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Tin Perdesinin Kalkması: Ann Radcliffe'in The Mysteries Of Udolpho (Udolpho'nun Gizemleri) Romanı

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Psyche Unveiled: A Palpable Example of Female Gothic Genre, Ann Radcliffe's the Mysteries of Udolpho

Özet

Bu makale, Ann Radcliffe'in The Mysterious of Udolpho (Udolpho'nun Gizemleri) (1794)adlı romanında, esrarengiz ve gizemli bir şekilde üstü örtülmüş olayların "kara perdesini kaldıran" Gotik bir kadın kahramanın tinsel keşfine odaklanmaktadır. 18. Yüzyıl İngiltere'sinde evcil bir alanda tutsak edilen kadının yaşantısına ışık tutarken, Ann Radcliffe, Emily adını verdiği bu kadın kahramanı, geçmişin yükünü kaldırarak şuan ki tutsaklığından kurtulabilen biri olarak betimler. Radcliffe, kendi şiirsel gücü ve duyarlılığıyla işlediği Gotik türünü ve gerilimi kullanarak, 18.Yüzyılda kadınların durumunu anlamak ve gözler önüne sermek için doğa üstücülüğü bir çeşit araç olarak kullanır ve toplumun kritik bir resmini çizerken aynı zamanda da kadınlarla ilgili politik söylemler de bulunur.

Anahtar Kelimeler: Ann Radcliffe, The Mysteries of Udolpho, (Udolpho'nunGizemleri), tin, Gotik türü, Kadın kahraman

Abstract

This article concentrates on the exploration of the psyche of female Gothic heroine, Emily in Ann Radcliffe's The Mysteries of Udolpho (1794),who eventually "lifts the black veil" of the uncanny and mysteriously hidden events. Mirroring the captivity of women in domestic spheres in the eighteen-century England, Ann Radcliffe portrays Emily breaking free from this entrapment by means of unburdening the past. With the employment of Gothic genre and suspense, embroidered with her poetic power and sensibility, Ann Radcliffe uses the supernatural as a principal tool to understand and reveal the status of women in the eighteen-century England and makes political statements with regards to women while drawing a critical picture of the society.

Keywords: Ann Radcliffe, The Mysteries of Udolpho, Psyche, Gothic genre, Female Heroine

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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. We become the victims of our feelings I would guard you against the dangers of sensibility[...](Udolpho 79)

1. Gothic Architecture and Its Inspiration on Gothic Literature:

In the late 18th century, in English literature, a new genre, Gothic literature, emerged as a digression from the mainstream tradition, in which at the core great figures of the time, to name a few,Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, and many others established their long-standing place. In opposition to the rationality and strict morality that persistently haunted the eighteenth-century social and political life, Gothic novel shocked and aimed to excite readers by evoking the emotions of terror and fear with the application of intense mystery, supernatural, sexuality, and uncanny dualisms. Gothic genre, which has often been regarded as "a literature of nightmare and evil [which applies] dream symbolism" (MacAndrew 11) is very much influenced by "myth, folklore, fairy-tale, and romance" (Howard 18). However,the term Gothic was born in architecture in the early 12th century Medieval period in France, when architects were grappling with tremendous number of architectural problems in building churches, castles, or cathedrals, in particular relation to light, air, appearance, stamina, and function. As Gothic architecture challenged Roman techniques, and on the contrary, introduced a European technique with new and innovative structural designs, it was rendered non-classical and non-traditional. With the emergence of Gothic architecture, the cold, ugly, damply, and gloomy atmosphere of churches and cathedrals were replaced bymore beautiful, airier, and warmer, and most importantly, much brighter atmosphere. The transition from the use of thick and dark walls to glass windows provided the interior with more light and height, whichmade a huge difference in the transference of these places to dwellings for ladies and lords. Most prominent structures used in Gothic architecture are flying buttresses, elaborated sculptures and figures, pointed arches, stained he windows, ribbed vaults, ornaments, carvings,and various decorations, which brought about more realistic, elegant, flamboyant, andinspiring appearance. While aiming at engendering more harmony, unity, symmetry, and practicality, the upward movement also suggested divinity and

heavenly. This gothic ambiance in architecture later found a place in literature as writers seemed to be inspired and enchanted by the mystery, suspense, enormity, and adventurous feelingGothic architecture evokes.

