sink down, sobbing. Fuck, fuck, fuck! Stop crying, get up, finish pulling your fucking jeans on. That's it, pull them up, dinnae touch the bruises, dinnae stop; get out the fucking flat, now.[122]

In the quoted paragraph, the readers can look deeper in Anais′ head. We can hear her inner voice. The protagonist describes the flow of her thoughts, her feelings, and actions. A tough girl on the outside and a vulnerable girl in the inside. She is, however, capable of rising from the ashes. Although she is crying, and she is hurt, she puts her clothes on and faces the world.

Iris Tennant, the main female protagonist of *The Falconer*, is not so vulnerable either. Despite the novel being set in a more typical environment than *The Panopticon*, the female character cannot simply be considered 'the typical victim' or 'the predator'. As stated previously, Daphne represents 'the aspects of Iris' character that have been repressed.'[123] During the story, Iris undergoes inner transformation and begins to remind

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[121] Fagan, *The Panopticon*, 253.
[122] Fagan, *The Panopticon*, 256.
[123] "The SRB Interview: Alice Thompson – Scottish Review of Books." Scottish Review of Books. Accessed November 21, 2018. https://www.scottishreviewofbooks.org/2009/10/the-srb-interview-alice-thompson/

of her sister, the extrovert one. Their appearances become more similar and their identities merge.

Definitely, the female protagonist does not assimilate the typical gothic heroine. Unlike Jane Eyre, for example, Iris does not feel the need to stay faithful to one single man. The reverse is true. Although she becomes Edward's lover, she succumbs to sexual temptation and has sex with a different man, the so-called falconer. 'The falconer and Iris walked up the path to the road. Instead of turning right to the castle, wordlessly they turned left and walked towards the falconer's cottage. They went to bed. The sex was frenzied and animal and new.'[124] Apparently, Iris enjoyed the sex and did not have bad conscious as she did not say anything to Edward. One would expect the protagonist to be 'a virtuous virgin'. However, she is not so innocent.

Since emotions are essential to the gothic genre, both authors employ various intense emotions. The protagonists of both novels have one interesting feeling in common, and that is the feeling of guilt. Furthermore, both protagonists feel guilty because of someone else's death. In *The Falconer,* Iris feels guilty because of her sister's death, and in *The Panopticon,* Anais feels guilty because of her friend's death. To sum up, both protagonists lost a close person and have to live with that feelings.

Iris feels guilty for Daphne's suicide. The guilt manifests itself in her behaviour and her visions. 'Iris was becoming irrationally possessed by a desire to bring Daphne back from the dead […] Not only for Daphne's sake, but to alleviate the guilt that she was starting to feel for not having loved her enough. This guilt had begun to grow like a heavy stone inside her, a rock-child that she was bearing.'[125] Iris feels that she was not there for her sister when she needed her the most. Thus, the feeling of guilt arises, and it has a certain impact on her mood, and it affects her perception of the world.

Anais' experiences feelings of guilt after her friend's death. Her friend Teresa was murdered, and Anais blames herself for not doing anything to save her.

> It's why nobody kept me. Except Teresa and she got murdered, and whose fault was that? The therapist said it wasnae mine, but I could have checked on her, I could have made her come through for lunch. I could have knocked on the door after her client left and asked her if she wanted a cup of tea. But I didnae, I sat

[124] Thompson, *The Falconer*, Kindle Locations 1831-1832.
[125] Thompson, *The Falconer*, Kindle Locations 1426-1430.

in my pyjamas and ate crisps and watched cartoons while she lay there for a full fucking hour.[126]

In such situations, it is completely natural to feel guilty. She is thinking about all the possible scenarios of what she could do to prevent her friend from dying and she did not. The heroine explicitly says that she went to the therapist. In other words, the feeling of guilt was unbearable, and she needed help. The protagonist was haunted by her own past. Such strong emotions help the authors to create the feeling of uneasiness and terror in the readership.

The sense of mystery is provoked by hidden secrets. Both the panopticon and the castle hide secrets behind their walls. The female heroines are threatened by these secrets. Anais constantly mentions the so-called 'experiment'. The experiment is supposed to be a mysterious group of people disposing of huge power and influence. The powers that she assigns them seem to be almost supernatural. The heroine feels that they are always watching, and that they know everything about everyone, they are not present, though.

