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The Gender Representation, The Male and the Female Gothic in the work of *The Mysteries of Udolpho* by Ann Radcliffe

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Dedication:

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Abstract

The term gothic fiction refers to a style of writing that is characterized by elements of fear, horror, dread and gloom, as well as the romantic elements, such as nature individuality and very high emotions. These emotions can conclude fear, horror and suspense. The female and the male gender were represented differently in the gothic work *The Mysteries of Udolpho*, in which it was based on the themes of horror and terror to make a distinction between the two genders. Based on the descriptive analytical method to analyze and describe the ideas of the novel and rely on the gender representation that leads to the main reason of horror in the story. In the novel *The Mysteries of Udolpho* the female character or the heroine is represented as a courageous beautiful girl that was struggling with the oppression of the patriarch, as well she rebelled against the villain who imprisoned her by refusing his orders and in the end she could escape the prison of the villain who was represented as a strong cruel person who embodied the patriarchal society. He had authority over the female character by oppressing, torturing and imprisoning her. Yet in the end he was defied by the heroine. To force the reader to look directly at the horror depicted, rather than allowing them to become terrified by their own imagination is of course the technique of the horror literature as constructed with the terror gothic. All in all to let the readers know that the real horror in a gothic story is not always caused only by the supernatural elements yet it can be caused by the patriarchal suppression of woman.

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The General Introduction

The genre of gothic fiction took a place for the first time in the Great Britain in the eighteenth century. In the most general terms gothic literature can be defined as the kind of writing that considers dark, mystery, gloom, fear and dread as the main atmosphere to build up a story on. Gothic is used to describe stories in which strange mysterious adventures happen in dark and lonely places such as the ruins of a castle. Often a gothic work would revolve around a large ancient house or castle that conceals a terrible secret or serves as the refuge of generally frightening and threatening characters and usually are female characters (the heroine). The genre of gothic becomes one of the most popular of the late eighteenth century and early nineteenth century. Using the supernatural elements in the writing is the reason that launched a whole new genre in literature.

At the beginning of the gothic movement writing is only dedicated to male authors and that what is known "as the true gothic."¹ Towards the end of the eighteenth century, women take an interest over the gothic literature. They started writing novels and expressing their thoughts. Shortly after they started writing, female authors can create a new subgenre that they call the female gothic literature. They make new literary conventions specially for the new subgenre.¹

The female gothic writing centers around a young beautiful girl who is imprisoned in an old gloomy building by a cruel villain who threatens to kill or rape her. And in the end the heroine can defeat him and escape his oppression and that way she really defeats the villain "The female gothic is depicted by many critics as a way of covertly expressing women's

¹Miles, Robert. *The Handbook of the Gothic*

desire to undermine the patriarch, as the actual source of danger threatening the heroine is the eighteenth century patriarchal society."²

In order to distinguish between these two genders, the authors based on the two themes of the gothic literature horror and terror in which they considered them as two different traditions for the division of the gothic fiction. Horror and terror are so far opposite that the first is made to create feelings of fear and dread, while the other is expending the soul and awakens the faculties to a high degree of life. The different schools of the gothic literature, which are the male gothic represents by Lewis and the female gothic represents by Ann Radcliffe ; are distinguished by some critics as a novel of horror and novel of terror, sometimes this same distinction is tied to gender with female equated with terror and with male being equated with horror because both female and male authors can produce female and male gothic.

One of the female authors who represents the female gothic literature and considers as "the first great practitioner of the gothic novel, as well as the most popular novelist of the eighteenth century in England, was Ann Radcliffe."³ She appears to be very influential as a female gothic author, especially due to her nuanced characterization of the courageous heroine and the harsh cruel villain. Even if she faces lot of problems and is struggling with the authorship as any woman author during that time. Yet she can add suspense, painted avocation, landscape, portrayed increasingly complex, fascinatingly horrifying, evil and villain as well as she focuses on the female character and her struggle with the male oppression. All these elements are shown in her romance *The Mysteries of Udolpho* that is published in year 1794, it is based on a gothic literature and the scenes depicted drama and

²It can be found in several sources and it will be further address below.

³Miles, Robert. *Acompanion to the Gothic*. Ed. David Punter. Oxford: Blackwell, 2000, 43.

scenarios of the eighteenth century. The novel is a through combination of drama, horror and romance. Like many other gothic novels it is consisted of a young beautiful girl named Emily Aubert, a man she loves named Valancourt and Montoni as a villain. The novel tells the story of Emily Aubert a daughter of a wealthy family who is forced to live with her aunt after the death of her parents, her aunt's husband the noble Italian man Montoni who forces her to marry his friend as well. Montoni is cruel power-hungry imprisoning Emily and her aunt at his gloomy castle called Udolpho. Following the death of her aunt Emily manages to escape the Udolpho and in the end she returns to France where she meat meets her lover Valancourt again.. the novel consists of encounters with the supernatural mystery, suspense, romance and force of nature. The novel paints a good picture of the eighteenth century Europe and the type of people around their life and culture.

The target of my study is to show how the gender is represented in the gothic novel *The Mysteries of Udolpho* by Ann Radcliffe. In the first chapter that is titled the male and female gothic genre in which I am going to talk about the gothic literature in general, its history, its main writers and elements. Then I will discuss the characteristics of the female and male gothic, as well as, I will explain the distinction between the two gothic genres based on horror and terror. Moreover, the second chapter that is titled the function of the female gender in the novel. This chapter's focus lies on the Characterization of the heroine Emily Aubert in the story, then the role of the female in the novel will be explained more especially the role of the heroine. Moving to the last chapter that is titled the function of the male gender in the Novel, in which I am going to talk about the Characterization of the villain in the story, secondly the role of the man in the novel will be explained as well. Finally I will talk about the distinction between the two genders based on their roles within the story. In the end a final conclusion will be given, in which the reader will find out that the main reason of the horror within the

gothic stories is not always caused by the supernatural power yet it can be caused by other elements.

Chapter I : The Male and Female Gothic Genre

2_The Male and Female Gothic Genre:

In the most general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices and an overall atmosphere of exoticism, mystery, fear and dread. Often a Gothic novel or story will revolve around a large ancient house that conceals a terrible secret or serves as the refuge of an especially frightening and threatening character. Gothic writers have also used supernatural elements or romance, well-known historical characters, travel and adventure narratives to entertain their readers.

2_1_The History of Gothic:

Gothic literature develops during the romantic period in Britain. The first mention of 'Gothic' as pertaining to literature, is in the subtitle of Horace Walpole's 1765 story "*The Castle of Otranto*" : a Gothic story "which is supposed to have been meant by the author as a stubble jock" when he used the word it meant something like 'barbarous' , as well as driven the middle ages. In the book, it is purports that the story is an ancient one then recently discovered. But that's just a part of the tale. The supernatural elements in the story , though launches a whole new genre that took a place in Europe. Then the American author Edgar Allen Poe gets a hold of it in the middle of the eighteenth century and succeeds like no one else does in gothic literature, he find a place to to explore psychological trauma, the evil of man and mental illnesses. Yet he is not the only successful author because they may have been successful gothic writers before and after him such as the female author Ann Radcliff.

2_1_1The Major Gothic Writers

The Gothic literature raised and flourished in the eighteenth century thanks to lot of gothic writers, yet the most influential and popular writes were : Horace Walpole (*The Castle*

of *Oranto*, 1765), Ann Radcliff (*The Mysteries of Udolpho*, 1794), Mathew Lewis (*The Monk*, 1796), and Charles Broken Brown (*Wieland*, 1798) and Edger Allen Poe (*The Fall of the House of Usher*).

By the coming of the nineteenth century the Gothic genre has continued to take a large place among the readers, the main writers of the nineteenth century were Sir Walter Scott (*The Tapestryed Chamber*, 1829) as a romantic author, while Robert Louis Stevenson (*The Strange Case of Dr. Jekyll and Mr. Hyde*, 1886) and Bram Stoker (*Dracula*, 1897) as Victorian writers.

2_1_2 The Main Elements of the Gothic Novel :

The Gothic literature as any kind of literature writings it has specific elements that make this kind of writing more gloomy. Gothic literature in the general term it can be defined as the writing that considers fear as the main atmosphere to build up a story beside to the following elements :

2_1_2_1 Setting in a Castle or an Old Mansion :

Often the most of the gothic stories the action takes a place in and around a dark gloomy old castle or a gloomy old hunted house sometimes the edifice is seemingly abandoned,. The castle often contains secret passages, traps doors, secret rooms, trick panels with hidden levers dark or hidden staircases and possibly ruins sections.

In order to create an atmosphere of fear and dread the gothic authors use the dark and mysterious setting it is also the best place for the appearances of ghosts and monsters.

2_1_2_2 An Atmosphere of Mystery and Suspense:

Suspense and mystery are the main elements that create the feeling of fear enhanced by the unknown. Sometimes this atmosphere exists when the characters see only a shadow of something_ is there a person out the window or only the wind is moving a tree ? Is this sound coming from someone's steps on the floor or only the normal sound of the night? Often the the mystery such as the unknown, a disappearance, or some other inexplicably are the main themes for the plot to be build on.

2_1_2_3 An Ancient Prophecy:

It has a connection with the place and the persons that lives there. It is like a myth with mysteries codes that cannot be read by everyone This may amount to merely a legend. It can be in a form of Ancient maps showing the location of amazing treasure or a mystery room.

. 2_1_2_4 Visions:

It has a direct relation with the character who may have an annoying dream vision or some phenomenon may be seen as a portent of coming events. For example if the statue of the Lord of the Manor falls over, it may proteins his death. In modern fiction a person might see something (a shadow of a person killing a shadow on another person) and think that it happened only in their dream. This might be considered as an "imitation vision". Sometimes the writers use the omen for shadowing; in order to trick the reader by denying expectation what we thought was a shadowing was not.

2_1_2_5 Supernatural or Otherwise Inexplicable Events:

It is the events that contain paranormal elements such as ghosts or giant walking dead, or an animated objects and paintings coming alive. In some works the events have a natural

explanation, while in other works they have not and that what makes them considered as a truly supernatural. As we can see in the Hollywood movies in which they use special effects in order to provide fire, moving status, usually the thin line between the natural and the supernatural events is obliterated.

2_1_2_6 High, Even Over wrought Emotions:

The narrative may have a high amount of emotions, and the characters often overcome by different feelings such as anger, sorrow, surprise, fear and especially terror. Characters suffer from a lot of bad feelings such as raw nerves, crying and emotional speeches are full of breathlessness and panic. Screaming is highly common in all the horror movies.

2_1_2_7 women in Distress:

As an element to attract the pity and sympathy of the reader, in the gothic stories the female characters often face events that lead them to be fainting, terrified, screaming or sobbing. A lonely, the central figure of the novel is often around a pensive and oppressed heroine, so her suffering is even more pronounced. The main reason for women being suffered all the more because they are often weak creatures with no protection.