2. Gothic in Fiction:

With very much influence by Gothic architecture, in the 18th century, Gothic literature came into being. "The 1790s can be called the decade of Gothic fiction" (62) writes Fred Botting. It was the period when Gothic stories peaked drawing readers' interest and attention, who saw violent challenges against monarchy as a result of the French Revolution: "In Britain the Revolution and the political radicalism it inspired were represented as a tide of destruction threatening the complete dissolution of the social order" (Botting 63). Thus, Gothic writing continued to fascinate the readers as the society was undergoing social and political transformations together with the increasing secularization pervading the whole society. However,Gothic writers opted to reconfigure Gothic tradition in literature by employing Gothic architecture in their portrayal of settings, particularly cathedrals and castles. They use various Gothic architectural structures to highlight the tension and dramatize the plot of their novels. The suspense, horror, and the mystery is dramatically built in those abandoned, desolate, uncanny places. The big mansions, castles, cathedrals, and churches became an inspirational source of setting for Gothic writers, who employed them as a means to represent the subconscious of the characters. Especially, the secret passageways in those remote settings, which turn out to be a prison for certain characters, generally for female characters, are used to signify the secret depths of the mind. Trapped in these tormenting settings, characters yearn for an escape to an idealized place. As Gothic architecture was inaugurated to move away from Roman techniques, correspondingly, Gothic literature flourished as a break from the rigidity, strictness, formality and too much emphasis on reason that The Age of Reason imposed. The frustration stemming from The Age of Enlightenment led some writers to experiment on imagination, psychological unraveling, supernaturalism, uncanny, and mystery, adding romance and love. In Gothic fiction, characters are unified with the Gothic architecture, as their visions, omens,psychological outbursts are connected to it.

Regarding the characters, in addition to the central characters, the imperiled heroine, her lover, and a cruel older man, Gothic fiction also embodies certain stock characters such as demons, spectres, monsters, evils, monks, as well as nuns that contribute mysterious incidents, life-threatening circumstances to emerge. In this sense, stock characters, mostly standing for evil human nature or menace to the life of good characters, are situated in Gothic landscapes that are desolate, isolated, and alienated from the rest of the society. In the midst of this wild nature, which is preferably described in a meticulous manner, there stands a castle, or a dungeon filled with secret passageways, traps, and mazes. Influenced by the medieval architecture, these castles contribute to the development of plot in arousing suspense, curiosity, and horror. Rather than being a product of reason and rationality, Gothic stories are the figments of imagination and passion that precede reason and moral law. Thus, in transgressing the boundaries of what is real and illusionary, Gothic fiction significantly challenges the predominant "neoclassical aesthetic rules which insisted on clarity and symmetry, on variety encompassed by unity of purpose and design" (Botting 3). Therefore, Gothic tradition subverts this understanding of unified rational narrative that the neoclassical aesthetic imposes with the employment of diabolical creatures and superstitious elements. One of the other noteworthy characteristics of Gothic fiction that needs to be touched is its enactment of the villain with his selfish desire to possess money and absolute power. The villain indicating corruption, carnal desires, and immorality is an integral part of Gothic fiction. Hence, within this strand, Gothic fiction projects the villain with all his darkest and most licentious vices, and the prevalent emphasis is much placed on the horrors, darkness, and evil deeds of the villain, who blurs the lines between morality and immorality, and real and unreal.

Starting with Horace Walpole's The Castle of Otranto (1769), Gothic tradition has inspired many novelists, particularly, with the entrance of women authors in the literary arena, their female characters in their novels, being imprisoned and isolated in mysterious castles or dungeons as the victims of oppressing male-dominated society, are dealt from a female critical eye by these women authors.As Jacqueline Howard states, "Gothic [...] through its imagery, conventions and structure, registers the confinement of women in pre-ordained social, sexual, and authorial roles" (14). Among significant