'Aye, and Brenda, but she was asleep in the staff flat downstairs.'
'So she was in the watchtower on her own?'
'Aye, who else would be there, Anais?'
The experiment, Angus. That is who would be there. They're closing in. I can feel them all the time. The police have been quiet, but they're biding their time, and PC Craig, in that coma, she knows all about them. They are standing around her bed. Five of them. No noses, matching hats, matching trousers, whispering – let go! They're coming for me next.[127]

Isla's death and the flow of other events reinforce Anais' feeling of threat. Whether the experiment is just a delusion is not clearly stated in the novel. The interpretation depends on the readers. Nonetheless, the readers should keep in mind that drug use is very widespread between the inhabitants of the panopticon. Thus, the feeling of being observed can be caused by the drug use.

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[126] Fagan, *The Panopticon*, 60-61.
[127] Fagan, *The Panopticon*, 193.

4.4. Dreams and Visions

Dreams, nightmares and visions are inseparable part of gothic literature. Some dreams are more realistic than others. They provide the psychological insight into human mind and heighten emotional response in the readers. The dreams, visions and nightmares reflect characters' impulses, desires, curiosities, and sexual urges that drive the conscious mind to strange actions. Gothic writers are able to portray emotions on terrifying level.

Iris Tennant's dreams and visions are closely related to her dead sister Daphne. When she dreams about her sister for the first time, she sees 'a hawk coming down over her sister's face, of it mantling, spreading its wings over her face as its talons penetrated her scalp, so that Iris could not see how it was feeding on her sister's face.'[128] All her dreams evoke anxiety, feelings of disgust, and fear as they are associated with death. Another time Iris dreams about Daphne, whose skin is being covered by black lesions, and who is walking to the woods so she can lay down and wait for the death to come to her.[129]

One day in June, Iris sees Daphne's phantom. She describes Daphne approaching her across the field and she notices that her sister is pregnant for the first time. Daphne smiles at her. Iris cannot resist asking Daphne about her reasons for going into the wood. Daphne responds: *"I couldn't resist the beast calling out to me. Not like you. You were always stronger than I was."* In this moment, the feeling of guilt becomes transparent to the reader.

> 'I'm sorry, Daphne, that I wasn't there to help you.' Daphne put her arms around her, and Iris felt the strong pull of her presence before her sister vanished into the air. Iris was left with the dew on the grass and the swifts dancing in the sky.
> 'I'm sorry, Daphne,' Iris said to the empty landscape, 'that I didn't love you enough.'[130]

Iris apologises to her sister for not loving her more. Daphne, obviously, is not angry with her sister and forgives her. Daphne hugs Iris and then she disappears. For the last time Iris says that she is sorry for not being there for her, for not loving her enough and for not

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[128] Thompson, *The Falconer*, Kindle Locations 576-577.
[129] Thompson, *The Falconer*, Kindle Locations 1911-1914.
[130] Thompson, *The Falconer*, Kindle Locations 1984-1992.

helping her. Details of their relationship are not specified in the novel but because of unexplainable reason Iris feels guilty.

The Panopticon provides the readership with quite dystopian descriptions. The descriptions relate to the experiment. In her dream Anais sees jars lined up in rows. Each jar contains something else – milk teeth, bacteria, a strand of hair, the panopticon itself etc. Anais walks and opens one black door after another and sees masked men. One of them is presented as 'a keeper of the waters of the dead.'[131]

> This is all the water of the dead. The stagnant ocean. The masked men are corpses and their gills flap. They detest the living. The barnacle-mask man watches me. He knows I'm afraid and he likes it. They are everywhere, hundreds and thousands of them, all waiting. The masked men have large black disc-like glasses on, and bulbous yellow eyes bulge out behind them. Each mask is covered in barnacles.[132]

Similarly to *The Falconer,* Anais' dreams are associated with death. Moreover, Anais feels like she is being constantly watched by the experiment. Her dream clearly reflects her fears. The men are mysterious, they are wearing black colour and masks. The author creates a disgusting image of the masks adding barnacles on them. The whole nightmare closes with Anais' words: 'water burns my lungs and I'm drowning.'[133] Simply put, Anais dies in her nightmare.