2_1_2_8 Women Threatened by a Powerful, Impulsive, Tyrannical Male :

Often in the gothic novels the male characters have the power as a king, Lord of the Manor, father or guardian, to take control over the female characters to do something intolerable. The female character may be forced to marry someone she does not love, or to commit a crime. In modern gothic novels and films, the danger of facing physical violation is so common.

2_1_2_9 The Metonymy of Gloomy and Horror:

Metonymy is a type of metaphor, in which something (it is raining dogs and cats) is used to stand for something else (a heavy rains). For example, the film industry likes to use metonymy as a quick shorthand, so we often notice that it is raining in funeral scenes). This explains why they never oil the hung on the doors in gothic stories.

2_1_2_10 The Vocabulary of the Gothic:

The gothic literature has a specific appropriate vocabulary that creates an atmosphere of the gothic. Using the right words maintains the dark and stimulated feel that defines the gothic for example (diabolical, ghosts, dread, horror, anxious, breathless, anger, wrath, dark, shaded...).

The 19th century is considered as "the age of the female novelists"¹. By many critics. The Long nineteenth century, is the name given to this age, starting around the end of the 18th century after the French revolution in 1789, when Radcliffe's romance is published and ending at the beginning of the 20th century before the start of the World war one in 1914 . However literatures still thought to be written only by man, even until far into the 19th century." Creativity was seen as a male property"². "The metaphor of literature paternity was widely used to describe as the realm of men in which the authoresses as a father and patriarch "(G&G, p.6) .women on the other hand, were only considered as characters confined in literature, created by men (G&G, p.7 and 12). Men thus seemed to believe that women excited only to be acted on by men, both as literary and sensual object (G&G, p.8.) . In different

¹Elain, Shooter. *A Literature of Their Own. British Women Novelists from Bronte to Leasing* (London: Virgo. Press,1984), p.3

² G&G refers to SandraM, Gilbert and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth century Literary imagination*, p.3.

literary works at that time women were given negative and passive image ; in this negative image women were given different names ,such as "witch", "bitch", "fiend", or "monster" (G&G, p.25.) . In the eighteenth century they integrated this moment, they started to peruse a literary career (G&G, p.30.), they started working trying not to follow the male style . Although women started writing and changing the idea that literature is created only by men and for men ,they had to determine the iron identities, but this process was hindered by the male image of women ; the image the female author had of herself was created by men (G&G, p.17.).Women face lot of problems and they go through lot of struggles and anxieties before they established the iron literary tradition.

2_2_ The Female Gothic:

The term female gothic refers easily to be defined as "the work that a women have done in the literary mode that since the 18th century, we have called the Gothic".³ "It was defined however not so easily started expect that it has to do with fear"⁴ .The Female Gothic is coined first by Ellen Moers in the book of the literary women in 1976, she considers it also as "a coded expression of women's fear of interlacement

Within the domestic and within which became a very significant perspective"⁵. Being felt imprisoned in their household and in their own bodies is such a horrible feeling that they secretly trys to express throughout the Gothic literature. Smith and Wallace state that In

³Ann, Radcliffe. On the Super Natural in Poetry.

⁴Stephen, king. Dance Macabre.

⁵Smith and Wallace, p.1.

female Gothic fiction," women also expressed their disconnect towards patriarchy and its suppression of the maternal"⁶.

Different opinions have been formed about the Female Gothic whether it can be called a genres on its own, distinct from the Gothic genres. Many different terms have been used to express the Female Gothic such as "women's Gothic", "Feminine Gothic", "Lesbian Gothic", and "Gothic Feminism", as a result Smith and Wallace claimed that the term of Female Gothic is used too widely as it was used by Moers.

The Female Gothic does not have only one definition which is a literature written by a female author yet it is a literary genres that has its own conventions. Moers tracks the transformation of the Gothic as developed by the female writer Ann Radcliff in the 1790s whose Gothic revolves around a young woman protagonist who has the role of the heroine and victim at the same time which would become one of the typical characteristics of the Female Gothic⁷, to Mary Shelly whose gothic does away with a heroine but brought a new sophistication to literary terror. Shelly's work is kind of revolutionary feminine anxieties about birth and after birth to the Gothic. More importantly and more interestingly Moeres argues that life is not cast in the stereotypical candy and roses most birth myths are during this time period. There are motif of revulsion, guilt, dread, and flight surrounding this birth. The trauma of after birth being the location of the novels focuses what defines the work Frankenstein as a feminine piece of myth making while time of depression and anxiety coming after the birth of a baby. According to feminist critics the Female Gothic is also about stories of mother and daughter in which the orphaned heroine is in search of her absent mother who has been discovered that she does not pass away. In the beginning of the novel

⁶Smith and Wallace, p.1.

⁷Moers, p.91.

the heroine has a normal peaceful life and it is pictured as enjoying an isolated poetic life yet suddenly she finds herself threatened to be prisoner in a castle under the control of a powerful male who gives her no chance to escape. Consequently the 18th century patriarchal society is the main and actual source of danger that threatening the heroine of the Female Gothic, in which the political, social and economic power lies with men. At the end the rationale mean are the way for all the mysterious events and the supernatural to be explained, sometimes there is also the preference of the happy ending in which the heroine is reintegrated in to community and acquires a new identity and a new life through getting married to the man she loves .

Hoeverler further analysis this ideology which she calls Gothic Feminism, this was greatly influences by Mary Wollstonecraft's work *Vindication of the Rights of Women*, published in 1792 in which the poor education of women is criticized. According to Hoeverler. Radcliffe's literary works and more specifically her example of the consequences of poor education. Therefore, the literary work of both Radcliff and Wollstonecraft are at the basis of the "Gothic Feminism". Hoeverler argues that this ideology is connected "victim Feminism".

The idea of the antifeminism notion that gives the women their superior social and moral rights in society by putting themselves in the position of innocent victims of a corrupt tyrant and an oppressive patriarchal society.⁸

In the Victim Feminism women portray themselves as a victim of patriarchy. However, the discourse of the British Female Gothic from the late 1780 to 1853 is dominated by the voices that have been recognized as adhering to the traditions sensibility and sentimentality , melodrama and the hyperbolic, staging of female suffering and being victims, and finally what is known as Female Gothic and the works of fiction. However, the women writers have

⁸H.L refers to Long, Hoeverler. *Gothic Feminism. The Professionalization of Gender from Charlotte Smith to the Bronte.*

not simply been presented as the passive victims by men writers yet rather they have presented themselves as victims in their own literature. They have frequently constructed themselves as men have as passive aggressive, masculinity and sadistic. In short the Female Gothic novelists depict the Female characters who presented being as professional women caught up in a game of playacting for the benefit of controlling obsessive men (H.L, p.4.). This passage concludes that women are not just passive victims but they actively presented themselves as victims or as manipulative, passive aggressive, masculinity and sadistic which is not able.

Female Gothic novel does not depict its heroine as defenseless, obedient victim but rather as a woman who seemingly reflects the patriarchal standards, while secretly wishing to undermine the patriarchal (H.L, p.6.). Her acceptable behavior is all an act for the "male gaz " , as she does not want to be exposed. However, also mentions 'the "separate spheres" ideology' which is reversed in the female gothic genres , the home which is the female realm is replaced above the male realm of the public, which the women writers annihilate in her narrative women thus converted 'the " separate spheres" ideology' in their narrativs for their own benefits yet within limits (H.L, p.5.) .

The identity of the women is integrated into the identity of her husband when she got married. " Towards the end of the eighteenth and the beginning of the nineteenth century , the perfect woman was always associated with a masculine authority figure, for example a husband or a master ; she should not exist on her own (H.L, p.6.) . However, according to Hoevler " the Female Gothic genres regarded female identity as ' a legal and social construct that could be persistently attacked, deconstructed and resolved in the Female Gothic novel ' " (H.L, p.6.).

"In the Female Gothic, this ideology also serves to emphasize the heroine's innocence in order to arouse compassion in the audience" (H.L, p.14.). The victim's passivity seems to be the writers' solution in these novels, yet it is only appearance. "The 'femininity' they present can be now regarded as a species of Porto 'feminism'; these narratives encouraged to secretly exploit or govern men, instead of relying on them (H.L, p.19.) . Several novels from before the twentieth century written by female authors, display the traditional 'female domestic values' but Hoevler claims that Female Gothic authors only demonstrated those values in order to achieve "a redefinition of sexuality and power in a grander, patriarchal society."⁹

A large part of the Gothic genres is written and read by women, the female identity is the main thing focused on in their novels, which attracts the female audience. Milbank discusses the relationship between female authors and audience:

"Some of its earliest and most celebrated practitioners were women [...] And many gothic tales first appeared in the pages of journals like *The Lady's Magazine: women's* periodicals also encouraged submissions from their readers and in this way a reciprocity of female reading and writing of Gothic was established. Through the circulating libraries for the middle classes, and the Gothic chapbooks for the lower classes 'a new generation of women readers was able to enjoy [...] The delights of narrative suspense'"¹⁰

"Why were women so interested in reading and writing Gothic fiction? Hoevler explains that the Female Gothic mainly appealed to female authors of the late eighteenth century because in this genre, they could imagine their subversion of the masculine world, and the establishment of a female world"(H.L, p.4.). "The Female Gothic thus articulates 'the fantasy

⁹Milbank, p.120.

¹⁰ Milbank, p.120.

that the weak have power through carefully cultivating the appearance of their very powerlessness" (H.L, p.7.). In conclusion, "this opportunity to imagine the subversion of patriarchal society without having to give up their female roles , would be the reason why Female Gothic novels were so popular with both female readers and writers."(H.L, p.4 and 7.)

2_3_The Male Gothic:

The term Male Gothic comes in to being in contrast to the Female Gothic. Many critics state that there are both Female and Male subgenres," which differ in terms of narrative techniques plot, their assumptions about the supernatural and their use of Horror and Terror"¹¹. Milbank gives some examples of female writers whose works can be classified as part of the Male Gothic subgenera and vice versa: The female authors Clara Reeve , Charlotte Pacre and Mary Shelly published Male Gothic novels and J.Sheridan Le Fanu wrote in the Female Gothic subgenera a special case is the literary work of Charles Maturin who combines both the Male and the Female Gothic subgenres in his novel "*Melmoth the Womdrer*"¹². As mentioned above the Male and the Female Gothic are very different as regarded the content. "The Male Gothic is often regarded as ' the true Gothic' "¹³ . It is considered "more Gothic" on many grounds : firstly, the supernatural is not clarified by an ordinary or a natural cause which causes the novel to end mysteriously¹⁴. Secondly, in the Male Gothic rap is shown more directly than in the Female Gothic. And thirdly the story often takes a place in a gloomy merciless universe in values strong protagonist. Lot of critics view the Female Gothic

¹¹Smith and Wallace, p.2. refers to William's Work *Art of Darkness: A Poetic of Gothic*.

