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**Space and the Uncanny in Anne Radcliffe's *The Mysteries of*
Udolpho (1794)**

**A Dissertation Submitted in Partial Fulfilment of the Requirements for Master's
Degree in Anglo-American Studies**

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Dedication

To the most inspiring teacher, my supervisor

To my loving family

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I would like to thank my supervisor, M. HADDAD Mordjana, for her guidance,

I would like to extend my thanks to the board of examiners for their devotion

My family for their help and patience, and my friends

For their support.

Abstract:

The present study examines how space as a structural and conceptual notion highlights the experience of Gothic horror in Anne Radcliffe's *The Mysteries of Udolpho*. For instance, it underlines the importance of spatial form and the spatialisation of the narrative aspects like focalisation. It ultimately aims to demonstrate that space is regarded as a practical and significant tool for the interpretation of horror psychology. Through the application of Freud's theory of "the Uncanny", space is taken as a reinforced phenomenon itself via being a defamiliarizing and an uncontrolled setting to which the characters are primarily bound. To stress upon the importance of space, the novel is also approached for the analysis of the characters and their subjective experiences vis-à-vis space employing the principles of "the Uncanny", like, the Doppelgänger and repetition compulsion. Overall, the study encourages a different way of looking at space in literature; a way of reading and perceiving space through various illustrations and critical comments.

Keywords: Horror, space, uncanny, psychology.

ملخص

تبحث الدراسة الحالية إلى إبراز الفضاء كمفهوم بنيوي ونظري يحوي تجربة الرعب القوطي في رواية أن رادكليف أسرار قصر أدولف (*The Mysteries of Udolpho*) على سبيل المثال، تؤكد هذه الدراسة على الشكل والتركيب المكاني للخصائص السردية مثل التنبؤ. بعبارة أخرى، تهدف هذه الدراسة إلى تقديم الفضاء كأداة عملية لتفسير علم نفس الرعب من خلال نظرية فرويد عن "الغريب". أثناء تطبيق هذه النظرية، سيتم اظهار الفضاء كعنصر أساسي خلال كونه غير مألوف ولا نستطيع التحكم به خصوصا أثناء ارتباطه بالشخصيات. ومن أجل التشديد على أهمية الفضاء، تم تحليل شخصيات الرواية وتجاربهم الذاتية مستعملين مبادئ "الغريب"، مثل التكرار القهري وظاهرة الشبيه. إجمالاً، تحت هذه الدراسة على تبني طريقة مختلفة للنظر في مفهوم الفضاء وعلاقته بالتحليل الأدبي-- أي زاوية أخرى لقراءة وإدراك أنماط الفضاء داخل العمل الأدبي.

الكلمات المفتاحية: الرعب، الفضاء، الغريب، علم النفس

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General Introduction

The Mysteries of Udolpho is a Gothic novel written by the English author Ann Radcliffe and published in 1794 in four volumes. The novel is a long Romance that portrays events centered on a young orphaned French girl named Emily left in the custody of her cruel aunt and her evil husband. Besides the morales the story teaches, there is a great stress on medieval structures and physical values with histories and tones of Gothic style. There is equally a great consideration of the imaginative qualities and the depiction of romantic and wild nature. The journey of Emily is filled with strange experiences that are novel to her life, yet borne out of the influence of the spatial construct and the environment in which she holds place. The mood of the story is marked by a psychological and an intellectual struggle of the heroine and by a strong sense of exploring spatial atmosphere.

In the story, the Romantic and Gothic elements are produced in relation to the characterisation of the personages and their concurrence with the sixteenth century values and setting. However, only by relation to space, aspects of the genre and particularities of the narrative can unfold themselves to the reader, for space resonates the qualities of the conflicts, and of the characters. For instance, the setting and architecture emphasise emotional confusion and incitation of horror through topographic gloom. Distress is reinforced through circumstances of unfamiliarity, growth from parental authority and overprotectiveness to the illusional world of the doubles and the uncertainties. Psychological projection can be seen with, for instance, Signor Montoni, the villain in the story, who has a very unsettling and gruesome character that mirrors the nature of his castle and vice versa. Bloom states that “Montoni is his castle [...] the house in anthropomorphized, taking on some (in)human features” (152). Further, the episodes in the castle are characterised by an imbalance in the attitudes of Emily and her contrastive feelings

towards the strangeness of the external world, which constantly moves her persistent urge of discovery and freezes her through the compelling sense of fear.