Gothic novelists, who astutely problematize the confinement of women in social, cultural or political arena, Ann Radcliffe came into prominence as one of the most influential milestones ofthe Gothic tradition,and received critical approbation.Even though Horace Walpole is commonly regarded as the "inventor of the style of romance we call the Gothic [...] but the great enchantress of the genre [is] Ann Radcliffe" (Fitzgerald 29).Although Horace Walpole initiated the genre and made it recognizable and popular, it was Ann Radcliffe, who added suspense, depicted more evocative and elaborate landscapes and portrayed increasingly complex evil villains, and female figures, who struggle against the oppressive nature of these villains.The distinguishing elements and features between Female and Male Gothic writers require more elaboration to show how Ann Radcliffe comes out as one of the great contributors of Gothic genre. First and foremost, in terms of narrative technique, plot, subject matter, the characterization, their treatment of supernatural and imagination, the use of horror, the differences between them are quite obvious. Surely, Female Gothic writers reflect their disillusionment and dissatisfaction with patriarchy and its controlling and stifling imposition on women, who are defined by rigid social and religious doctrines of gender. Thus, female heroines are entrapped in big castles, constantly surveilled by male gaze, which creates a sense of horror with no chance to escape. In male Gothic fiction, women are treated as unnatural, thus need to be suppressed and controlled, in female Gothic, women seek to unchain themselves and overcome their identity crisis. While seeking for emancipation, female heroines encounter supernatural happenings, which are explicated through rational justification and reasoning in female Gothic fiction. The supernatural is corresponded with the suppressed mind of the characters.However, in male Gothic fiction, supernaturalism is not often discovered.In addition, male and female Gothic writers seem to differentiate from one another in relation to their treatment of fear as women and men have historically developed different sense and understanding of fear. Karl J. Winter emphasizes their substantial contrasting approach to their handling of fear:

[…]male writers of Gothic fiction appear to fear the suppressed power of the "other" (particularly women) and therefore delight in graphic descriptions of torture, mutilation, and murder of women. Male Gothic plots before the mid-nineteenth centuryoften work to maintain the statusquo by ensuring the legitimate "inheritance" of property by the

"appropriate" male heir. The authors repeatedly thwart attempts by outsiders to take over ancient family estates, and the texts depict brutal punishments of "deviant" women. In contrast, female writers of Gothic fiction fear the unchecked power of men and therefore explore the possibilities of the resistance to the patriarchal order. Female Gothic plots usually center on women trying to escape from decaying family estates and perverse patriarchs – perverse not because they deviate from normative social roles but because they fill their roles so exactly that their behaviors call attention to the injustice embedded in patriarchal ideology. (21-22)

Hence, the injustices, the brutality and cruelty of patriarchy and patriarchal traditional family structure, and strict religious impositions, evoking terror and hallucination are tackled by female writers writing in Gothic tradition, whereas male writers centeraround horror and horrifying images without much explanation.

3. Ann Radcliffe's Uniqueness:

In addition to the prevalent features indicated above,female Gothic tradition derives some elements from romance tradition, such as the use of mystery, supernatural, unrealistic settings, and female Gothic writers, hence, appeal and then extend romance traditions dealing with heroines. However,Ann Radcliffe uniquely altered the Gothic tradition by adding her own sentimentality and ascriptions, privileging the feminine associations of romance, in order to reward her heroines with an idyllic refuge from the threats posed by the outside world [...]" (Watt 4), as a result, she has been considered to be the "founder of her own school of romance" (Watt 6). Even though she is, in a literary sense, referred to as "the daughter of Horace Walpole" (Lang 121), she has created her own technique, plot structure, and subject matter.Ann Radcliffe is traditionally regarded as the originator of the female Gothic genre in stark opposition with The Monk by Matthew Lewis, perceived as the masculine Gothic as it concentrates on forbidden power and knowledge. She is influenced by "the novel of sensibility" and she opts to move towards "poetic realism" as well as she chooses to explain "the supernatural as the product of natural causes" (Miles 41). Her preference of solitary life over being a public figure is reflected in her novels too since her heroines are the happiest when they freely indulge in the events by themselves instead of being accompanied by someone else. For