¹²Milbank, p.121.

¹³ Robert Miles, Radclif, Ann (1764_1823) , *In the Handbook of the Gothic*, Ed. by Marie Mulvey-Roberts, 2nd edn (New York: New York University press, 2009), pp. 76-83, p.78.

¹⁴Miles, Radcliffe Ann.[1764_1823], p.78.

novelists as a shy writers because of the belief that the Male Gothic is 'the true Gothic'. Ann Radcliffe is thought to be just embellishing the 'old fashioned eighteenth century sentimental novel with gentle terror tactics such as her unscathed heroines, explained mysteries and behind the times Burkean terror; while Horace Wepole's work was seen as more innovative¹⁵.

Another characteristic of the Male Gothic is denoted by Robert Miles. He describes the Male Gothic's negative representation of women:

"In the Male Gothic, woman is always on the verge [...] of appearing unnatural, a monster of artifice. Or rather for the male observer prone to lust, the fault is habitually projected on to women, an accusation usually couched in terms of her lack of nature [...] in Male Gothic what one might call the deconstructive tendency of the carnivalesque is kept in bounds by a psychosexual force by a misogyny generally expressed as woman's monstrous otherness, her 'artificiality'. But in Female Gothic the educative issues identified by Wolstonecraft, where woman's true self thrown into question, exist usually as an implicit, but sometimes explicit tension¹⁶.

Based on this statement, in Male Gothic women are seen as 'unnatural' and 'artificial'. Consequently, women are always presented in a negative way in contrast with Female Gothic fiction that mostly presents women as victims and question their identity.

2_4_ The Distinction Between the Two Genres Based on Terror and Horror:

¹⁵Miles, Radcliffe Ann.[1764_1823], p.78.

¹⁶ Robert Miles, *Gothic writing 1750-1820: A Genealogy*, 2nd edn. (Manchester and New York: Manchester University press, 2002), 244pp., pp.81_82

Some scholars consider Terror and Horror as two different traditions in which Gothic fiction is divided. Terror and Horror are similar yet their meaning are slightly different, especially in the world of Gothic literature.

In fact the terms present two different schools of thoughts in which early writers of Gothic literature divide themselves along. At the beginning, this division occurred loosely long gender lines as, Mathew Lewis and Ann Radcliff. They are held up as the representatives of each school.

Ann Radcliff is a famous writer of the Gothic novels and the leader of the Female Gothic movement, she is the first to discuss at length the difference between Horror and Terror in an essay titled " *On the Super Natural in Poetry*" Radcliff describes Horror as the cheaper shock_value version of the emotions. Horror is the fear of something concrete as experienced when one encounters a monster , a Specter or a scene of violence. Terror on the other hand, is characterized by ' uncertainty and obscurity .It is the scene of anxiety and dread that comes from the fear of the unknown or the yet to come. Radcliff feels that Terror and not Horror is the path to sublime the ultimate goal shared by romantic poets and many Gothic writers of achieving a high emotional state in which fear and awe are intermingled.

Radcliff exemplifies this ideal of Terror in her own novels which often featured young heroines trapped in spooky castle and tortured by ominous sounds outside their doors and shadows just out of sight.¹⁷

Gregory Lewis, best known as the author of the most shocking and gory of the early Gothic novels ' *The Monk*'. In Lewis's novel the theme of fear is not mysterious being of murmurs and shades but rather an erotic monk who shows a very serious real danger to the

¹⁷Ann, Radcliffe.

character in the story, other danger include murderers holiness nuns and bloodthirsty mobs .The novel is full of scandalous scenes of violence, obscenity and murder which have secured it a memorable place in the history of the Gothic fiction. Some followers and imitators of Lewis and Radcliff continue to perpetuate the Horror and Terror divide many writers a balance of both emotions in their works of Gothic fiction.

Stephen king, one of the fathers of the modern Horror genre addresses the topic in this nonfiction book *Dance Macabre*, saying:

"I recognize terror as the finest emotion and so I will try to terrorize the reader. But if I find that I cannot terrify, I will try to horrify, and if I find that I cannot horrify, I will go for the gross out"

Ann Radcliff goes on : " I apprehend that neither Shakespeare nor Milton by their fiction, nor Me Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one ; and where lies the great difference between horror and terror , but in uncertainty and a security, that accompany the first respecting the dreaded evil"¹⁸

According to Devendra Varma in *the Gothic Flame (1996)*, the difference between Horror and Terror is the difference between the awful apprehension and sickening realization between the smell of death and stumbling against crops.

Stephen King stresses in his nonfiction book *Dance Macabre* how horror tails normally chart the outbreak of madness the terrible within an everyday setting. He adds the third element to the twin themes of terror and horror which is ' revulsion'. He describes the terror as ' the finest element' of the two, citing many examples; he defines terror as the suspenseful

¹⁸Ann, Radcliffe. On the Super Natural in Poetry.

moment in horror before the actual monster is revealed. While he defines horror as that moment at which one sees the creature/ aberration that causes the terror or suspense.

Freud in his book *The Uncanny* linked the experience of horror to that of uncanny. Georges Bataille saw horror as akin to ecstasy in his *Transcendence of the everyday*,¹⁹ "as opening a way to go beyond rational social consciousness"²⁰. In turn Julia Kristeva in his book *Powers of Horror* considers horror as evoking experience of the primitive, the infantile, and the demonical aspects of immediate femininity.

2_4_1 The Distinction Between Horror and Terror

2_4_1_1 What Is Horror:

In literature horror is a genre of fiction whose purpose is to create feelings of fear, dread, repulsion and terror in the audience, in other words it develops an atmosphere of fear. The terms definition emphasizes the reaction caused by horror, stemming from the old French word "orror" meaning to shudder or to bristle.

Horror literature has roots in religion folklore and history; focusing on topics, fears and curiosities that have continuously bothered human in both the 12th and 21st centuries alike. Horror feeds on audiences deepest terrors by putting life's most frightening and perplexing things such as death, evil, supernatural powers or creatures, the after life with crafts at the center of attention. Horror is a genre of literature designed for readers who want to be frightened and have their imagination expanded through the fear of the unknown and unexpected. It can be combined with other genres and styles to develop creative and frightening tales that leave the audiences on the edge of their seats.

¹⁹E. Roudinsco, *Jacques Locan* (Cambridge 1999), p.122 and 131.

²⁰W. Paulett, *GS Bataille*(2015), p.67 and 101.

2_4_1_2 Types of Horror :

2_4_1_2_1Gothic Horror:

It is also known as gothic fiction or gothic fantasy. It is a dark style of fiction that combines horror and Romanticism. Its style combines the artistic pleasure of the romantic literature with the frightening elements of horror, making it terrifying in a seductive and pleasing way. Gothic horror's stories are written both with and without supernatural elements, yet are always mysterious in nature.

2_3_1_2_2 Supernatural Horror:

It is a work that relies heavily on supernatural or paranormal elements to drive the story featuring things like ghosts, monster, demons, aliens with crafts, zombies and so on. The main source of terror in the supernatural horrors is the human reaction of being faced with the unknown, usually in the midst of a sorrows conflict i.e a hunting, a possession, an invasion...

2_4_1_2_3 Non supernatural Horror :

It is a work of fiction that does not include supernatural elements. The terror of the non supernatural comes from the idea that what is happening in the story could plausibly occur in real life, usually involving the possibility of death making it the ideal style for frightening crimes or mystery stories .

2_4_1_3 What is Terror :

Terror is a feeling of dread and apprehension at the possibility of something frightening. According to Ann Radcliff in her essay "*On The Supernatural in Poetry*" terror expands the soul and awakens the faculties to a high degree of life.

It often leads to horror, yet the reverse is not necessary the case. Indeed horror is showing us the frightening object so clearly risks deflating all of the tentions that terror builds up, if a writer wants to create terror they have a delicate balancing act. Terror is built from ambiguity and from not knowing, so the writer has to work to hide details from the reader but without hiding so much that the effect is more confusion, one must create the strange without lapsing into the silly or the impenetrable.

Conclusion:

All in all, the female gothic even if it appears as a new subgenre in the gothic literature, yet it could change the idea that the male gothic is the real gothic and that gothic literature is just for man authors. Female authors as well are able to give to much for the gothic literature without making the male gothic less valuable yet by giving more with a new subgenra and new methods in writing. The female authors do not change the main thymes of the Gothic literature even if they created a new sub genera yet horror and terror are still the main basic for the gothic stories to be built on with. The distinction between the horror and terror is tied to gender with female equated with terror and with male being equated with horror.

ChapterII: The Function of the Female Gender in the Novel

3_ The Function of the Female Gender in the Novel:

Ann Radcliffe is called 'the Great Enchantress' and 'the Shakespeare of the Romance writers', she is considered as one of the leading novelists of the Gothic genre, which is often called 'the Radcliffe Romance'. Her last two romances 'The Mysteries of Udolpho' and 'The Italian' are the continues of her game as an author.

According to William all her romances contain a heroine with a modern sensibility who finds herself imperiled by the forces of feudalism. Generally speaking, her plots turn on the inheritance of property.(Miles). As well as her narrative includes a romantic aspect: the heroine is searching for a good suitor, whom she marries and they live happily ever after, formally her romances are very innovative her landscape description is impressive because of her combination of the sublime and picturesque beauty.(Miles), after her fifth romance *The Italian* is published Ann Radcliffe stopped publishing her works although she keeps writing. She writes a narrative poem *St Alban's Abbey* and one last romance *Gaston de Blondville* which are both published after her death in 1836. In conclusion Radcliffe was a very popular female author who gives a lot for the Gothic literature.

3_1__The Characterization of the Heroine, Emily.ST Aubart:

The novel that will be studied in this dissertation is *The Mysteries of Udolpho* by Ann Radcliffe, the novel is published in the year 1794, which is Radcliffe's fourth and most popular narrative. The novel is based on a Gothic literature and the scenes depict Gothic drama and scenarios of the 18th century Europe. The novel is through a combination of drama , horror and romance.

The story is set on 1584 in the southern France and northern Italy like many other Gothic novels, it consists of a young beautiful girl , a man she loves and a villain. The protagonist is a girl called Emily. ST Aubert a daughter of a wealthy French family whose fortunes decline.

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After the death of her mother from a severe illness and her father became ill as well, they got on a journey for Monsieur. ST Aubert's health, on their way she meets her lover Valancourt. After the death of her father Emily is forced to live with her aunt Madam Cheron whose husband is the Italian noble man Montoni, while she is living there Mr Montoni forced Emily to marry his friend Count Morano .