Nevertheless, the contextual vitality of space is not the only unique feature in the novel, if we have a look at its structural formula, we can discern that the nature of the setting is altered with suspension of the linear chronology and obstructed with gaps that inhibit the fulfilment of conceptual images in particular situations within the flow of the narrative. The belatedness of reality, and the focalization of the main character allow for the theory of Spatial Form to hold sway in the understanding of the structure.

If one adopts a psychoanalytic interpretation, space would not be the source of uncanniness but the physical manifestation of it, according to Freud, the primary cause of fear stems only from the psychological reality. In his essay “The Uncanny”, Freud discusses the subject of “all that is terrible--to all that arouses dread and creeping horror” (1), he thinks that the uncanny is experienced because of something repressed long time ago, a struggle between the early narcissism and the ego, that is won by the latter but the former is not totally overcome and still dwells in the unconscious. Although in “The Uncanny” there are many theoretical concepts that can be applied to the novel to unravel the mystery of horror the strong presence of space and its contributions to the elevation of such a psychological phenomenon cannot be denied.

So, this research will discuss aspects of the psychological horror in *The Mysteries of Udolpho* using psychoanalysis and particularly the concepts of the uncanny in relation to a spatial perspective. The primary aims, then, are: to discern the aspects of horror in the novel and how they correspond to spatial features and to highlight the importance of space in creating the Gothic mood.

The methodology of this study mainly constitutes of applying the spatial perspective to the understanding of the narrative structure through the narrative theory of spatial form. It extends to the categories of space through psychoanalytic theory of the “Uncanny”, like the early narcissism of the double principle, the repetition compulsion, and the intellectual uncertainty. Critical comments from interdisciplinary investigations are also included to present a more varied view of the topic.

Many critical analyses and investigations surveyed the pertinent themes in the eighteenth-century classic gothic novel *The Mysteries of Udolpho* and the focus of the critics varied according to the literary values of their time. Radcliffe’s contemporary critics and authors have their impressions focused on the feminine sensibility and the refined emotionality which exaggerations. However, with the rise of psychoanalysis at the beginning of the twentieth century and hermeneutical schools, the focus shifted to the systematic study of psychological depictions within literature. Our novel has been reviewed by the modern critics not for its exaggerated romantic style or its stereotypical heroines, an interdisciplinary interest in the gothic element has taken the understanding of the narrative and thematic frameworks beyond traditional criticism. Terry Castle in her book *The Female Thermometer: Eighteenth Century Culture and the Invention of the Uncanny*, discusses how the Freudian analysis can approach the psychic happenings in *The Mysteries of Udolpho*; especially, how Emily’s “haunted consciousness” and her emotional power could convert mental images into mirages of her memory and imagination. Castle explains as well that objects, landscapes and sites are tools that provoke memories of the past and therefore manifest them into visions where “ordinary distinction between fantasy and reality, mind and matter, subject and object, break down” (138). A large body of material is written about exploring the concepts of terror and horror in *The Mysteries of Udolpho* from many perspectives and disciplines, using

Freud's the Uncanny is one of the predominant means of inquiry. Radcliffe's narrative is a postulate in defining the importance of space as a reality in which time is subdued to its regulations, and fate is schemed by its unpredictable dispositions. Hence, as a consequence of the lack of thoughtfulness given to space as a quality maintaining an importance in the creation of the uncanny and its overlooking by the critics as a part of the psychological conditioning of the uncanny, this study ventures to occupy such a gap in the previous studies.