Sir Walter Scott, Radcliffe is "the first poetess of romantic fiction," (214) who is also among the few who can be truly called "the founders of a class, or school. She led the way in a peculiar style of composition, affecting powerfully the mind of the reader [...] appealing to those powerful and general sources of interest, latent sense and supernatural awe, and curiosity concerning whatever is hidden and mysterious" (214). Generally speaking, in Radcliffe's novels, the heroine comes into the property and money of her fathers' and the villain seeks to usurp it, yet fails, and in the end, she finally reclaims these property rights. Linked to the vice, Montoni in The Mysteries of Udolpho, for instance,flourishes as a striking example of Gothic villain, who celebrates reason and rationality while degrading emotions and sentimentality. He fits to Gothic villain in the sense that "Gothic villains usurp rightful heirs, rob reputable families of property and reputation while threatening the honor of their wives and orphaned daughters" (Botting 4). As befitting the tradition, unquestionably, via exerting violence and pressure, Montoni seeks to inherit all the money Emily possesses. His marriage to the heroine's aunt manifests itself as the marriage of interest for he does not value love and sentiment. In an endeavor to possess the money and property the heroine claims, the villain imprisons her within a frightening domestic sphere. As befitting the Female Gothic genre, The Mysteries of Udolpho,with a blend of the features of buildingsroman,focuses on a captive heroine imprisoned in an uncanny place, whose psyche is explored through the course of the narrative.

In her Gothic undertaking, Ann Radcliffe employs the features of Gothic mainly to reveal the human, particularly women's psyche and inner workings of their minds with the exploration of their reflections. As a result of their imprisonment and exposition to psychological violence, women display anxieties, suppressed feelings, and fears that very much represent the women in the era. In addition to her profound scrutiny of the psyche, which distinctively appears in her novels, she deftly takes the techniques of contemporary artists as well as writers and incorporates into her own. By making explicit use of "eighteenth-century notions of the picturesque and the sublime as well as the work of travel writers and painters" (Botting 64), Radcliffe marks her distinct quality and technique in the development of mysterious occurrences taking place in her novels. Her considerably significant novels are The Castles of Athlin and Dunbayne(1789), The

Romance of the Forest (1791), A Sicilian Romance (1790), The Italian (1797), and most thoroughly studied and referenced one, The Mysteries of Udolpho (1794), which were all produced between the years 1742 and 1797. In most of her novels, she features exotic settings, plays with the notion of time, and analyzes the psychology of her characters while reinforcing the dreamy atmosphere. In this paper, The Mysteries of Udolpho(1794), her most prominent and cited novel, will be explored as a representative of female Gothic novel to scrutinize the workings of the psyche of the female Gothic heroine and draw a critical picture of the status of women, which is embroidered with her poetic power and sensibility by unraveling the eighteen-century England.

4. The Mysteries of Udolpho:

Since it is romantic and improbable, the story of Emily in The Mysteries of Udolphois a traditional romance, which can also be considered to be a Bildungsromanwherein the heroine is expected to undergo a significant transformation or a change.The novel perfectly fits into this genre as the story flows from Emily's immaturity and purity to maturity and her coming-of-age after certain misfortunes and realizations. Via these experiences she has to undergo, she has acquired wisdom, intellect, and reasoning faculty to question herself and others. Thus, featuring personal growth and self-exploration of a heroine, Ann Radcliffe embodies the characteristics of Bildungsroman into her Gothic fiction, which makes her unique in the field.

In The Mysteries of Udolpho, the heroine,Emily inherits a large amount of property and money after her father's death, St. Aubert¬–an important figure in the course of the events.A gentleman retired from the court in Paris,St. Aubert decides to retreat to a simpler life in La Vallée due to his revulsion and disgust at the evils in the society.As Kilgour argues,since St. Aubert tries to escape from a corrupt society, La Vallée becomes the "epitome of the idealised private world of selflessness and benign relations which is set in opposition to the public realms of self-interest, male conflict and aggression" (117).The Mysteries of Udolpho, thus,opens with a depiction of this peaceful and beautiful environment of Emily's home, La Vellée, which signifies St. Aubert's withdrawal from disgusted city life to a blissful valley in the hope of achieving comfort and happiness. This very beginning of the novel explicitly evokes some complexities and