An evil characteristic, Montoni is cruel power-hungry, imprisoning Emily and his wife as well at his secluded castle called Udolpho. This Gothic castle is situated in the mountains, isolated and far from any villages. Here Emily is subjected to Montoni's power. He appears to be a relentless villain and tried to force his wife to give him her estates. Following the death of her aunt which dies because of the pressure of her husband Montoni, so all the estates go to Emily , as result Montoni threatens Emily with imprisoning or even worse if she refuses to give him her estates. In the castle Emily also discovers other horrific events such is the imprisonment of Monsieur Du Pont. Together Emily and Monsieur Du Pont can escape from the Udolpho with the help of several servants. She returns to France, Montoni is dead and Emily is free of his evil power.

As already mentioned, the heroine of the story is Emily. Her appearance is described as follows: " In person, Emily resembled her mother; having the same elegant symmetry of form , the same delicacy of features , and the same blue eyes , full of tender sweetness"¹

Emily is a beautiful young lady, she has a lovely personality as well: "she had discovered in her early years uncommon delicacy of mind, warm affections, and ready benevolence [...]. As she advanced in youth, this sensibility gave a passive tone to her spirits, and a softness to her manner, which added Grace to beauty" [A.U.5].

¹A.U refers to Ann, Radcliffe. The Mysteries of Udolpho (1794).

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Emily received a good education. To her father, ST Aubert it is very important that Emily is not only a beautiful girl full of sensibility, yet he wants her to be well educated and smart as well: "ST Aubert cultivated her understanding with the most scrupulous care. He gave her a general view of the sciences, and an exact acquaintance with every part of elegant literature. He taught her Latin and English, chiefly that she might understand the sublimity of their best poets." [A.U.6]. Apart from being beautiful, smart, sweet and innocent which are all stereotypical characteristics of the Gothic heroine, Emily also has an other stereotypical characteristics. After the death of her parents she becomes an orphan, her cold-hearted aunt Madam Cheron and her husband Montoni become her new guardian. We cannot say she is kidnapped, yet she is taken by force to live in the Udolpho's castle in another country away from her home. Here she is not imprisoned either, she can wonder through the castle. Monton destroys her wish to stay in France, or to return to France after her aunt died. Since she does not want to give him her inherited estates, she is threatened to be imprisoned in the castle for the rest of her life. On the whole, we can conclude that though she is not literally imprisoned, Emily has many of the stereotypical characteristics that a Gothic heroine has. Being a beautiful sensitive young lady who becomes an orphan and is subjected to the power of a ruthless villain, who wants to steal her fortunes.

Femininity and sensibility are the main concepts that Emily's character based on. Emily receives a good education in feminine activities, so she is a paragon of femininity, virtues and knowledge. For example, her room was dedicated to the exercise of feminine activities: " [...]" Which contained her books, her drawings, her musical instruments, with some favorite birds and plants. Here she usually exercised herself in elegant arts, cultivated only because they were congenial to her taste, and in which native geniuses, assisted by the instructions of Monsieur and Madam ST Aubort made her an early proficient." [A.U.3]

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This passage clarifies that Emily has a natural talent for those activities. Even in bad horrifying circumstances in the Udolpho's castle, she keeps reading and playing music: «she now put aside the book, and took her lute, for it was seldom that her suffering refused to yield to the magic of sweet sounds." [A.U.284]

Emily is also educated, she receives a good education. She studies literature and sciences; she masters English and Latin beside to French her native language. She writes poetries throughout the story, which is written in English by Radcliffe, yet we can wonder whether it is an original version or it is translated, which would mean that Emily Writes poetries in another language. Moreover, Emily is a very accomplished and a very virtues girl as she has many virtues that are praised during the eighteenth century, she is polite, agreeable, chaste, modest and pure. She knows how to behave proper according to the eighteenth century standards, even though the story is set in the sixteenth century. Emily's character is influenced by the concept of sensibility, she is often fainted, trembled with fear, weeped or gets carried away by her emotions. For example when she sees a black veil in one of the chambers of the castle, it attracts her curiosity, so she returns to the chamber to look behind it. However, it is no picture that it conceals, but a human crops whose" face appeared partly decayed and disfigured by worms» [A.U.662]. On perceiving this, «she dropped senseless on the floor " [A.U.249]. Yet if she has looked in a better way, she would have noticed that it is not a real corpse: "Had she stared to look again, her delusion and her fears would have vanished together, and she would have perceived, that the figure before her was not human, but formed of wax." [A.U.662]. She becomes superstitious because she often gets so carried away, which is caused by sensibility, as Radcliffe explains in her romance: " the mystery attending Lodovico, by exciting awe and curiosity, reduced the mined to a state of sensibility, which rendered it more label to the influence of superstition in general" [A.U.562]. For example when Emily is back at Lang Vedoc in France and she hears the music that returns every night

around midnight, she is struck superstition: " Emily, as the sound drew nearer, knew them to be the same she had from early heard at the time of her father's death l, and whether it was the remembrance they now revived of that melancholy event, or that she was struck with superstitious awe, it is certain she was so much affected, that she had nearly fainted."[A.U.525].

Already from the beginning of the story, Radcliff shows the dangerous nature of too much sensibility through the character of ST Aubert and the education he gives to his daughter Emily: " But ST Aubert had too much good sense to prefer a charm to a virtue; [...] this charm was too dangerous to it possessor to be allowed the character of a blessing. He endeavored, therefore, to strengthen her mind; to ensure her to habits of self-command to teach her to reject the first impulse of her feelings and to look with cool examination, upon the disappointments he sometimes threw in h,er way." [A.U.5].

As mentions in this passage the sensibility in Emily's character refers to her father, as already mentions above: " He realizes that sensibility can be dangerous and therefore, he teaches Emily self-command."[H.L.89]. Whether her father is dying, he calls Emily to him , in their conversation, he again warns her against sensibility: " above all, my dear Emily; said he , ' do not indulge in the pride of fine feeling, the romantic error of amiable minds those who really possess sensibility, ought early to be taught that it is a dangerous quality, which is continually extracting the excess of misery , or delight from every surrounding circumstance [...]. [A.U. 79_80].

Emily is taught to have common sense and self-command over her feelings, and not to indulge in her feelings too much sensibility is still highly influences her character, yet throughout the story we can see that Emily is always trying to control her feelings because she is struggling against theme. For example, one night at the castle, Emily sits at the window

looking outside, suddenly she sees something moving on the garden for awhile she thinks it is a supernatural appearance, yet she "looked around for some explanation" [A.U.356], with other strange events instead of believing the superstitious stories that are told by the two very superstitious maids Annette and Dorothee, she keeps thinking about other logical explanations. Another example for struggling against sensibility is when she is trying to convince herself that she must forget him, as he is no longer a proper man for her to marry after he loses his virtue and wealth: "the more she suffered her memory to dwell on the late scenes with Valancourt, the more her resolution declined, and she was obliged to recollect all the argument, which the count had made use of to strengthen it, and the precepts, which she had received from her deceived father on the subject of self-command, to enable her to act, with prudence and dignity." [A.U.518].

Emily sees that thinking of self-command and behaving properly is better for her than indulging in her feelings towards Valancourt, because she knows that when she prefers sense and rationality over sensibility is the only solution.

Apart of being a symbol of sensibility and femininity, while also having a degree of rationality and self-command; which are the main characteristics of a proper lady, Emily has other characteristics of a Female Gothic heroine, she is a beautiful brave young lady, not a passive victim. Emily has a developed character she is mature and rational throughout the story. She is a strong lady, she learns how to stand up for herself, and she learns the ridiculousness of superstition and value of self-command. Whereas, in the beginning of the story she appears as a little weak girl who relied heavily on her parents, then she appears to become a brave woman with more experience, acting wisely and thinking of herself. Emily appears as an outspoken and daring character with a huge amount of courage, for example when she undergoes horrific events at Udolpho while wondering about the castle at night searching for her aunt and also when she refuses to yield to Montoni's authority. After the

death of her aunt she asks Montonito left her return in to France, yet he says that she can return to France only if she signs over her estates to him. He keeps trying to persuade her to sign, as is shown in the following passage:

"There he told her, that he had been willing to spare himself and her the trouble of useless contesting, an affair, where his will was just ice, and where she should find it law; and had , therefore, end to persuade, rather than to compel her of her duty. I, as the husband of the late signora Montoni,[...] am the heir of all she possessed, the estates, therefore, which she refused to me in her lifetime, can no longer be with held , and for your own sake , I would undeceive you, respecting a foolish assertion she ones made to you in my hearing that these estates would be yourrs, if she died without resigning theme to me, after her decease [...]." [A.U.380].

However, Emily answers the following:" I'm not so ignorant, signor, of the laws in this subject, as to be mislead by the assertion of any person. The law, in the present instance, gives me the estates in question, and my own brand shall never betray my right."[A.U.380_381].yet Emily refuses to sign; she is not afraid to stand for herself. After their conversation, Emily feels so proud of herself and her resistance to his power:" To her own solitary chamber she once more returned and their thoughts again of with the late conversation with Montoni; and of the evil she might expect from opposition to his will. But his power did not appear so terrible to her imagination, as it want to do : a sacred pride was in her heart; that taught it to swell against the pressure of injustice, and almost to glory in the quite sufferance of illes, in a cause, which had also the interest of Valancourt for its object. Fore the first time, she felt the full extent of her own superiority to Montoni, and despised, the authority, Which till now , she had only feared."[A.U.381_382].

Montoni is literally convinced that he has authority over Emily and that she has to obey him and listen to all his commands, yet Emily refuses to do so. Another example for her disobedience is when Montoni wants her to marry count Morano. Even though she keeps refusing the proposal, Montoni decides that she is to get married the next day. Emily is not planning on yielding and she «endeavored to support herself by the belief that the marriage could not be valid, so long as she refused before the priest to repeat any part of the ceremony."[A.U.218]. Fortunately for her, Montoni decides to deport Udolpho and as a result the marriage is cancelled. Refusing to answer when she is asked is also an other way in which she takes a rebellion against her authority. Instead of experiencing her thoughts she chooses to be silent, as in the following passage:

"[...] before you undertake to regulate the morals of other persons, you should learn and practice the virtues, which are indispensable to a women sincerity, uniformity of conduct and obedience. Emily who had always endeavored to regulate her conduct by the nicest laws, and whose mind was finally sensible, not only of what is just in morals, but but of whatever is beautiful in the female character, was shocked by these words, yet in the next moment, her heart swelled with the consciousness of having deserved praise, instead of censure, and she was proudly silent."[A.U.270].

Although at first she appears to be strong and unwilling to yield to patriarchy, she gives up on her power and goes over Montoni's authority. However, she can be able to escape and regain her freedom and wealth. In conclusion, Emily is not really the typical Female Gothic heroine who is described by the critics as a courageous lady who actively takes her fate in to her hand trying to subvert the ideology of patriarchy, she is also passive about her own fate yet she does escape Montoni's authority, and she manages to France and marry the man she loves.