Concerning the contents of the chapters, each one has to deal with a determined set of conceptual frames and analyses. The first chapter is a general insight into the basics of the interpretation's methodology; it provides with the mindset this research adopts for approaching space, and the Uncanny in different literary examples. The second chapter concentrates on the structural framework of *The Mysteries of Udolpho* from a spatial perspective as well as the thematic importance of space. The third chapter has to deal with explaining the principles of "The Uncanny" and their dynamic interrelation with space as a phenomenon stimulative of horror.

Chapter 1: Gothic (in) Literature

Introduction

Gothic literature has been subject to studies from different interdisciplinary approaches simply because of the richness of its contents and its openness in proposing and allowing a variety of exciting and new interpretations capable of changing our view of the genre and of literature as a whole. In this chapter we are going to focus on gothic literature as a whole subject introduced in a simple and basic way, furthermore we are also going to identify the analytical components and the scope which would suit the genre. Then, we are going to provide several definitions of the theory of the “Uncanny” and its importance from a spatial perspective. In addition, we are briefly highlighting how a phenomenological understanding of this study would make the ideas articulated in a different way.

I- A Historical Overview of the “Gothic” and its Literature:

Since its inception the Gothic aspect of life had developed a particular style, trend, that culminated in its history and heritage. Features of Gothic fiction are rooted from the raw material left by what has been erected by the Goths. The word Gothic is originally coined to denote to a group of Germanic tribes that sacked the Roman Empire and scattered all over Europe from the third to the fifth centuries AD. Nevertheless, the Romans appropriated the meaning of the word as a “catch-all for the uncivilized and cultured, and with the conversion of the Empire to Christianity it was applied to any non-Christians” (Groom ch. 1). Therefore, from this connotation a dichotomous system grew to draw a line between the historical, geographical and cultural properties of each, but the struggle between the two forces led to the demise of the classical values of the Greco-Roman civilization and their replacement by whatever that is conceived of Gothic as

chaotic, barbarous, and primitive. This strife for dominance can be seen in different aspects. While the classical Romans lived in city states, the Germanic and the Teutonic lived in forests, near the marshes in primitive dwellings. While the Roman world was recording its achievements on papers and walls, the Goths were celebrating their oral tradition and heroic hymns.

Eighteenth century revival of the Gothic style against the neoclassical tradition in art is similar to the shift that happened in the historical movement of the Germanic tribes against Classical Civilizations. With the emergence of the early Romantic writers and poets, there was still an incomplete image of romantic ideas revolving around chivalric tradition and romance of the Middle Ages, the reconciliation with the barbaric pedigree of Anglo-Saxons, Celts and Goths, and the nostalgia to the remote, pastoral and wild past. All of these are now given a perfect embodiment in the Gothic style.

II- The Shift from the Concrete to Intuition: From Space to Psychology

The modern use of the term signifies the 15th century parting from the Classic values, especially Roman, to the medieval Gothic style in art and architecture. Yet, in adaptation it firstly takes shape in a Medieval physical correspondence of the historical setting and the remote past. However, the broad denotations to which the word “Gothic” is applied are numerous. The “Gothic” moves beyond its material and historical sense to literature, but with this latter it has further developed into an identified human sensation, a state of affairs, probably an obstacle or a source of bewilderment. Yet not all the times it suffers negative implications for it can be targeted to positive philosophical and aesthetic interpretations of deeper notions about the origin of such sensations and the way they impress upon the reader.

Many writers and philosophers strove to uncover an essence to which the romantic and the Gothic subjective experiences are rooted. A set of ideas are inherited from one contributor to another then are put into a unified system of understanding of these irrational phenomena inaugurating them on the death bed of Enlightenment rationality. Edmund Burke's inquiry about the profound sensations and "the source of the *sublime*" are related to an imprint of very intense emotions that are made by terror. The graveyard poets inquire through the mystery and the perpetuality of death in contrast to life. Ann Radcliffe is another figure that expanded the Gothic sensations in her paper "On the Supernatural in Poetry". In this essay, Radcliffe highlights how terror heightens the effect of images in literature bringing the overflow of high emotions and the expansion of the soul into a devoted sensibility with a mixture of awe. She also differentiates between terror and horror, arguing that the latter "freezes" the sensitive faculties and brings them into a temporary halt.