Dreams, nightmares, and visions have a great effect on both the characters and the readers. They are usually associated with negative feelings in the gothic novels. They help to invoke the feelings of anxiety, disgust, scare and make hearts beating faster. Thus, they create an inseparable part of the gothic novels.

4.5. The Double

The concept of the double, the duality of the person, or the idea of doppelgänger alludes to the split personality, twin, shadow double, or demon double. The concept is often used to explore the duality of human nature, and it is now perceived as a

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[131] Fagan, *The Panopticon*, 140-141.
[132] Fagan, *The Panopticon*, 140-141.
[133] Fagan, *The Panopticon*, 141.

psychological study of duality in a single person. The term has its roots in German and means ′double goer′ or ′double walker′.[134] The concept can be expressed in many different ways in the gothic novels.

The authors use many ways to employ doubling in their works. Snodgrass (2005) cleverly concludes that 'the doppelgänger motif typically depicts a double who is both duplicate and antithesis of the original.' Such an example is Charlotte Brontë's Jane Eyre and Bertha Rochester who are opposites of each other. Ordinarily, the characters are usually seen as outsiders, alienated from society.[135] As a result, the person emerges as a double for the character entangled in the trappings of society. In this manner, the doppelgänger functions not only as means of invoking terror in the readership, but also as a stimulus for self-reflection.

Even though it may not be obvious at first sight, there is the double treatment in *The Falconer.* In the gothic novels, mirrors are often engaged to represent the double. Moreover, the mirrors, together with other features already mentioned above, serve to create the atmosphere of mystery, suspense, and terror. In the novel, the author describes a mirror reflecting Iris' face, placed on a wardrobe. 'An ebony wardrobe stood at the far wall, the mosaic of its inlaid mirror reflecting back Iris' fragmented face.'[136] Reading the novel, the readers can easily deduce that Iris is the opposite of Daphne. Iris represents the repressed sister, while Daphne is the extrovert one standing for 'the aspects of Iris' character that have been repressed.'[137] Furthermore, Iris later more and more assimilates her sister.

The presence of a mirror has a certain significance even in *The Panopticon.* Anais, the main protagonist, sees her reflection in mirror and describes her appearance. She describes her reflection 'in a round cracked mirror by the toilet. Stiff nipples, dirty skin, strange neck, see-through veins'[138] with a large bruise on her thigh.'[139] Similarly, Anais cannot see any evil spirit in the mirror. The reflection, however, aims to target the

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[134] Snodgrass, *Encyclopedia of Gothic*, 83.

[135] "Gothic Literature." Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements. *Encyclopedia.com.*(November 18, 2018).
https://www.encyclopedia.com/arts/educational-magazines/gothic-literature

[136] Thompson, *The Falconer*, Kindle Locations 333-334.

[137] "The SRB Interview: Alice Thompson – Scottish Review of Books." Scottish Review of Books. Accessed November 21, 2018. https://www.scottishreviewofbooks.org/2009/10/the-srb-interview-alice-thompson/

[138] Fagan, *The Panopticon*, 41.

[139] Fagan, *The Panopticon*, 41.

society′s attitude towards children like Anais. As pointed out at the beginning of this subchapter, ′the double′ is usually an outsider. Anais is a troubled teenager living in the child care and gaining experience in sex, drug use, and unfortunately, in rape at the age of fifteen. McCulloch (2015) very concisely explains that 'being in care signifies to a child that they are outside of normative society and childhood, and that their life will continue on a downward spiral.'[140] Throughout the story, the protagonist indicates the fact several times when she describes the place where they live, when she travels by the police car and the police officer watches her, and how they are treated in general. 'We're just in training for the proper jail. Nobody talks about it, but it's a statistical fact. That or on the game. Most of us are anyway – but not everybody. Some go to the nuthouse. Some just disappear.'[141]

To sum up, the mirrors have an important role in gothic novels. Some authors use them to directly show the 'other' side of the character, whereas others manipulate with this them more secretly and the mirrors hide a different meaning.