creates suspicion since "it hints that something is rotten in the garden of La Vallée, and points to the hidden cause of St. Aubert's mysterious grief: his sister's unpunished murder by poison" (Jonson 99). To a greater degree, the beginning bears allusion to the past as well as it foreshadows St. Aubert's impending fate that "he will soon die and haunt his stricken daughter with ghostly appearances" (Jonson 99). Like the ghost of Hamlet's father in Hamlet, it is insinuated that he will be haunting her daughter. However, unlike the ghost of Hamlet's father, who is victimized, St. Aubert grieves and laments the murder of his victimizedsister. Emily witnesses his lamentation and weeping over a picture, which arouses her curiosity since she does not know anything related to that person in the picture. Neither Emily talks about this nor does his father mention the big secret of murder. This secret that needs to be unveiled, and Emily's enthusiasm to lift up the veil trigger the course of the events in the novel. In opposition to Emily's determination to solve the deep mystery that also troubles her father,surprisingly enough, St. Aubert does not do anything to bring the murder and the murderer to light, or punish the wrongdoers, at the point of which the mystery lies. Emily will eventually pay for his father's inaction as she is going to be haunted by the family crimes. In contrast to Hamlet's father, St.Aubert never unravels the truth about the crimes leaving her ignorant until the end. Instead, he has devoted himself to the rational education of Emily. To have her read the classics and appreciate the best poets, he teaches her Latin and English. Her father's patriarchal education, in a way, serves as a control mechanism to resist "the first impulses of her feelings" (Udolpho5). Thus, she is not sentimentally educated, instead she is imposed to control her emotions and privileges mind over body, as Gary Kelly remarks, she is directed "to be a field of disciplines subjectivity" (53). St. Aubert warns his daughter in his deathbed about controlling passion, and thus, throughout the novel she attempts to construct a bridge between her reason and her emotions. However, as Martin-ChristopherJust puts it simply, "the ambivalence and inherent danger of St. Aubert's world-view and educational method is due to the fact that Emily has no point of reference to compare her father's notions to, his teaching is completely abstract and cerebral, without any sound basis in experience" (129). Thus, what she learns from the books has nothing to do with real life she has to endure. Therefore, Emily develops a romantic worldview about the social life, which prevents her

from reaching her individuality in the new social arena. As a result of her sublime ideals, Emily "lives in harmony with nature and her loving parents in a never-never world […]" (Kilgour 114).

It is revealed in the narrative that St. Aubert loses his fortune and his wife, and in his failing health, he sets off with Emily on a tour of the Pyrannees. There they meet a noble chevalier, Valancourt, and Emily and he fall in love with each other. Although St. Aubert approves of their marriage, he soon dies before their wedlock. St. Aubert has designated his selfish and worldly sister, Cheron, as Emily's guardian, and Cheroninsists her niece on joining her ind'Epourville, where Emily is betrothed to Valancourt. However,since Madame Cheron is "Emily's social guardian; she represents the values of that society which is new to Emily" (Just 147) and disrupts and spoils their relationship. Exhibited as an example of mischief character,Cheron is cruel, unthinking, and heartless: "Dazzled with shew, she wants to sense both to discern merit and to detect imposture: supercilious in her condescension, and ostentatious in her pity, she inflicts cruel wounds without intention" (Enfield, Review278). Yet, towards the end, she has undergone a kind of positive transformation and become a virtuous character in the eye of the reader when, rather than losing Emily's property, she prefers entrapment in the castle that looks "heroic rather than monstrous" (Johnson 108).

Emily and Cheron are dragged to Venice by her aunt's new husband, the Italian, Montoni. Emily's aunt gets married to Montoni, who takes Emily and her aunt to Italy where both women experience cruelty, sexual dominancy, abuse as well as domestic violence and a constant threat to be raped and ravished. In this respect, as Davendra Varma claims that sexual fantasies and ravishing a female figure are at the heart of the Gothic novel:

It is possible that such sentiments expressed in the Gothic novel reflect the neurotic and erotic features of the age and were the harmless release of that innate spring of cruelty which is present in each of us, an impulse mysterious and inexplicably connected with the very forces of life and death. The persecution of innocent females, so much a feature of the Gothic novels, is at the bottom an erotic impulse. (224)