Another argument by Punter explores how the gothic sensation becomes an element of complex social dimensions and an inevitably disturbing mood in fiction which often it is unable to fully grasp or explain. In his book *the Literature of Horror* signals that it is:

Marked by narrative complexity, and by its tendency to raise technical problems which it often fails to resolve, then this complexity might precisely be an evasive response to a difficulty, and this difficulty might reside in the taboo quality of many of the themes to which Gothic addresses itself – incest, rape, various kinds of transgressions of boundaries between the natural and the human, the human and the divine.

(17)

This passage shows how the Gothic genre transcends beyond mere storytelling. It seeks to penetrating into the struggles of the human nature, uncomfortable psychological and social conditions, stressing on excessive sensibility towards the terrific and the sublime, the horrific and the shameful.

Further, the thematic framework suffers a deeper complexity than the typical contradictions infused within the narrative. The relationship between solitude and society, family and individuality, commitment and instinct are amplified, forming the main interpersonal conflicts and internal struggles. The gothic hero is always living in a subtle imaginary world where his fancy rules over his reason thus creating a subtle conflict with the enthralling reality of convention and tradition. In Matthew Lewis' *the Monk*, father Ambrosio is put in constant strife between the constraining life of celibacy and the surges of his imaginary passions compiled in the symbolism of Lady Madona. The painting of the Virgin is set against the ambivalent powers of his emotions; he sees it as the manifestation of the corrupt earthly temptations at the same the exalted divine purity. While contemplating the object he would say 'What charms me, when ideal and considered as a superior being, would disgust me, become woman and tainted with all the failings of mortality' (ch. 2). This confused perception later becomes for him an unsatiated will that leads him to replace the picture of Modona with the presence of Antonia as an heiress to the former's beauty creating similar strivings of pursuing the highest forms of beauty and similar consequences of committing into immorality and sin.

Another tendency can be seen in romantic sensibility is the dislocation of horror into different aspects of the external world. The supernatural horror in gothic literature seems to be contagiously diffused into areas where fear usually is but a normal anxiety experienced when one feels endangered in particular circumstances, so the excessive delusion renders regular strain as an uncanny experience. A perfect exemplification on

this point can be found in *the Mysteries of Udolpho*, where bandits, thieves and soldiers become the object of horror. In the novel banditti represent not only theft of property and harassment of people, but also an unlawful exercise of power and violation of liberty, it indirectly marks the nature of Montoni's authority over Emily and her imprisonment in his castle. Still, it goes further than that; Emily's fear of banditti strangely concurs them to ghosts and forest creatures that can appear from the gloom of nature at any time. Although it is not directly stated in the novel, her romantic imagination gives her this morbid depiction, 'this spot seemed the very haunt of banditti; and Emily, as she looked down upon it, almost expected to see them stealing out from some hollow cave to look for their prey' (50).

III- The Intuitive into the Concrete:

The interplay of the dynamic excess of contrastive feelings and overwhelming subjectivity has founded its ground in systems outside the mind frame of the characters and has moved beyond the abstract to become stamped on all the physical aspects of the narrative. In laying out the deepest and the most complex psychic elements of the human experience, the romantics find that nothing can be detached from the surrounding environment for it is not only the mirror on which feelings are projected, it is also the source of greater bewilderment, the force against which all ambitions stumble. Therefore, space is multi-dimensional and multi-temporal. It is multi-dimensional because it cannot be experienced as one-faceted structure, it is sometimes like a visual trick that one cannot conceive if it has the true magic of each time dislocating our insight or is it due to our poor perception that we fail to grasp the wholeness of it all at once. It is multi-temporal because it resists the natural course of time not in being unchanged by its imperative conditions, but by acquiring different characteristics throughout the axis of time. This constant battle between the mystery of the past, the elusiveness of the present and the

unpredictability of the future gives the impression of being stuck in a maze of time, where one cannot assume about the present state without discovering the secret history and prophesying the future.