4.6. Death

Death and mortality are unarguably key elements occurring in gothic novels. The death as a gothic element can by employed in many different ways, such as murder, disease, starvation, suicide, or accident. The feature contributes to the gothic setting. It is one of the primary strategies to evoke terror and fear in the readers. Both novels, *The Falconer* and *The Panopticon* employ suicide as one of the gothic features.

Two suicides occur in *The Falconer*. The first suicide does not happen directly in the course of the story, but the element is still important as it gives Iris the impetus to explore the truth about her sister's death. Her sister died a year ago and the family only received a note about her death. Thus, Iris decides to uncover the circumstances that led her sister to commit suicide. There a cloud of mystery around Daphne's death. As the novel progresses, Iris discovers that two different men were obsessed with her sister, that

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[140] Fiona McCulloch, "'Daughter of an Outcast Queen'--defying State Expectations in Jenni Fagan's The Panopticon." *Scottish Literary Review*, March 22, 2015. Accessed November 22, 2018. https://www.thefreelibrary.com/%27Daughter+of+an+outcast+queen%27--defying+state+expectations+in+Jenni...-a0416594951
[141] Fagan, *The Panopticon*, 5.

her sister left a suicide note which later turns out to be fake, that her sister was pregnant, and that she heard calling of a mysterious beast living in the forest. All these facts have a significant impact on Iris' psyche resulting in her feelings of guilt and her transformation which will are further discussed in this chapter.

The second person who commits suicide is Muriel. The girl cannot cope with unrequited love. Though Daphne is already dead, she always creates a wall between her and the falconer. Once Iris even hears Muriel asking the falconer why she is not enough. She cannot bear this feeling. Thompson uses very poetic language to describe her Muriel's fall off a cliff and her dead pose.

> She was like a broken bird. Her whole body had been twisted around at a violent angle from where her neck had snapped. Her arms were outstretched like wings. As if she had leapt from the cliff like a bird, tried to fly, but instead had dropped, freewheeling on the air currents, to her death. There was no expression in her eyes, but her lips were slightly parted as if in surprise. She looked too young for death; as if death had abducted her. She lay there, looking up at the pale expanse of open sky.[142]

The paragraph depicts how Muriel dies. She falls off the cliff, the position of her body and even her facial expression are described. After the fall, the falconer goes directly towards her. He sees the dead body, holds her head and gives her the last kiss. Obviously, the falconer cared about her. It may have not been love but it certainly was affection.

Similarly to the above discussed novel, one of the protagonists commits suicide in *The Panopticon.* Isla, one of Anais' friends, takes her own life. It can be understood from the story that Isla engaged in self-destructive behaviour. 'Isla's not happy. John reckons she almost cut an artery yesterday.'[143] It was not the first time that she wished to damage herself. Anais knew about her attempts but did not expect her to do such a thing. 'She'd always try. It was just the cutting, she couldnae stop, then she cut too deep.'[144] Whether it was her intention to die is not explicitly said.

> Joan drops tae her knees, her face white, and she tries tae take Isla off me, but she can't. Click, click, click. 'It's okay, Anais, it's okay, just let me check her over.' Adrenaline floods my veins and the faces are there on the walls, but I don't care.

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[142] Thompson, *The Falconer*, Kindle Locations 1760-1764.
[143] Fagan, *The Panopticon*, 202.
[144] Fagan, *The Panopticon*, 273.

I don't care about faces, or the experiment or that watchtower staring down. I'm roaring now, really fucking open-mouthed gut sobs, and Joan is feeling for Isla's pulse – placing her down on the floor. I'm doubled over and I cannae breathe. Her eyes are open. Angus is at the door, on the phone, in clipped tones, calling for an ambulance. I lean over, tuck Isla's hair behind her ear.[145]

When Anais sees Isla's body lying on the floor, she feels powerless and desperate. She cannot believe that she has just lost her friend, and she is not aware of the world around her. All that she cares about is her friend. The tension is supported by repeating the word 'click'. Anais expresses her affection towards Isla by the gentle gesture of tucking Isla's hair behind her ear.

Even though the death in the stories is not caused by any supernatural creatures and can be easily explained, the feelings of terror and tension appear. Moreover, the writers are very playful with the language used to describe the suicides and feelings associated with lose of a close person.