Her aunt's consent to marry Montoni precipitates Emily's sufferings and hardships. Soon after Madam Montoni realizes Montoni's evil nature, she starts to complain and lament that she is "chained for life to such a vile, deceitful, cruel monster" (280). Undeniably, Montoni is an unscrupulous and a misogynist villain who emerges as a threat to Emily. Even before the journey she takes to Italy, she is terrified by the idea that she will be under the control ofMontoni. Subsequently, when she goes to Italy, her first impression with regards to the country foretells the death or murder that will be committed: "Beyond Milan, the country wore the aspect of a ruder devastation; and though everything seemed now quiet, the repose was like that of death, spread over features, which retain the impression of the last convulsion" (172). Similarly, the first things she utters when she sees Venice is "voluptuous city" (169).There, Emily realizes that MontonimarriesCheron for her money and that he plans to sell his niece to a dissolute nobleman, Count Morano. Yet, this wedding is also delayed by Montoni's flight to his castle, Udolpho. Radcliffe's castle of Udolpho,"prison-like in its function [...]is kind of labyrinth and a labyrinth is, of course, a place of peril and misdirection where a monster lurks and where the maiden may be held in bondage" (Graham 164). While the women are kept and treated as prisoners at the castle, Cheron dies, leaving Emily the property she has refused to give to her husband. Emily is constantly tormented by Morano. She is also awfully terrorized by the scenes of horror and ghostly manifestations, which she sees periodically in the rooms, and passages of the castle. To a larger degree, however, what Emily experiences is the figments of her imagination and her troubled psychology due to her captivity. She, in addition, suffers from loneliness and her longing for Valancourt.

When Emily enters Udolpho, she feels entrapped into the idea she has constructed: "Emily's heart sunk, and she seemed, as if she was going into her prison; the gloomy court, into which she passed, served to conform the idea, and her imagination, ever to awake to circumstances, suggested even more terrors, than her reason could justify" (227). The castle of Udolpho, a gothic counterpart of La Vallée, is situated in Italy. Before Italy, Emily stays in France. Radcliffe deliberately chooses Southern European countries as in Horace Walpole's tradition "continuing the association of Catholicism with superstition, arbitrary power and passionate extremes" (Botting 63-64). Hence, the setting

reflects the political significance in the period when the conflict between Protestantism and Catholicism are at the highest. Therefore, the setting and the nature of the setting attach great importance to Gothic novels. Udolpho, which is located far away from society, signifies total power and dominance of Montoni. It surpasses the natural world in contrast to La Vallée, which is despite its detachment is in harmony with nature. The politics of nature, notably, can be conceived through which the ideal?community is demonstrated via La Vallée as an inspiring and exciting place that is in stark difference to Udolpho, which holds the mirror of oppression and social constraint.

Not being able to endure the suffering and psychological trauma, Emily escapes Udolpho with the help of a servant, DuPont. She takes a boat from France but a storm washes her ashore at Chateau-le-Blanc, where she is given a shelter by its new owner, Count Villefort. Villefort is a long-time friend of DuPont and assumes the role of a father to Emily. He advises her to renounce Valancourt, who has been imprisoned for his gambling debts,and thus he has lost his property. Her disappointment in love feeds her depression from which Emily suffers throughout the novel. She has lost her father, her beloved home, and her inheritance.Furthermore, she may also lose her birth rightbecause ofher resemblance to the dead mistress of Chateau-le-Blanc, which led her to believe that she is the illegitimate daughter of the Marquise de Villeroi. Her father's broker has recovered St. Aubert's money, and lawyers assure her that Montoni, who has died mysteriously in a Venetian prison, has no claim on her estate. Better yet, she learns that the dead Marquise is her aunt, not her mother, as she has feared. The dying nun, the murderer of the Marquise, leaves Emily a fortune. Best of all,Emily learns that Valancourt is not corrupt, and he has paid his debts and learned his lesson, making him an eligible suitor once more. Nothing stands in the way of their marriage, which is celebrated in tandem with Villefort's daughter and her suitor. At the conclusion of the novel, Emily and Valancourt, now restored to fortune, retire to LaVallée and the simple life. At the end of the novel, lovers, Emily and Valancourt both reassert their properties, La Vallée, and L'Epourveille respectively, and soon they get married. Emily's parents were married for love, which is then replaced by the marriage of Madame Cheron and evil Montoni, who are "married through reciprocal swindling, a couple who are in fact deadly enemies" (Kilgour 118). Considering this, Emily and Valancourt's marriage dismantles their

marriage, which can be considered as a means to bring order, stability, and more importantly, happiness.