What is meant by 'space' should be tightly defined as all the topographical and meteorological elements which assemble the natural to the architectural, like all ancient fortresses, and huge gloomy ruins which are surrounded by scummy moats stand as major scenes to be tackled. Soundless forests, old architecture, haunted castles, lost graveyards, scattered bones, opened tombs and subterranean dungeons are the settings for experiencing high sensitivity and wonder, unleashing the susceptibility of supreme feelings and the experience of the ultimate irrationality. Within these spatial elements the psychological forces of the characters are in constant control of the body, blurred perception, mad visions and confused remembrances. The bewildered senses are struggling to differentiate between what is familiar and what is unfamiliar. Objects cannot be distinguished from being fantastic or real also can be studied like, dolls, statues, paintings, and certain architectural features.

Also, doubleness is inherent within the context of Gothicism in relation to space so that elements of the mental prospects are no longer in a constancy with each other the way the Enlightenment assumptions explained the person's senses in relation to the object as a product of empiricism. The nature of such relationship is no longer reliable when what is static is set in motion to the naked eye, what is native suddenly becomes foreign and unaccepted. Suspense and mystery take hold of the narrative in which the characters are attempting to unravel the mystery. Further, there is no narrative stability in the mood of the situations, that is they are characterised by intermittent changes in the atmosphere not only in introducing unrecognizable traits into a familiar sphere, but also the psychological response is subject to emotional fits.

Freud's treatment of uncanniness and horror can be clearly illustrated when shedding the light on space as the setting through which the characters cast their fears and a major stimulus to the excessive sensibility and imagination. In Freud's tantalising definition of the uncanny as something that lies between what is familiar and unfamiliar is identified as unhomeliness, as something which is put within the dimension of space. In his essay, the treatment of the uncanny instances which he narrated are primarily linked to space. The accounts he finds in the English *Strand Magazine* of the couple who move to a flat in which at night the table's carvings of crocodiles are presumed to 'haunt the place'. The mother's womb is another spatial dimension treated by Freud as uncanny, dark but conjures a kind of home-sickness. He also mentions the effect of dark places, forests "in high altitude", "mountain mist", or a path that ends "again and again in return to one and the same spot" and finally the report of his own uncanny experience in Italy where he found himself back again several times in a quarter in which painted women were seen by the window of each house. Still, the uncanny space does not only reside for Freud in such brief instances, it extends to become much more real, for example during the first world war, and spread over all the homely lands to transform them into places of unrecognition through destruction and ruin.

Many definitions are given by other famous scholars to the situation in which the human feels uncanny kept each stressing on a different focal point within which the feeling is mostly endowed. However, a major issue is raised throughout the discussions upon Freud's treatment of the subject as a purely psychic nonspatial, mental reality. The Cartesian epistemology separates what is mental from what is material in the world, positing the objective reality outside the frame of thought of beings, still this separation cannot escape a dualism between the two in which the uncanny lies. Descartes declares that 'if we posit that something is found in the idea that was not in its cause, then the idea

would get it from nothing; but as imperfect a mode of being as this is, by which a thing exists in the intellect objectively through an idea, it nevertheless is surely not nothing; hence it cannot get its existence from nothing' (qtd. in Birth 122). Nevertheless, Freud seems to place the uncanny between an objective reality and a mental perception avoiding at the same time the possibility of an observable or spiritual understanding. Another positioning of the uncanny is with Heidegger who sees that, human beings are 'the uncanniest', because they are the ones that move beyond what is familiar and 'do violence, they overstep the limits of the homely, precisely in the direction of the uncanny in the sense of the overwhelming' (*Introduction to Metaphysics* 161). This definition essentially shows that the uncanny, opposite of what is known to be as the feeling that surges and conquers the human experience, is a characteristic within the humans themselves that pushes them explore the most unfamiliar, and the most powerful.