3_2_ The Role of the Female Gender (the Heroine) in the Novel:

There are two main female roles within the Gothic literature; the 'predator' and the 'victim', the first is dangerous yet powerfully attractive; she helps poetry the paon/pleasure paradox that has come to be synonymous with Gothic literature. The latter is fragile and vulnerable; she gives the heroes something to rescue and is often the prize for their brave endeavours. Occasionally, however, Gothic writers seem to blur the lines between these stereotypical characters in order to add depth, uncertainty and suspense.²

The role of the predator is particularly clear in the character of Emily's aunt Madame Cheron. She is a woman that has some nasty streak, she is cruel with a speech full of harsh and hurting words "so niece" said Madame Cheron, casting a look of surprise and inquiry on Valancourt__ "so niece ! How do you do ?__ But I need not ask __ Your looks tell me you have already received your loss" [A.U.97]. Moreover she is selfish, wealth lover, and is able to do anything in order to live a fancy life. Madame Cheron is evil and too much cruel when she forces Emily to leave her home and going to live with her as her brother Mr. St Aubert tells her "I am now come to take you with me to Toulouse, I. Sorry to find that your poor father died, after all in such a different circumstances: however, I shall take you home with me .Ah! Poor man! he was always more generous than provident, or he would not have left his daughter dependent on his relations"[A.U.79].

After the death of Emily's father Madame Cheron is the only one left from Emily's family, yet she is not as good as Mr. St Aubert thought she is otherwise he would not tell her to take care of Emily if he ever died. After moving to Madame Cheron's house, Emily can't not get used to the new place and the new guardian the aunt , who was evil, emotionless and cannot lose any chance to make Emily hear some harsh and hurting words, and this what

²Asmet, Nabile. The Gender Representation.

exactly happens one day right after her arrival to Toulouse when Madame Cheron knows that Emily is taking a walk in the garden " I desire you will not walk there again at so early an hour, unattended, said Madame Cheron: my gardens are very extensive and a young woman who can make assignation by moonlight at La Vallée, is not to be trusted to her own inclination elsewhere."[A.U.87].

Madame Cheron can not change her attitude towards Emily or even hold some kindness and love in her heart, she keeps treating her the same way and sometimes even worse till she passes away because of her husband Montoni.

While the protagonist Emily appears in the story to take the role of the victim, at the beginning of the narrative she appears as a weak little girl that is too much in touch with her parents " Mr. ST. Aubert loved to wonder, with his wife and daughter, on the margin of the Garonne, and to listen to the music that flouted on its waves."[A.U1]. Right after the death of her mother Emily becomes more in touch with her father she is always having a feeling that he is the only one who can understand her and feel the same she did " O my Dear father " said Emily, while a sudden tear started to her eye, how exactly you described when I have felt so often, and which I thought nobody had ever felt but myself! But! Hark! here comes the sweeping sound over [...]" [A.U.10]. She is a girl that depends in everything on her parents. After the death of her father Emily becomes an orphan that has no one by her side, she becomes even more sensitive, sad and weak " Emily struggled against the sickening faintness that over her [...] Her eyes were filled with tears; and the words she would have spoken faltered on her lips."[A.U.6].

Right after the death of her father, Emily receives a letter from her aunt Madame Cheron in which is informing her that she would be the new one to take care of her and take her to Toulouse to live with her " Emily some time after her return to La Vallée, received letters from

her aunt Madame Cheron in which after some commonplace condiment and advice, she invited her to Toulous, and added that as her late brother had entrusted Emily's education to her, she should consider herself bound to overlook her conduct."[A.U.71]. At the beginning Emily refuses what Madame Cheron has told her and she prefers to stay at her home, where she raised and where every place hold a story and a memory with her parents especially her father Mr. ST. Aubert "shut out from the only home she had known from her infancy, and thrown up on a scene and among persons, disagreeable for more qualities than their novelty."[A.U.86]. She sees that leaving her home and going to anew place and living with new people she does not get used to would not be that easy or even good for her, yet Madame Cheron is completely against Emily's thoughts so she decides to go by herself to Emily's home in order to convince her and tell her that this is her father's last request, so she can take her to Toulous, so once she arrives to Emily's house she has a conversation with her, she tells her :

"It is very necessary you should be under the eye of some person more able guide you than yourself. Indeed, have not much leisure for such a task. However, since your poor father made it his last request that I should overlook your conduct, I must even take you under my care. But this let me tell you niece, that unless you will determine to be very comfortable to my direction. I shall not trouble myself longer about you." [A.U.79].

As a result Madame Cheron can make Emily leave her home and take her to Toulous, even though Emily is pretending that she is satisfied by her father's request to Madame Cheron yet deep inside her she is not actually, she is taken by force to live in her aunt's house away from her lovely home and away from her lover Valancourt " Emily making request efforts to appear cheerful.And too often relapsing in to silence and dejection. Madame Cheron attributing her melancholy solely to the circumstance of her being removed to a distance from her lover, and believing that the sorrow which her niece still expressed for the loss of S.T

Aubert proceeded partly from an affection of sensibility [...] that such a deep regret continued to be felt so long after the period usually allowed for greifs." [A.U.85].

Emily experiences lot of bad and harsh things while she is living with her aunt but probably the worst thing ever was the marriage of Madame Cheron. After her aunt gets married with Montoni everything changes to be bad. Being a husband for Madame Cheron gives Montoni the power to take control over the château, yet he is not satisfied nor comfortable in Toulouse so he decides to go back to Italy with his wife and Emily. Emily for the second time has to feel the same bad feeling of being obliged to leave and go by force to live in an other place. When they went to Italy things changes again yet that time it changes to the worst, Emily and her aunt become prisoners at the Udolpho castle under the rous of the emotionless man Montoni. «Castles are standard places where women are imprisoned and ' gothic ' is almost invariably a pejorative term."³ The castle is under control of Montoni and Emily is obliged to obey him. For example when he ai trying to force her to sign her estates for him because she is threatening to be tortured and killed if she does not do so.

Sometimes a Gothic writer imprisons their characters by driving them on the power of independent speech and this is precisely what happens with Emily. Radcliffe's powerful presentation of the protagonist character Emily in the beginning of the story as a weak wordless young lady who lost her parents and being forced to leaves her home and go to live in Toulous than in Italy. Living as a prisoner at Udolpho's castle, finding herself obliged to be under control of Montoni and obey all what he is saying, such as finding herself obliged to accept the marriage proposal of count Moroni. By this image of the heroine, whether consciously or not Radcliffe could create one of the most amazing literary examples of objection particularly to this time.

³ William, Stafford. "The Gender of the Place: Building and Landscape in Women Authored Texts in England of the 1790s," Transactions of the RHS 13 (2003): 310

Stoval recognized that «they are usually not described, and exist for no other purpose than to satisfy the exigencies of the plot." Yet women in the *Mysteries of Udolpho* have helped in creating the image of the powerlessness, the prisoner and the dead maiden. Indeed the most important woman in the tale is most of the time identified by her powerlessness and being a prisoner.

Throughout the tale the powerlessness shows how women are such an easy obvious victim just because they are women. The women of the Gothic fiction do receive speaking roles and they have to do all what is said with no complaining. For example when Emily refuses marriage proposal of count Montoni, yet Montoni obliges her to do so and takes the decision instead of her.

Radcliffe takes Emily's feminine connection with Gothic space further. She considers her as a terrific female victim, Radcliffe relates Emily's character at the beginning to fear " [...] that she might again lose herself in the intricacies of the castle and though she was already perplexed by the numerous turnings, she feared to open one of the many doors that offered." [A.U.13]. This passage shows the image of the lost and terrified young lady that has retained her power slowly. The Gothic mystery obscurity in *Udolpho's* castle has been fouled instead of being exposed. Emily thinks that this unwanted marriage would take place in *Udolpho* rather than in *Venus* because «secrecy is necessary for Montoni's honor." [A.U.224]. By these words Radcliffe wanted to show that the women are protected the abused men by society, yet that society protection takes no place in *Udolpho's* castle.

Emily and Madame Cheron find themselves liable to the power of the individual patriarch. As a result Madame Cheron dies because of her husband's abuse, Montoni threatens Emily and makes her choose whether to sign the estates for him or to be tortured and killed.

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Montoni has the absolute control over Udolpho and over all what is happening there. Early psychoanalytic feminist critics emphasize the symbolism of Emily's ' double doored ' chamber and suggest that the heroine's trial symbolize a confrontation with her sexuality."⁴ "Later critics, drawing on historical and cultural evidence, argue that the sexuality threat is not about self discovery but rather the most obvious signifier of women's physical vulnerability."⁵

Even though Montoni is strong and has the total control over Udolpho, but Emily refuses this Gothic state. She is so poetic describing the Gothic terrifying effects. During one of Montoni's celebrations Emily defines her surrounding as paradoxical to her idea of home " while observing the hall's ' vaulted roof, enriched with fort work ', ' long colonnades , and gloomy grandeur, Emily pines for her dear native province, her pleasant home and the simplicity and goodness of the friend , whom she had lost." [A.U.312].

For Emily Udolpho is as bad and scary as the prison, actually she considers it as a real prison, and this what Radcliffe shows in the following passage : " As the carriage wheels rolled heavily under the portcullis Emily's heart sunk, and she seemed as if she was going to her prison." [A.U.227].

Throughout this passage Radcliffe explains the pain of Emily when she goes to Udolpho, and how this experience could increase her terror and took of her sensibility.

Mary poovey and E.J clery have comments on how Emily's return to her paternal estates, which chasten Valancourt in two, represents, a patriarchal repression and unchecked materialism Montoni and his cast symbolize.

⁴ See, Nichols. "*Place and Eros*"; Wolff, "*The Radcliffean Gothic Model*"; and Claire Kahane, "*Gothic Mirrors and Feminine Identity*," Centennial Review 24 (1980): 43-64.

⁵ See, George Haggerty, "*Sensibility and Sexuality in The Romance of the Forest*," The Critical Response to Ann Radcliffe, ed. Deborah D. Rogers (Westport, CN: Greenwood Press, 1994) 8-16 (8) and E.J. Clery, *The Rise of Supernatural Fiction 1762-1800*

Conclusion:

All in all Ann Radcliffe is one of the greatest authors of the female gothic literature even if she faces lot of struggles during her career as a writer. As any female author at that time she represents the heroine as a courageous beautiful girl who struggled with the oppression of the patriarchal society, and rebelled against the vanilla by escaping his prison.

Chapter.III : The Function of the Male Gender

The *Mysteries of Udolpho* as any gothic romance it cannot stand without the male character who had the role of the villain who considers as a main part to build the story, and who is as a symbol of the patriarchal society as well who oppresses the female characters.