Bearing all this in mind, it can be deduced that Radcliffe portrays her heroine as someone who not only has "judgement, taste, modesty, and manners, but property as well" (Enfield 49). One of the most conspicuous features of Radcliffe's writing that made her art creative with artistic outlet is the depiction of her heroines or rather protagonists. In this particular work, her heroine is not romantic and generally her "attitude towards marriage is not avidly sought consummation of romantic passion, but a prudential contract with a being she can entrust with her fortune and her freedom" (Miles 46). In fact, the novel is a story of a young woman who is forced to take a journey into the world in which her understanding of events, her perceptions, and her identity are challenged due to her father's death. The journey that she embarks on can be demonstrated asa psychological journey ofself-discovery. Thus, she goes through a transformation in her life the moment she starts to live with her aunt. This ably evinces how her gradual metamorphosis towards maturity and self-aware woman can well be suited into the tradition of buildingsroman. In The Mysteries of Udolpho, what is remarkable is the fact that not only the events are explored surrounding the heroine but also her psychology is used to trace these events. Sometimes, she becomes the victims of her own frightening visions and the readers are encouraged to wander around the depths of her mind. Most events are part of her unregulated imagination, which sometimes transgresses rational limits and explicable reasoning. Radcliffe's art lies in the careful exploration of the deep functioning of the mind and how our psychology shapes or sometimes distorts reality. In this light, Graham states:

What is revolutionary about [...] The Mysteries of Udolphois an assumed license to contemplate levels of human thought and behaviour hitherto almost ignored in literature of the eighteenth century. In Emily's disconcerted mind are opposed versions of reality. One is a comforting world of pastoral domesticity and sensibility centred on two almost interchangeable male figures, her father St. Aubert and her lover Valancourt. They inhabit the providential and ordered world that begins the novel [...] and ends it [...] the other world flourishes in the secret inner spaces of Emily's nervous apprehensions; it is

the disordered and labyrinthine world of barely controlled passion and energy centered on the male figure of Montoni. (Graham 163)

We can observe that, Radcliffe scrutinizes Emily's consciousness, which is especially haunted by the image of Montoni, who both attracts and repels her. She considers that Montoni is at the centre of the universe, so she is fascinated by Montoni as much as she fears his power and control over her. While being terrified by her own ideas and imagination, at the same time, she inexplicably runs towards the dangers from which she seems to be fascinated. In other words, the images that she creates give her horror and terror, and she still contemplates the frightful sight of these images. Her rush towards the object of horror can be witnessed when she reckons her aunt's supposed murder. She says: "I am come hither only to learn a dreadful truth, or to witness some horrible spectacle; I feel that my senses would not survive such an addition of horror" (Udolpho323). All she desires probably is to uncover the truth, which has been shrouded in mystery for a long time. However, she is conducted and carried away by her own misleading visions, fantasies, and superstitious fears.

The other important point in the novel is that Radcliffe invokes the supernatural when she foregrounds the psyche of her heroine. Through the means of the supernatural, Emily fathoms the interrelatedness of the past happenings with the present events. To put it tersely,the supernaturalenables her to explicate and reason the events.Unlike Horace Walpole, the originator of the Gothic genre, Radcliffe in The Mysteries of Udolpho does "not admit the frankly supernatural or marvellous" (Howard xi) and there are no giant helmets falling from the sky without an explanation. Nor does Radcliffe situate"her fiction in a Gothic world of old superstition in which belief in the supernatural is universally accepted" (Howard xi). In this aspect, the supernatural has a function thatRadcliffe offers a more reasonable explanation; thus, the plausibility of the strange actionscan be noted in her novels, like in The Mysteries of Udolpho. Everything is resolved, and Emily has come to terms with her own past aligned with her family's past, which has been hovering back of all the events taking place. Radcliffe's application and visibility of the supernatural, ghosts, or any other monsters have a function that is later elucidated in the story.In order to exemplify her use of the supernatural, the following allusion to the novel can constitute a good example. Emily's father, in his deathbed,