Anthony Vidler, in his book *the Architectural Uncanny* decided to define the uncanny by what is it not, for although identified in its psychological and linguistic nature as a human sensation, it is never clearly stipulated as a feeling or given as a stable meaning by:

The sensation of "uncanniness" was, then, an especially difficult feeling to define precisely. Neither absolute terror nor mild anxiety, the uncanny seemed easier to describe in terms of what it was not than in any essential sense of its own. Thus it might readily be distinguished from horror and all strong feelings of fear; it was not uniquely identified with the parapsychological--the magical, the hallucinatory, the mystical, and the supernatural did not necessarily imply "uncanniness"; nor was it present in everything that appeared strange, weird, grotesque or phantastic; it was the direct opposite, finally, of the caricatural and the distorted, which, by

their exaggeration, refused to provoke fear. Sharing qualities with all these allied genres of fear, the uncanny revealed in its nonspecificity, one reinforced by the multiplicity of untranslatable words that served to indicate its presence in different languages. (22)

Vidler here shows that the *uncanny* is not only understood through its own opposite from the etymological sense, the conceptualisation of the word is challengingly confounding for it cannot be pinned down to a coherent set of meanings, yet finds its ultimate sense in a sequence of opposites, which makes it uncanny itself as a word.

Freud's viewpoint of the uncanny is limited to the subjective internal world of the individual. In some way, he overlooks the importance of the external world in relation to the subjective responses. However, if we want to understand the uncanny not only from a Freudian perspective but from a spatial perspective, which is going to be the focal point of our study, deviating from a purely Freudian scope is an essential move.

IV- The Uncanniness of Space :

The literature written on the correlation between uncanny space/ uncanny feeling and the unstable boundary between the familiar / unfamiliar is widely fixed on phenomenological grounds, especially demonstrated through literature and art as highly descriptive tools of the targeted phenomena. Phenomenology¹ studies the uncanny along the possible responses of the mind and the body, without disregarding what the encounter of space invokes. So, there is an equal focus on the external world and the responses that a "being" devotes to whether what inhibits or what liberates him. What satiates our

¹ Phenomenology: it is the philosophical study of the individual's subjective experience of the world and how it is perceived, it is also directed to how the "phenomena" appear to stand in our subjective consciousness and the meanings that underlie their appearance. It was distinguished as a separate field of philosophy in the first half of the twentieth century with Husserl as its main figure, it is further developed by famous scholars like, Heidegger, Jean-Paul Sartre, Merleau-Ponty, and Derrida.

curiosities is not the explanation of the horrific moments Emily in *The Mysteries of Udolpho* has been through, in spite that without any remorse from the part of the narrator explanatory accounts are given on each horrific event and object of trapping of the reader into a false horror. What matters is unfolding the metaphorical and projective patterns guiding those instances of augmented psychological situations and struggles which the story expresses.

One of the seminal works that tackles space from a phenomenological vantage point is Gaston Bachelard's book *Poetics of Space* (1957) where he does not directly deal with the uncanny in terms of space, but stresses on the interest that psychoanalysis holds in studying the projective behaviour on space. Although his inquiry is directed to the analysis of intimate spaces that are 'designated by attraction', he dedicated some pages to showing how psychology creates themes of imagination in constructing illusions about the nature of dwellings. In his idea of the "consciousness of verticality", a house is attributed by the "polarity" of its highest point which is the attic, and the lowest which is the cellar. The kind of feeling that such structure invokes, he clearly illustrates through Jung's perception of duality. The spatial dimension within which man is set against his own rationalized imagination is overwhelming, due to how the attic and the cellar are presented and realized as a physical reality for an untamed unconscious. If a man suddenly hears a strange noise in the cellar, his investigation is suggested to be done in the attic, where if no cause of the suspicion is found, he would immediately declare it a matter of his own fancy. The cellar would be an unlikely site for investigation and not for suspicion, not because it is excluded from the mental considerations of the "prudent man", but its intimidating nature, its dimmer light, darker claustrophobic walls thickly compressed into earth in all of its four sides, it is likely to give the inhabitant an impression of being entombed alive or stuck in a ditched snare. These effects are very primitive and

narcissistic, though they are long time ago repressed within the filial fears, they are never fully overcome. But the question here keeps reclaiming itself, whether the such an effect is given due to an overwhelming material reality or a mental predisposition (ch. 1). It, consequently, appears that we tend to frame spatial structures the way our levels of consciousness are framed within our behavioural configurations. Hence, the apprehension of such behaviours does not stop at owing it to our projective faculty, but should be seen as the most basic patterns of exploring the outside world.