4_1_ The Characterization of the Villain:

Emily the heroine of *The Mysteries of Udolpho* opposed by a villain names Signor Montoni. He appears in the beginning of the story, when Radcliffe gives him a hidden evil character, so the reader cannot expect him to have the role of the villain yet throughout the story is described by Radcliffe as following: "a man about forty, of an uncommonly handsome person, with features manly and expressive, but whose countenance exhibited, upon the whole, more of the haughtiness of command, and the quickness of discernment, than of any other characters." [A.U.23].

Here Montoni does not appear as important character in the story yet later Radcliffe starts describing him further:

"this signor Montoni had an air of conscious superiority, animated by spirit and strengthened by talents to which every person seemed involuntarily to yield, the quickness of his prescriptions was strikingly expressed on his countenance, yet that countenance could submit implicitly to occasion [...] His visage was long, and rather narrow, yet he was called handsome; and it was perhaps the spirit and the vigor of his soul, sparkling through his features, that triumphed for him. Emily felt admiration, but not admiration that leads to esteem: for it was mixed with a degree of fear she knew not exactly where fore." [A.U.122].

As is explained in the passages above, the typical Gothic Male (the villain) is usually dark, gloomy and handsome with something evil or wicked about his personality. This is also the case with Montoni, he is described as a handsome man with manly features, and his

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appearance exhibited spirit and vigour. However, his looks also indicated something evil: he looks conscious of superiority. He also knows how to change his 'contenance' to different situations. Emily when she first meets him, she feels some fear in her heart, which announces this character's wickedness, as would appear in the rest of the story.

"The principal motive for Montoni's crimes is money."¹ In the beginning of the story he appears as a wealthy Italian noble man with estates in Venus and Udolpho, yet later the evil character with the cruel power hanger started to take place in the story and the ugly truth of this character starts to be crystal clear. His estates in Venus are not his own and the castle at Udolpho as well is obtained in an illegal way, as it is technically not his own property, and he also has many debts and he is a gambler.

His actions are all driven by his greed. He marries Madame Cheron not because he loves her, yet he does so for her estates in France, he also tries to force Emily into getting married with count Morono for his wealth. He is very cruel, he threatens his wife in order to sign over her estates to him, yet all his efforts fail because of the death of Madame Cheron. After the death of his wife he turns his abuse to Emily by threatening her to sign her estates. He is a very evil and unconscionable character, as appears from Emily's perspective:" His character also, unprincipled, dauntless, cruel and enterprising [...] He was equally a stranger to pity and fear; his very courage was a sort of animal ferocity [...] ; but a constitutional hardness of nerve, that cannot feel, and that , therefore, cannot fear." [A.U.358].

Montoni is appeared as a merciless oppressor who cannot feel emotions " He is believed to be a murder, not just by Emily, but by many people who have heard and spread the rumors about the previous owner of the castle, Signora Lourentini. Annette tells Emily the tale that,

¹Castle, P. X.

one evening Signora Lourentini walked in to the woods near to the castle and disappeared. Since that evening, she was seen several times, walking in the woods and about the castle at night, but as a ghost." [A.U.237_238]. This story is the reason of the rumor that Montoni kills Signora Lourentini in order to gain the possession of the Udolpho's castle. After this story is told, Emily thinks that Montoni kills her aunt Madame Cherontoo, yet she is wrong because Madame Cheron is still alive when she is imprisoned in the tower. However, Madame Cheron becomes ill and then died, so we can say that she is killed indirectly by her husband Montoni" he had been tried together with Orsini, because he was suspected to be his accomplice on the murder that Orisino committed in Venus." [A.U.569]. Yet no reason can be found to consider Montoni as a criminal but the Senate regards him as a "very dangerous person, so he was still imprisoned, he died in a doubtful and mysterious manner, and without suspicion of having been prisoned." [A.U.569]. Even though the Senate does not have a proof for Montoni's Crimes, they imprisons him and gets punished for his cruelty and assumed criminality.

Montoni is a cruel and merciless criminal, yet he has a soft side, consequently he can be considered as a 'hero villain' with a dual personality. In the previous passages, Montoni's crimes are examined, his actions are driven by his greed and he believes to be murder. However, he does not kill anyone throughout the story, except for Madame Cheron that is dead indirectly because of his abuse, he also does not hurt Emily physically.

The character of Montoni appears with a paradoxical personality. Although he makes lot of decisions instead of Emily, he takes her by force to Venus and Udolpho, and threatens her in order to make her sign over her estates, yet he does not physically hurt her. Moreover, she is not really imprisoned in Udolpho because the doors of her room are never locked and she can wonder about the castle freely. Montonican be considered as a father figure for Emily, not only because he is her aunt's husband yet also because he is treating her much better than he was doing with the others. In the beginning Emily does not believe what Valancourt has told

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about him, that he is a bad and an evil man, yet she believes that Montoni is still her only protector after the death of her father, even though she is afraid of him because he tries to force her into a marriage that she does not want. Apart from Emily's perspective of him, he sometimes shows the soft side of himself. He once spoke to Emily " in an accent somewhat softened from their usual harshness." [A.U.251]. Later when Emily tries to persuade him to bring Madame Cheron out of the tower because she is in a bad health condition and about to die, he seems to show feelings:

"for a considerable time he was proof against all she said, and all she looked; but at length the divinity of pity , becoming in Emily's eyes, seemed to touch his heart. He turned away, ashamed of his better feelings, half sullen and half relenting; but finally consented, that his wife should be removed to her own apartment, and that Emily should attend her." [A.U.366].

In this passage Montoni is clearly touched by Emily's sensitivity. He is ashamed of his feelings because usually he is heartless and emotionless but he accepts Emily's request.

Although, few moments later, when Madame Cheron is about to arrive to her own room, Montoni has already changed his mind and orders her to go back to the tower and stay there, through this situation we can confirm that Montoni is a dual character or a 'hero villain'. Montoni's character is a combination of both evil and good, aggressiveness and intimidating features.

Montoni can be considered as an embodiment of the patriarchal society. Once Emily's aunt Madame Cheron gets married with Montoni, Emily finds herself subjected to his authority. He is taking decisions instead of her, he is the reason for her breaking up with her lover Valancourt, he takes her away from France to Venus and Udolpho by force and against her will, all these things cannot make him satisfied, yet he also tries to force her into a

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marriage with a man that she does not love only for his own benefits. Emily tries to come against those insane decisions, yet ultimately she finds herself obliged to obey him as her aunt agrees with her husband's decisions.

"Montoni informed her that he would no longer be terrified and that, since her marriage with the count would be so highly advantageous to her, that fully only can object to Emily who had tried remonstrance, had now recover to supplication, for distress prevented her from for seeing, that with a man of Montoni's disposition, supplication would be equally useless. She after enquired by what right he exerted his unlimited authority over her? a question which her better judgment would have withheld her, in a calmer moment, from making, since it could avail her nothing, and would afford Montoni another opportunity of triumphing over her defenseless condition." [A.U. 216]

In this passage, we clearly see exhibiting his authority and Emily is trying to resist, Montoni not only has authority over Emily, yet also over his wife Madam Cheron which keeps rebelling against his power until she dies. In the beginning she is under control of her husband, she agrees on everything he says or does, such as the breaking up of Emily's engagement to her lover Valancourt, visiting his estates in northern Italy in addition to managing in to a marriage between Emily and Count Morano. After their arrival at Udolpho, she starts realizing that Montoni marries her only for his benefits. From then on Madam Cheron refuses to be under his control and to yields to his authority, yet as a result he threatens her and shows his evil side and power as well by imprisoning her in a tower, she keeps resisting until she dies because of illness. After the death of her aunt Emily tries to destroy Montoni's power and refuses to sign over her estates, then she can escape and go back to France where he cannot persuade her any more, afterwards it has been found out that he has arrested and dies mysteriously in prison. This symbolizes the death of patriarchal: the symbol of patriarchal authority is defeated. Even though the heroine has not directly destroyed the

patriarchal, since Montoni's death was not because of her. The escape of Emily from the Udolpho releases from the patriarchal influence.

4_2 _The Role of Man in the Novel :

In the Gothic novels The Male character is represented as stereotype, usually they have a specific role within the plot. In any gothic story there should always be a villain who oppressing or torturing the heroine or the female characters in general. The representation of the male characters roles in the Gothic romance is either as a negligible character or a powerful one , the first is decent, gentle, with a good attitude trying to help the heroine to be happy and to have a stable life, yet the later Is a powerful man with a greedy and an evil attitude, his main aime is to gain his own affairs even if it would spread pain, sadness and fear among the others.However even if the both characters are considered as a male i.e they are from the same gender, yet they have completely different roles within the story in order to create differente dimensions and lot of suspense.

Apparently the negligible character is going to Valancourt " he is a decent one, said he 'when compared with what we have just seen', yet such as in other circumstances. I should be ashamed to offer you." [A.U.23}. He fell in love with Emily after he spends some time with her in away full of honesty and innocence, he is totally friendly and enthusiastic with his fair share of boundary issues " St Aubert observed him look with an earnest and pensive eye at Emily, who bowed to him with a countenance full of timid sweetness."[A.U.26.].

"The road from this Hamlet', said Valancourt, ' and to Beaujeu, part at the distance of about a leave and a half from hence: if you give me leave, I will direct your muleteer so far. I must wander somewhere; and your company would make this a pleasanter ramble than you other I would take."[A.U.25.].

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Trough this passage we can see how Valancourt is a nice gentleman, he helped Emily and her father when they are in their journey, since they are not home they need help to live in a good way in the new place they visited. After Emily comes back to France and leaves Valancourt for the first time, he cannot handle this situation and he finds himself taking the same road and following Emily, since Valancourt has an innocent heart he loves Emily deeply and he cannot live without seeing her. The only thing that Valancourt really wants was to be given some attention and care by his lover Emily.

At first Valancourt is not accepted by St Aubert because he sees him as a young generous gentle guy who does not have enough experience in life, as well as he has no idea about the way of living in Paris, and this is showing the following passage :

" Valancourt had known little of the world, this perceptions were clear , and his feelings just; his indignation unworthily or his admiration of a generous action were expressed in terms of equal vehemence, St Aubert sometimes smiled at his warmth, but seldom checked it; and often repeated to himself 'this young man has never been at Paris'."[A.U.29.].

In other words Valancourt would not resist all the tempting of the youth in the party city because he rises in a different place away from Paris and France, so he seems like a little puppy dog in a party town. Being such a person and living in France can only lead him to face troubles that he cannot handle because he is not used to such an atmosphere. Valancourt is somehow weak not physically yet in his character, he is still young with less experiences and all that cannot help him to fit in the new society, as a result he needs to change himself, his thoughts and grow up a little more before he would be able to fit in the new society and settle in France with his lover Emily. Yet Valancourt cannot change himself that much even after staying for a good time in Paris. The honest decent generous Valancourt is still alive; he is not

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able to kill his good side that is considered as a weak side by St Aubert. All this is shown in his love for poor and weak people, for example keeping Theresa housed and fed.