wishes the secret papers to be burned, which are hidden under the bed in his chamber. When Emily tries to bid his wishes, she is visited and haunted by the ghost. As Emily enters the bedchamber, "the countenance of her dead father" (Udolpho73) appears. Despite her father's strict command when a sheet falls she starts to read: "She was unconscious, that she was transgressing her father's strict injunction, till a sentence of dreadful import awakened her attention and her memory together" (Udolpho74). Considering this, the deep family secrecy is foregrounded as a central theme in The Mysteries of Udolphothe repercussions of which are deeply felt in characters' lives. To identify the past, and make sense of these repercussions, the supernatural is very much applied.

Supernatural happenings, thus emerge quite often in the novel, nonetheless, they are concluded with rational explanations. With respect to these mysteries, the music at the castle can constitute an exemplification; however, as it turns out, the repetitive voice heard in the castle is the music played by Chevalier Du Pont. In terms of supernatural things, the veiled picture at the castle appears to be a decayed corpse that purposefully createsawe, suspicion, and horror among many other mysteries. As secrecy dominates Gothic novel to arouse interest and suspicion, heroines attempt to unravel these secrecies. In an attempt to unravel the secrecies and relieve her mind, Emily ends up with discovering something behind the black veil that turns out to be the potent secrecy inUdolpho. When the black veil, which is used to hide the secrets related to past events, is lifted, she sees the disfigured corpse decaying and being eaten by worms.As soon as she encounters this image, she drops senseless on the floor by the horror that she experiences. Emily considers that this body belongs to the late owner of Udolpho despiteits devastated shape.However, later as recognized, it is a wax figure of a body. Concurrently, another event regarding the discovery is the corpse, whose features, "deformed by death, were ghastly and horrible, and more than one lived wound appeared in the face" (Udolpho348). When she thinks that the body is the body of her persecuted aunt, Madame Montoni, it is shockingly revealed that it is the corpse of asoldier.

In the end, with the help of Lodovico and Annette, Emily manages to escape from Udolpho not before she has been able to rationalize most of the supposedly supernatural

events. However, towards the end, she accomplishes to control her sensibility and everything falls into its place through rational explanation. Briefly, in the novel there has been great discrepancy between what is real and what seems to be real and true. Her aunt's corpse turns out to be the corpse of a soldier or the horrible sight that she thinks she sees is the Machioness de Villeroi, the sister of St. Aubert not one of his affairs as Emily supposes. The story is unraveled and understood that St. Aubert had a sister, who had married the Marquis de Villeroi, who murdered her later as his lover Laurentini di Udolpho, out of jealousy, urged him to kill his wife.

Conclusion

Consequently, in her appropriation of the female Gothic genre, conflating it with the features of buildingsroman with a strong emphasis on Emily's metamorphosis to awareness, self-exploration, identity establishment, most importantly, to a strong and an experienced woman, gaining rational wisdom,Ann Radcliffe challenges eighteenth-century patriarchal society, and dismantles established gender roles. The novel, The Mysteries of Udolphoencompasses two contrast struggles, namely the struggle between the old aristocracy and monarchy, represented by Montoni and democratic forces, represented by Emily.The novelis very powerful and remarkable in awakening our awareness: "[O]ur antipathy toward the body and its contingencies, our rejection of the present, our fixation on the past (or yearnings for an idealised future), our longing for simulacra and nostalgic fantasy" (Castle 231). Ann Radcliffe, through her employment of reason and rationality, romance, and suspense to Gothic fiction, has carved her place as a unique female Gothic writer. Focusing on unveiling the psyche and secret mazes of the mind of her female heroines, she, in The Mysteries of Udolpho, aimed to show the in-depth and long-held patriarchal ideologies dominating the mind.Emily in the end is emancipated, has learned to incorporate rationality and reason to her pure, emotionally-driven world. This Gothic Romance has lured many readers into reading Emily's self-exploration and personal transformation, and it seems obvious that it will continue to have power over the imagination and haunt readers' minds with Radcliffe's good writing.

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