Furthermore, if we contemplate Radcliffe's choice of places as frames in which she surrounds her main character Emily, there is a responsive tension between topography and architecture, each linked to a particular context that communicates and heightens the spatial significance of the scene. For instance, in *The Mysteries of Udolpho*, there is nothing in nature that can propel an instant spike of fear, especially in the peaceful scenery of raw wilderness, however, what harasses the regular mood of the narrative is the use of human traces. Only whatever indicates any sign that is no other than human is what succeeds to terrify both character and reader. What communicates the narcissistic rivalry is always a monument that is impelled from vision by a dense fog during the crepuscular dimness. What threatens the safety of the characters and attracts death is an object that raises, mainly an *unhomely* object like a "garret" or a "monumental cross", on a "point of a rock". Even what seems to be *homely*, like a cottage, most of the time ended up being twisted into a little horrific adventure. That is why the outer space is sometimes explored and treated like a human with implied animate capacities. In *the Castle of Otranto*, the fall of the huge helmet in the court of the castle shares with the castle itself an effective theme, that is of strife and conflict over it not only as a structure but as a land of heritage and history of the Alfonso family. It is also no coincidence that the chronology of the story is set between 1095 and 1243, during the Crusades, in which a character, the

Marquis of Vincenza the father of Isabella is involved as a chosen templar; has “taken the cross” and gone to “the Holy Land”, which is a larger and more intense kind of topophilia² within the story as an attempt of restoring the broader identity of culture and religion, again through the possession of the land. Even Alfonso, who was a crusader too and his descendant at the same time the heir to Otranto, and Theodore, a captive of pirates, signal both a missing of spatial identity throughout their life experiences. It can be noticed not as a mere coincidence that many gothic novels seem to attach themselves to physical structures, spatial constructions, sometimes very clear and determinate geographical areas that retain a part of their conflicted identities, and sometimes are the most organic part of the concrete struggles the characters are facing. One could ask the question, what is the story of Radcliffe’s Emily without Udolpho? Or where is the hegemony of Otranto’s Manfred without his illegitimate possession of the castle? What kind of mysterious and mad ending Rodrick Usher is going to have if it is not conducted within the decay of the baffling house itself. These frames are not only identified as tropes and tension inducers in the narratives, they already construe an extended part of the persons dwelling within them, their metaphorical implications stand there to constitute a part of their self which is rendered more understandable and afforded an insightful glimpse from an area that is not fully explored and exploited to give such insights.

What can be so uncanny about the space in literature is that it is not only a physical but a psychological extension of the thoughts and actions denoting to characters whether directly stated by the narrator or not. A good example of such a situation is from Bachelard’s exemplification of the drawer metaphor from one of Henri Bosco’s novels *Monsieur Carre Benoit à la Compagne*. Carre Benoit has a special affection for a set of

² Topophilia: the word literally means the love of place that is extended to all the senses. This place is usually denoted to a strong feeling of identity that is culture but can also serve to conceive about the experience of the environment.

drawers, a “filing cabinet” that for him represented an ideal “cube” of “memory and intelligence”. This object is a brain alternative with a human like capacity giving him a sense of satiation as opposed to his lack of such properties, but can be also seen as an irony on the degree of his stupidity and the dullness of his character to dedicating that much importance to regular drawers (ch. 3). What is surprising about this example is how much space can be liable to the manipulative imagination of the human being, and how much it is subjected to metaphorical shaping, and psychological projection. Yet it also lays bare our existential sensationalism towards the most trivial objects the occupy our surrounding environment and how are we capable to seize into a very intimate position in relation to our bodies and minds until it becomes something with almost a secret in our lives and sometimes a den to our secrets and fantasies.