"her tears were suddenly stopped by terror; a voice spoke to her in the pavilion _ she shrieked: just spoke again, and she distinguished the well known tones of Valancourt, it was indeed Valancourt who supported her in his arms for some moments their emotion would not suffer either to speak."Emily" said Valancourt at length as he pressed her hand in his, "Emily" and he was again silent; but the accent in which he had pronounced her name expressed all his tenderness and sorrow."[A.U.109.].

Throughout this passage we can see that Emily's father St Aubert is completely wrong about what he thinks of Valancourt that he is still young and weak that he would not be able to help Emily or even to protect her because the only one who helps Emily to pass over the hard moments is Valancourt he has never gave up on her and keeps holding her and trying to make things better.

Actually Valancourt is the one for Emily because through the story he is the only one that never hurt Emily he is taking care of her even when she leaves France and moves to Italy he keeps sending her letters and warning her to be aware of her aunt and Montoni. Patience, love and kindness are the weapons of Valancourt to face the absence of Emily and the fact that she is going to get married with someone else. He does not give up because he believes that the power of love would win in the end. And likely he is right because he can take his love back when Emily escapes the castle and comes back to France where she finds Valancourt still waiting for her and never gives up. Ann Radcliffe explains all these things in the following passage:

"A scream from Theresa now told that she knew Valancourt, whom her imperfect sight and the duskiess of the place had prevented her from immediately recollecting; but his

attention was immediately called from her to the person whom he saw falling from a chair near the fire; and hastening to her assistance—he perceive that he was supporting Emily! The various emotions that seized him upon thus unexpectedly meeting with her, from whom he had believed he had parted forever, and on beholding her pale and lifeless in his arms—may, perhaps, be imagined, though they could neither be then expressed nor now described."[A.U.441.].

Sometimes the major strength in someone's character comes from its flaws. Valancourt gains the title of the most generous person in the novel since he is a little bit too generous, whenever he sees a poor person suffering and struggling to take care of their family he would not hold himself from giving a help even if it is with the last coins that his pocket hold "his melancholy look determined Valancourt at once; he throw down all the money he had."[A.U.13.]. The main flaw that is controlling Valancourt is his belief in the idea of it is ok if he would be going home without any cash, money is not important in his eyes. This problem is considered as a sharp tool that keeps hitting Valancourt every time yet he cannot be blamed for his generosity.

In the other hand Ann Radcliffe takes Montoni's character and his connection with the Gothic space further and deeper, she considers him as a symbol of power and evil. He has the role of the villain in addition to a gloomy dark character with something evil about him. And he is the powerful character in the patriarchal society, and dominates the heroine and other female characters within the story. In the beginning of the story he takes the role of a noble Italian man with a normal character, even Ann Radcliffe does not put a light on him. yet later on the character of Montoni completely changes giving the place to the character of the villain to appear when he takes of the rob of the noble man and dresses up with the evil character instead.

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Montoni is not the kind of man that a person would like to stay with in a dark room because his evil character is enough to make anyone feel uncomfortable and spread fear inside them, the simple example is Emily who feels so scared when she meets him for the first time and so impressed as well "Emily felt admiration that lead to esteem; for it was mixed with a degree of fear she knew not exactly where for." [A.U80.].

Moreover Montoni gives his character a new role in the story which is the role of the criminal, his name is related to lot of rumors. Everyone that knows him believes that Montoni is a real criminal, especially after Signora Laura time is disappeared. Montoni is the first accused in this case, since he is the only one who would be beneficiaries. As well as the death of his wife Madam Cheron even if he does not kill her, yet he is the main reason for her death in an indirect way. Montoni does not give much importance to all what is said about him, he has never considered those rumors as a point of weakness, yet instead he believes that all those rumors are giving more strength and power to his profile.

Montoni has a belief that "it is better to be feared, than loved" in other words Montoni is a heartless person, and the word of love is not existing in his own dictionary. He wants every person to be terrified of him. He thinks that when a person is terrified of him, he would have more Chances to manipulate them. Montoni is a cruel emotionless who does not believe that love is more important or valuable than money and his own benefits that's why he obliges Emily to give up on her love for Valancourt and to get married by force with the count Moroni because this marriage is offering his own benefits since he is greedy and money lover.

Throughout the story the power of the villain is shown by his oppression and imprisoning the female characters Emily and her aunt Madam Cheron whom they find themselves liable to the power of the individual patriarchal. The greed and the love of money make him as a blind and emotionless person who does not care about anyone even his wife

but money. Montoni is always threatening his wife whether to sign her estates for him or she would be imprisoned and tortured, this is shown in the following passage where Madam Cheron is talking to Emily: "Well, well niece, I will not dispute with you. But as I said Montoni threatens me with violence, if I any longer refuse to sign away my settlements, and this was the subject of our contest when you came into the room before." [A.U.200.].

Indeed Montoni imprisons Madam Cheron in the tower with a cold heart after she refuses to do what he asks for "she perceived that her aunt was yet the prisoner of a man to whose vengeance or avarice she might fall a sacrifice." [A.U.240.] He is very cruel, he keeps threatening his wife to put her under pressure in order to make her give up and sign for him all the estates yet his plan cancelled after Madam Cheron dies "when Montoni was informed of the death of his wife, and considered that she died without giving him the signature..." [A.U.267.]. After the death of Madam Cheron Montoni's feelings, thoughts and attitude do not change, and his evil cruel side is still alive. When Madam Cheron dies all her estates in France move to Emily, as a result she becomes the new target for Montoni and the new victim for the patriarchal power to exercise the torture upon her and to abuse her as well "that you might be a witness in some business which I am transacting with my friend Orsino. All that is required of you will be to sign your name on this paper." [A.U.270.]. He is threatening her the same way he does with her aunt;. Whether to sign the estates for him or she would be died.

Montoni is considered as the worst character in the story because of the evil side that controlled him beside to all what he does Moreover he is considered as a criminal even if there are no evidences that he does crimes yet he is the main cause for the death of his wife even if it is in an indirect way because she dies after the sickness that makes her body weak and she can not resist anymore. In addition to the rumor of killing Signora Luardini the owner of the castle in order to gain the possession of Udolpho.

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It is true that Ann Radcliffe gives Montoni the role of the villain, yet in some scenes Montoni appears as a good person with some humanistic emotions where he can be considered as a hero villain. This twist in Montoni's character makes the story more interesting. When Montoni imprisons his wife in the tower she cannot resist and she gets badly sick Emily asks him to bring Madam Cheron to her room, he shows some feelings and he accepts Emily's request "... at length the divinity of pity becoming in Emily's eyes seemed to touch his heart. He turned away ashamed of his better feelings, half sullen and half relenting; but finally consented that his wife should be removed to her own apartment, and that Emily should attend her."[A.U.366]. As well as he does not hurt Emily physically or even imprisons her in a closed room because Emily is wondering over the castle, and he once talks to her "in an accent somewhat softened from their usual harshness."[A.U.351.]. Even if he shows his softer side sometimes yet we cannot deny that he is a bad person that does a lot of evil things, that's why the Senate regards him as a very dangerous person and imprisons him.

As any villain in most of the gothic story he ends up died. Even if the Senate does not have real proofs and evidences concerning whether if he makes those crimes yet they imprisons him and gets punished for his cruelty and assumes criminality. After some time of being imprisons he is found dead. They say that "he died in a doubtful and mysterious manner, and not without suspicion of having been poisoned."[A.U.393.].

4_3_ The Distinction Between the Female and Male Roles in the Gothic

novel :

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In the Gothic literature the role of the female characters is more complicated than the male characters. Even if it is still represented by the gothic archetypes, such as the persecuted virgin, the fatal women and the figure of the virtuous mother. Yet the profile and the identity of the female character in the Gothic literature usually are identified by the type of the male oppression is impressed up on them and it differs from a female character to another for example in one hand, when Montoni oppresses and imprisons his wife, so as a result she becomes a weak scared character after she was a strong cruel woman before she gets married and becomes under his control, in another words Madam Cheron appears at first as a strong independent women yet her identity completely changes after she becomes under the power of a male character Montoni .in another hand when Montoni oppresses and imprisons Emily,, as a result she does not respond the same way her aunt does yet she becomes even stronger, she faces him and she tries to destroy him several times, and she can even escape from his prison, after she was a weak little girl that has no idea about how life is going. So the same thing with Emily her real identity and character does not appear till she becomes under the power of the patriarchal.

The exploration of the female identity within the patriarchal society is the main element to define the female role in the Gothic genre beside to the nature and the desire of the female characters as it is mentioned in the previous paragraph. While the male characters are often presented to take the role of the strong cruel man who broke the desire of the female characters. When the roles diverge taking a feminist turn in a male dominated society.

In the Gothic stories the male Characterization often centers on the archetypes of the noble class, such as a Lord, kings and the representatives of the male patriarchal society over female. The male gothic character has power and strength, they often oblige the female characters in the story to do unacceptable and imaginable things such as committing crimes with no willingness or getting into a forced marriage, for example when Montoni obliges

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Emily to marry his friend Count Morano in order to gain his benefits without giving a care to Emily's feelings. These forced actions often lead the female character to enter into hysterical emotions such as the psychological shocks, screaming and the total terror, this is exactly what happened with Madam Cheron after Montoni exercises oppression and torture that caused her a sickness, then death later on. In many gothic novels the female character often wins over the villain, for example the case of Emily who can win over Montoni and escape the Udolpho without even signing over her estates for him, and sometimes it ends up into an agreement between the female and male characters.

Kari Winter argues that the distinction between the gothic traditions originates from these authors' accounts for the different experiences men and women have of fear. According to Kari Winter, the difference is that while men fear the other (women included) women fear "the terror of the familiar: the routine brutality and in Justus of the patriarchal family, conventional religion and classiest social structures."

Conclusion

All in all Ann Radcliffe represents the male character as a strong cruel person who had authority over women. Even if there is a wide difference between the role of the two genders in the Gothic literature, the male character as a villain and the female character as an oppressed heroine yet these two different roles are completing each other. None of them can stand without the other in order to make the base to build an interesting gothic story with fear, pride, weakness and power.

The General Conclusion

In conclusion the goal of this research was to answer the main question of how the gender is represented in the gothic work *The Mysteries of Udolpho* by Ann Radcliffe. In those previous pages I talked about the gothic literature, more specifically the male and female gothic literature and the main difference between them based on the themes of terror and horror in the story. Based on the descriptive analytical methods I analyzed and described the ideas of the novel in order to discuss the gender characterization of the heroine Emily Aubert and the villain count Montoni. In addition to that, I explained the different roles of the two genders the male and female characters and how they completed each other.