4.7. Supernatural or Inexplicable events

The supernatural and the inexplicable are prevalent elements of folklore and traditional narrative. The supernatural can be depicted in various ways. It ranges from talismans, eerie atmosphere, and kindly spirits to witches, supernatural powers, ghosts, apparitions, and demonstrations of sorcery.[146]

Except the human beings, a beast is supposed to inhabit Glen Almain, more precisely to inhabit the woods. Allegedly, the beast was 'half-human, half-beast"[147] The falconer further explains to Anais that '"Daphne would hear howling outside her window at night. She was sure the beast had left the glen and come into the castle's garden. She never saw it. But she said it followed her when she walked in the glen. In the last few days, she refused to leave her room at all."'[148] Apparently, no-one took Daphne seriously. Some people noticed Daphne's strange behaviour before she died. The falconer elucidates that '"he's the beast in all of us. The part of nature in us we like to hide. The beast's as real

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[145] Fagan, *The Panopticon*, 227.
[146] Snodgrass, *Encyclopedia of Gothic*, 329.
[147] Thompson, *The Falconer*, Kindle Locations 861-864.
[148] Thompson, *The Falconer*, Kindle Locations 864-868.

as you or I."[149] This statement can be interpreted as that we all have light and dark inside us, and it was the dark that led Daphne to what she did.

Anais, the main protagonist of *The Panopticon*, is an orphan child living in care. She does not know her parents. As soon as she discovers that there is someone who knew her mother, she craves for knowing more about her origin. Helen, one of the social workers, drives with Anais to Warrender Institute where Mr. Jamieson lives. The monk admits having seen her mother and claims that she flew there on a winged cat and gave birth to a little girl.

> 'Oh, aye. He was braw, he had a thick coat. His wings were huge! Your mother flew in from that side of the building – the orderlies thought she was walking, but they didn't look down, her legs were not touching the ground! She glided right down that corridor on him, then through this door. He waited for her, while she gave birth tae you – and that took quite a while! Then she smashed that big arched window right there, then she jumped... '[150]

Malcolm Jamieson tells Anais the story and even describes her mother's appearance declaring that Anais has her mother's eyes, it was snowing, and there was 'a big moon.'[151] When saying goodbye, Malcolm gives a domino for luck to Anais indicating that 'they do not own her.'[152] Since the stability of his mental health is doubtful, the readers can question his reliability.

4.8. Disguise Motif

The disguise motif is a traditional element of the gothic literature. In general, the purpose of shifting identities of the characters is to obtain both bad and good ends.[153] Even though the camouflage in the two discussed books is neither very dramatical nor central element, it evidently appears. In one case, the protagonist changes her name at the very beginning in order to discover the truth about her sister's death. In the other case, the

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[149] Thompson, *The Falconer*, Kindle Locations 864-868.
[150] Fagan, *The Panopticon*, 213.
[151] Fagan, *The Panopticon*, 216.
[152] Fagan, *The Panopticon*, 217.
[153] Snodgrass, *Encyclopedia of Gothic Literature*, 79-80.

protagonist changes her name at the end of the novel, and it represents the beginning of her new life.

Iris Tennant, the main character of *The Falconer*, is determined to reveal the truth about her sister′s death. Since using her name would be risky, she decides to use a pseudonym of Iris Drummond. Her real name, however, is revealed. First, her real name is revealed by the falconer. ″″Drummond isn't your real name, is it?″ Iris knew it would be foolish to show any vulnerability to the falconer. ″I doubt they would have given me the job if I had told them my real name. But how did you guess?″″[154] As the story continues, other inhabitants disclose Iris' real name.

Similarly, the main protagonist of *The Panopticon,* Anais Hendricks, takes on a new name. On the contrary, Anais chooses to change her name at the end of the book, after leaving the panopticon. On the train, a man asks Anais her name and she responds that her name is Frances. 'I am Frances Jones from Paris. I am not a face on a missing-person poster, I am not a number or a statistic in a file.'[155] The choice of her name corresponds to her feelings. '[…] if you look up its origins: it means freedom. Paris. Paris it is.'[156] After all the unhappiness, suffering, and pain, Iris is ready to grab the future with both hands and live her life.

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[154] Thompson, *The Falconer*, Kindle Locations 855-857.
[155] Fagan, *The Panopticon*, 281.
[156] Fagan, *The Panopticon*, 281.

Conclusion

The main purpose of the thesis was to trace gothic elements occurring in two novels written by contemporary Scottish authors. I decided to examine more closely Alice Thompson's *The Falconer* (2008) and Jenni Fagan's *The Panopticon* (2012). On one hand, the novels had many features in common. The main protagonists of both novels are women experiencing strong emotions and indulging in sex. They live in remote and isolated places, try to uncover mysterious secrets, witness another person's death and even change their identity. On the other hand, they comprised many different features. *The Falconer* is set in a remote Melforts' castle in 1936, the main protagonist is an adult, and there is supposed to be a mysterious beast. *The Panopticon* portrays contemporary society, the main protagonist is a teenage girl, and there is no beast. The story, however, is a little dystopian as the protagonist has the feeling of being constantly watched by a secret group called 'experiment'. As a result, the analysis enabled the readers to understand the gothic genre a little more and not fixing their mind on a certain prototypical scheme. The thesis was divided in four different chapters, each elaborating different information related to the genre. The chapters were subsequently divided in several subchapters.

The first chapter focused on the gothic literature in general. The readers became familiar with the term 'Gothic', its origins, and how the genre has developed throughout the centuries. Since the genre is very complex, I decided to list and briefly describe the most typical features of the gothic novels, such as the demonic, madness, hero/villain, death, imprisonment, including terms such as the sublime, grotesque, terror, and horror. The time period of the development spans from the eighteenth century, which was the Age of Enlightenment, to the present days. The chapter included names and works of the most prominent figures of the literary genre. First, the emphasis was put on Horace Walpole's *The Castle of Otranto* published in 1764. I delineated some typical gothic elements occurring in the novel which include the setting, the atmosphere, overwhelming emotions, and the occurrence of supernatural forces. The story had become the source of inspiration for many other authors. Surely, it was not possible to list all the authors and their works. Thus, I chose to include, for example, Ann Radcliffe who had introduced in *The Mysteries of Udolpho* (1794) supernatural elements with a subsequent natural explanation. This feature can be traced in both analysed novels. Both novels included

mysterious sounds of footsteps. As mentioned, such sounds are usually associated with supernatural beings but the authors provide a rational explanation for the sounds. Radcliffe had further enriched her writing with descriptions of natural scenes. Such descriptions can be found in both novels as the authors name different animals, plants and describe the surrounding environment. Mary Shelly, the author of *Frankenstein* (1818), combined the gothic genre together with science fiction in order to point at directions of humanity. Similar situation occurs in Fagan's dystopian *Panopticon,* where she aimed to notify the public of the social care. The motif of doppelgänger appears in Oscar Wilde's *The Picture of Dorian Gray* (1891). I came to the conclusion that the presence of the motif is not very strong in the analysed novels but it can be noticed in *the Panopticon* when Anais is looking at herself in the mirror and in *the Falconer* when Iris becomes to assimilate her dead sister. Moreover, Iris sees the apparition of her sister which alludes to Henry James' *The Turn of the Screw* (1898) in which the main protagonist sees apparitions as a result of her inner disturbance.

The second chapter was concentrated on the gothic genre in Scotland. The chapter portrayed the historical development of the genre in Scotland. Beside the depiction of the development of the genre in Scotland, the chapter comprised a few famous authors, such as, for instance, James Hogg, the author of *The Private Memoirs and Confessions of a Justified Sinner* (1824), and Robert Louis Stevenson who wrote the famous *Strange Case of Dr. Jekyll and Mr. Hyde* (1931). Both novels employ the doppelgänger motif which is, as already stated, present in both analysed novels. Just like in the previous chapter, all the mentioned authors were listed in chronological order. It is necessary to mention that there were many more authors successfully having dedicated their talent and energy to writing gothic novels. Naming all of them, however, was not possible and it was not the purpose of the thesis.