The first chapter answers the question of what is meant by the female and the male gothic. It represented an image of the gothic literature and how the women authors struggled with the patriarchal society that suppressed women authors and their creativity by considering the gothic literature as a possession of the male writers. Yet this suppression led to immerge of the female literature in which they wrecked the patriarchy as in the case of the female gothic literature. These things can also be found in Radcliffe's romance especially that her literary work is existed at the beginning of the female gothic period. As a female gothic author she still reserved in her characterization of a rebellious heroine and her representation of the patriarchal society's subversion. Through this chapter we found out that the gothic literature at first was dedicated only for the male authors and it was known as the true gothic yet the female authors rebelled against this thought and created a new subgenre and called it the Female Gothic literature.

The second chapter is about the function of the female character within the story in which I answered two sub questions: what are the characterization of the heroine and what is the role of women in the novel. Through this chapter we found out that the heroin is represented as a young courageous girl that is struggling with the oppression of the patriarch.

radcliffe gives the women two different roles in the story the ‘ the predator ‘ that is represented by Madam Cheron and ‘ the victim ‘ that is represented by Emily.

The last chapter is written in order to discuss the function of the male gender in which I answered three sub questions; what are the characterizations of the villain, what is the role of men in the story and finally what is the distinction between the role of the two genders. Through this chapter we can see that the villain is represented as a strong cruel powerful man who embodied the patriarchal society. Through the story men as well have two different roles; ‘ the negligible’ character that is represented by Valancourt and ‘the powerful’ character that is represented by Montoni.

Regardless of the fact that Radcliffe was one of the first authors of the female gothic literature, she could develop the typical characteristics of the female gothic in her romances. The characterization of both the heroine and the villain reflected the gender roles patriarchal society in the eighteenth century; the heroine was represented as a proper young lady who behaved according to the feminine ideal of the eighteenth century. While the villain reflected the male roles of the patriarchal society of the eighteenth century. The character of the heroine was mainly influenced by the concept of both femininity and sensibility, since she had many female makings, she was proficient at different feminine activities. Yet the heroine behaved according to the patriarchal feminine ideal. They devastated patriarchy that was embodied by the villain. Emily challenged the patriarchal authority; she rebelled against Montoni, refused to obey his orders and escaped his oppression. The characterization of the villain in *The Mysteries of Udolpho* became The typical of the female gothic fiction. Montoni as a villain was the embodiment of the patriarchal society who had authority over the female characters in

the narrative, yet he was defied by the heroine Emily. In the end the villain was imprisoned then died. Which symbolized the end of the patriarchy

Another common feature of the gothic villain that I have examined in this dissertation was his dual personality that caused him to be called a hero_villain. Montoni showed his softer side in some scenes within the story. And sometimes he behaved more gently towards Emily.

We can conclude that Radcliffe in her romance *The Mysteries of Udolpho* consisted of a courageous heroine who struggled with the villain who imposed those constructions on her. She wanted to make her own choices refused to obey Montoni's orders. In addition to another common limitation which was the choice of the future husband. The heroine fell in love with the good guy of the story, yet have separated from him the she was forced to marry someone else. All these could be have a connection to Radcliffe's famous technique to clarify that the real horror in the story was not caused only by the supernatural power, yet by the patriarchal suppression of women as well. So is the use of the patriarchal suppression as the main reason for the horror within the story makes it more interesting than the ones with the super natural causes or not?

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Appendix

1_1_ Life and Mariage :

Her real name is Ann Ward, she was born in London on the 9th of July 1764. She is the first and only child for her parents, William Ward and Ann Quets. As a child she receives a good formal education: when her family moved to Bath 1772 Ann is said to have entered a school run by Sophia and Harriet Lee who were early innovators in Gothic fiction and drama.(Miles). Ann takes the surname Radcliffe when she gets married with William Radcliffe. He is a journalist and the owner of the "The English Chomcle" later on. According to what William Radcliffe Saïd about their marriage "which is that they were happily married." (Miles).

Ann Radcliffe is called by Dian Long Hoevler a "bourgeois wife of a man who stayed late at the office almost every evening"(H.L, p 54.). Moreover he describes her writing as «amusing little tales of corpses, poison and adultery."(H.L, p.54). Ann Radcliffe is in love with the fact that she has to read her writings to her husband everyday after he comes home in the evening. Since Ann Radcliffe has no child during her marriage she is able to gaine more free time for writing and expressing her thoughts.

The 7th of February 1823 is the last day in Ann Radcliffe's life. According to her physician, Charles Saudamore who was with her at home, the inflammation of cerebral membranes is the main cause for her death. She is buried in London, at St George's Church on Hanover Square and she left no testent.

1_2 Writing and Career:

Most of Ann Radcliffe's information and biography is given by her husband who writes an obituary of her in a book and named it (Miles). Willamclames that Ann Radcliffe startes to write for the first time for pleasure, to intertain herself when her husband is working.(Miles).

The main reason for her to start writing is the support and the encouragement of her husband according to what is stated in her novel *Romance of the Forest*.

Ann during her life time as a writer she can publish five novels : *The castle of Athlin and Dunbayne* (1789), *A Sicilian Romance* (1790), *The Romance of The Forest* (1791), *The Mysteries of Udolpho* (1794), and *The Italian* (1797). Moreover she writes a travel journal, *A Journey Made in the summer of 1794*, a narrative poem *St Alban's Abbey* (1826), and a posthumously published romance *Gaston de Blondeville* (1826). She writes an influential poetic essay titled *On The Supernatural in a Poetry* (1826) in a form of a dialogue in which she gives an explanation about the aesthetic of gothic poetry.



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FACULTE ou INSTITUT : Faculté des lettres et des langues étrangères

DEPARTEMENT : Département d'anglais

RESUME DE MEMOIRE DE MASTER

Domaine : lettres et langues étrangères

Filière : Anglais

Option : Littérature Anglaise

Thème : La représentation du genre, le gothique masculin et féminin dans l'œuvre des mystères d'Udolpho par Ann Radcliff

Présenté par Ait Mechedal Siham

Encadré par Sayeh Khalfa

L'abstrait

Le terme fiction gothique fait référence à un style d'écriture caractérisé par des éléments de peur, d'horreur, de terreur et de tristesse, ainsi que des éléments romantiques, tels que l'individualité de la nature et des émotions très élevées. Ces émotions peuvent conclure à la peur, à l'horreur et au suspense. Le sexe féminin et masculin étaient représentés différemment dans la littérature gothique, dans laquelle il était basé sur les thèmes de l'horreur et de la terreur pour faire une distinction entre les deux genres. La terreur et l'horreur sont si opposées que la première dépense l'âme et éveille les facultés à un haut degré de vie. Alors que l'autre est un sentiment de terreur et d'appréhension face à la possibilité de quelque chose d'effrayant. Cette distinction est liée au sexe, la femme étant assimilée à la terreur et l'homme à l'horreur.

Radcliffe en tant qu'auteure féminine la plus populaire du XVIIIe siècle, elle pourrait donner beaucoup pour la littérature gothique féminine. Dans son roman Les Mystères d'Udolpho, elle a représenté le personnage féminin ou l'héroïne comme une belle fille courageuse qui luttait contre l'oppression du patriarcat, ainsi qu'elle s'est rebellée contre le méchant qui l'a emprisonnée en refusant ses ordres et à la fin elle pouvait échapper à la prison du méchant qui était représenté comme une personne cruelle et forte. Il incarnait la société patriarcale. Il avait autorité sur le personnage féminin en l'opprimant, en la torturant et en l'emprisonnant. Pourtant, à la fin, il a été défié par l'héroïne.

le lecteur à regarder directement l'horreur représentée, plutôt que de lui permettre de devenir terrifié par sa propre imagination est bien sûr la technique de la littérature d'horreur telle qu'elle est construite avec la terreur gothique. De plus, faire savoir aux lecteurs que la véritable horreur dans une histoire gothique n'est pas toujours causée uniquement par les éléments surnaturels, mais qu'elle peut être causée par la suppression patriarcale de la femme

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	الجمهورية الجزائرية الديمقراطية الشعبية وزارة التعليم العالي و البحث العلمي جامعة عمار ثلجي – الأغواط	

كلية الآداب واللغات الأجنبية

قسم: الإنجليزية

ملخص مذكرة الماستر

الميدان: لغة إنجليزية

الشعبة: لغة إنجليزية

التخصص : ادب وحضارة انجليزية

عنوان المذكرة : تمثيل النوع القوطي للذكر والأنثى في الرواية القوطية ألغاز أودولفو بقلم آن رادكليف..

تقديم الطالب: آيت مشدال سهام..

الأستاذة المؤطرة: خلفه سايج.

ملخص المذكرة

،يشير مصطلح الخيال القوطي إلى أسلوب الكتابة الذي يتميز بعناصر الخوف والرعب والرهبة والكآبة ، فضلاً عن العناصر الرومانسية ، مثل شخصية الطبيعة والمشاعر العالية جداً. يمكن لهذه المشاعر أن تستنتج الخوف والرعب والتشويق. تم تمثيل الأنثى والذكر بشكل مختلف في الأدب القوطي ، حيث استند إلى موضوعات "الهلع والرعب" للتمييز بين الجنسين. الهلع والرعب متعارضان لدرجة أن الأول ينفق الروح ويوقظ الملكات إلى درجة عالية من الحياة. بينما الآخر هو الشعور بالرهبة والتوجس من احتمال حدوث شيء مخيف. هذا التمييز مرتبط بالجنس مع تساوي الأنثى بالهلع والذكر بالرعب.

آن رادكليف بصفتها الكاتبة الأكثر شهرة في القرن الثامن عشر استطاعت تقديم الكثير للأدب القوطي. في روايتها *The Mysteries of Udolpho* ، مثلت الشخصية الأنثوية أو البطلة كفتاة جميلة شجاعة كانت تكافح ظلم البطريق ، كما تمردت على الشرير الذي سجنها برفضها أوامره وفي النهاية هي. يمكن أن يهرب من سجن الشرير الذي تم تمثيله كشخص قاسي قوي. جسد المجتمع الأبوي. كان له سلطة على الشخصية الأنثوية بقمعها وتعذيبها وسجنها. ومع ذلك في النهاية تحدثه البطلة.

إن إجبار القارئ على النظر مباشرة إلى الرعب المصور ، بدلاً من السماح له بالخوف من خياله هو بالطبع أسلوب أدب

الرعب كما شيد مع الرعب القوطي. علاوة على ذلك ، دع القراء يعرفون أن الرعب الحقيقي في قصة قوطية لا ينتج دائماً

عن العناصر الخارقة للطبيعة فقط ، ولكن يمكن أن يكون سببه القمع الأبوي للمرأة