The third chapter focused on two contemporary Scottish authors. As pointed out, the analysed novels included Alice Thompson's *The Falconer* (2008) and Jenni Fagan's *The Panopticon* (2012). The authors are not very famous in our country. However, they are well-acclaimed in Scotland and in the UK in general. They received several prizes for their writings, and they are still active. The chapter included basic information about the writers' lives, works, and brief summaries of the analysed novels. The decision to analyse the two books emerged from the fact that the novels facilitate the readers' comprehension of the genre.

The last chapter represented the literary analysis of the novels. Each analysed element stood for one subchapter. The subchapters concentrated on the setting of the novels, the gothic atmosphere described in the novels, the dreams and visions, the occurrence of supernatural and inexplicable events, the employment of suicide, and characteristic traits of the heroines, such as their feelings, emotions, and female sexuality. Additionally, the meaning of their names was explained. Although the stories are set in different time periods, they both comprise many gothic features manifesting themselves in different ways. To conclude, the analysis expanded the readership's knowledge related to the gothic literature and expounded why the genre is still so popular even today.

Resumé

Hlavním cílem diplomové práce bylo identifikovat gotické elementy, které se vyskytují ve dvou románech napsaných současnými skotskými autorkami. Rozhodli jsme se blíž prozkoumat *The Falconer* od autorky Alice Thompsonové a *The Panopticon* od Jenni Faganové. Romány měly mnoho společných prvků. Na druhé straně oba romány obsahovaly rozdílné znaky. Výsledkem toho bylo, že literární analýza umožnila čtenářům lépe porozumět gotickému žánru. Diplomová práce byla rozdělena do čtyř kapitol. Každá kapitola zpracovala jiné informace související s žánrem. Kapitoly byly následně rozdělené do několika podkapitol.

První kapitola se zaměřovala na gotickou literaturu obecně. Čtenáři se seznámili se základními pojmy a s vývojem gotické literatury během několika staletí. Žánr je velmi komplexní, proto jsme se rozhodli vyjmenovat a stručně popsat nejtypičtější znaky gotických románů, mezi které patří démoničnost, šílenství, smrt, uvěznění. Dále jsme vysvětlili pojmy jako vznešenost, grotesknost, teror a horor. Časové období vývoje se rozpíná od osmnáctého století, což představovalo období osvícenství až do současnosti. Kapitola zahrnovala jména a díla popředních autorů tohoto žánru. Nejdřív jsme zdůraznili Otrantský zámek, který napsal Horace Walpole a který publikoval v roce 1764. Vytýčili jsme některé charakteristické znaky gotické literatury, jako např. děj, atmosféra, emoce a výskyt nadpřirozených bytostí, které se v románě vyskytovaly. Příběh se stal zdrojem inspirace pro mnoha dalších autorů. Rozhodli jsme se zahrnout autory jako například Ann Radcliffovou, která připojila racionální vysvětlení nadpřirozených jevů do svého díla nazvaného *The Mysteries of Udolpho* (1794). Tenhle prvek se objevil v analyzovaných románech. V obou románech se vyskytovaly tajemné zvuky kroků, které jsou obyčejně spojované s nadpřirozenými bytostmi. Zmíněné autorky však poskytují racionální vysvětlení. Radcliffová kromě toho obohatila své psaní o popisy přírody. Autorky analyzovaných románů zmiňují různé druhy zvířat, rostlin a popisují okolní prostředí. Mary Shelleyová, autorka díla s názvem *Frankenstein* (1818), zkombinovala gotické prvky společně se sci-fi, aby poukázala na směr lidstva. K podobné situaci dochází v dystopickém díle *Panopticon* od Jenni Faganové, kde se autorka snaží uvědomit veřejnost o současném stavu sociální péče. Motiv s názvem doppelgänger (dvojník/alter ego) se objevuje v díle *Obraz Doriana Graye* (1891), jejímž autorem je Oscar Wilde. Došli jsme k závěru, že tento motiv není tak výrazný v analyzovaných románech. Čtenář se s ním

může setkat, když se hrdinka Anais v díle *The Panopticon* dívá na sebe do zrcadla a když Iris pořád víc a víc připomíná svou mrtvou sestru v díle *The Falconer*. Je nutno připomenout *The Turn of the Screw* (1898) od Henryho Jamese. Ve svém díle opisuje zjevení, které vídá hlavní hrdinka kvůli vnitřnímu nepokoji. S tou jistou situací se potkává Iris, hlavní hrdinka díla *The Falconer*.

V druhé kapitole jsme popsali historický vývoj žánru ve Skotsku. Kromě toho kapitola zahrnovala některé známé představitele. Objevili se jména jako např. James Hogg, autor románu *The Private Memoirs and Confessions of a Justified Sinner* (1824) a Robert Louis Stevenson, který napsal známé dílo *Strange Case of Dr. Jekyll and Mr. Hyde* (1931). Oba romány využívají již zapomenutý doppelgänger motiv. Všichni autoři a jejich díla byli chronologicky seřazeni. Je nevyhnutelné zmínit, že výše zmínění autoři nejsou jediní, kteří se úspěšně věnovali psaní gotické literatury, ale nebylo našim cílem zmínit všechny.

Třetí kapitola se soustředila na dvě současné skotské autorky. Jak už bylo naznačeno, rozhodli jsme se analyzovat *The Falconer (2008)* od Jenni Faganové a *The Panopticon (2012)* od Alice Thompsonové. Ačkoliv autorky nejsou u nás populární, ve Skotsku a obecně ve Spojeném království si získaly uznání. Vyhrály několik literárních ocenění a jsou aktivní dodnes. Do této kapitoly jsme zahrnuli základní informace o životě a dílech autorek a stručné obsahy analyzovaných románů. Rozhodnutí analyzovat právě tyto dva romány vyplynulo z faktu, že romány ulehčují čtenářům pochopit tak rozsáhlý literární žánr.

Poslední kapitola představuje samotnou literární analýzu románů. Každý z analyzovaných gotických prvků tvoří jednu podkapitolu. Jednotlivé kapitoly zahrnovaly prostředí románů, gotickou atmosféru popsanou v románech, sny a vize, výskyt nadpřirozených a nevysvětlitelných událostí, sebevraždy, popis charakteristických črtů hrdinek – jejich pocity, city a ženskou sexualitu. Čtenář se navíc mohl seznámit s významem jmen hlavních hrdinek. Přestože se děj příběhů odehrává v různých časových obdobích, oba romány disponují množstvím gotických prvků, které se projevují v různých formách. Došli jsme k závěru, že literární analýza rozšířila čtenářům vědomosti vztahující se ke gotické literatuře.

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Annotations

Annotation

The main aim of the thesis is the literary analysis of Alice Thompson′s *The Falconer* and Jenni Fagan′s *The Panopticon.* The literary analysis concentrates on the identification of the gothic elements. The thesis is divided in four chapters which are divided in several subchapters. The first chapter focuses on the historical background of the gothic literature and it emphasises the names of some of the most prominent authors and their works. The second chapter is similar to the first one in its structure. The main difference lies in the fact that the second chapter concentrates on Scotland. The third chapter provides the readership with basic information about the selected authors and their works. The final chapter represents the literary analysis of the works.

Anotace

Jméno a příjmení: Jana Stupňanová

Název katedry a fakulty: Filozofická fakulta, Katedra anglistiky a amerikanistiky

Název práce: Gotické element ve skotské literatuře

Vedoucí práce: Mgr. Pavlína Flajšarová, Ph.D.

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Klíčová slova: Gotický román, Skotsko, historie, literární analýza, současná literatura, interpretace

Hlavním cílem diplomové práce je literární analýza knih Falconer od Alice Thompson a Panopticon od Jenni Fagan se zaměřením na identifikaci gotických prvků. Práce je rozdělená do čtyř kapitol, které jsou následně rozděleny do několik podkapitol. První kapitola se zaměřuje na historické pozadí gotické literatury a zdůrazňuje jména některých významných autorů a jejich díla. Druhá kapitola se zaměřuje na historický vývoj žánru ve Skotsku. Kromě toho kapitola zahrnuje některé známé představitele Třetí kapitola poskytuje čtenářům základní informace o vybraných autorkách a jejich tvorbě. Poslední kapitola představuje samotnou literární analýzu vybraných děl.