When it comes to the spatial form in literature, the dialectics of space and time create a huge confusion to the reader, simply because, first space is not given a great importance in studying the narrative, that is we tend to regard descriptive passages about space and environment as not so crucial part the story. Second, we tend to systematise our understanding of a literary text through the order of events and the sequence of narrative sections, nevertheless, our memorisation of the story is not simply temporal or episodic in nature as most of us tend to think. As we regroup fragments about a story, memory seems to work with a visualised imagination, with consequent pictures that emerge like shadows, and if such a spatial framework is lacked, the ability of storytelling would be impeded. Moreover, it is sometimes due to our excessive reliance on the spatial depiction in literature that we find ourselves unable to verbalise the spatial image that possesses our minds, as W.J.T. Mitchell states it “the familiar pattern in literary criticism—the claim that we do, at least for a moment, ‘see the meaning’ of work, coupled with our inability to state it in a verbal paraphrase—seems to me a phenomenon

that rises out of a spatial apprehension of the work as a system for generating meanings” (553). In another instant, he also speaks about the depiction of meaning into a spatial form in our minds, through the faculty of listening, “we *listen to* the poem as it moves from beginning to end, but as soon as the whole of it is in our minds at once we ‘see’ what it means” (553). Here it appears that the mind converts any sort of literary image, either written, or spoken into a spatial-visual object. Yet, what is more important than the textual medium is the meaning that can be almost rendered concrete through “seeing it”, what Mitchell calls “vision of meaning”. However, it is Joseph Frank’s works on demonstrating how the modern literature made its shift from the temporal to the spatial in its literary techniques and styles that inaugurated the theory of spatial form. He informs that the readers are changing their manners of treatment of the text’s meaning from the temporal, sequential to the spatial, “[...] modern literature, exemplified by such writers as T.S Eliot, Ezra Pound, Marcel Proust, and James Joyce, is moving in the direction of spatial form. This means that the reader is intended to apprehend their work spatially, in a moment of time, rather than as a sequence” (225). For me, this way of reading should not only treat modern literature, but any kind of text to give new insights about the way literature can be apprehended and with what agents.

Conclusion:

In conclusion, this chapter serves as a fundamental introduction to our analytical and practical tools of understanding the Gothic novel from a spatial scope. We discussed how we can approach our novel from a psychoanalytical and spatial perspective, but also how we can approach “the Uncanny” from a spatial perspective. We also explored a phenomenological perspective on the experience of space and how it can be related to the Uncanny. Our examples can be considered as our starting point and introductory samples to the method of analysis that would be developed in the practical chapters.

Chapter 2: Models of Spatial Conceptions in *The Mysteries of Udolpho*

Introduction:

This chapter will investigate how space forms different dynamic elements in the understanding of story and plot exemplifying from the novel of *The Mysteries of Udolpho* by Ann Radcliffe. Models of spatial conceptions can be very usefully applied to attain an authentic insight into the novel's semantic and thematic features, including psychological and social relations. Another significant direction to approaching the text's structural and formal qualities is tracing the narrative steps as spatially determined events rather than temporal references aligned in a certain patterned plot. The aim of this analytical mode is to lay bare motifs in the structure of the novel that overemphasize characteristics of a spatially ruled understanding of the narrative aspect.

I- Structure & Space in *The Mysteries of Udolpho*:

One of the technical tools that is crucial in developing the mapping of the story in the reader's mind is the plot. Critics have lengthily argued about the plot and its shaping of the story, not only from an aesthetic and literary point of view, but also from a cognitive and ontological one. Generally, the plot is conceived as a diachronic tool of specifying the temporal occurrence of the events, through a particular flow or pattern. It is also known for characterising the nature of events and creating the elements of tension. However, plot cannot be understood solely from this standpoint, for it sometimes and with particular genres seems to be conceived in terms of spatial dimensions. Within the rise of the theory of spatial form, the function of the plot is further explored and given new ways of perception, the modernist shifted into weakening the literary tradition's fundamental notion of temporality. Rabkin asserts that the plot is both diachronic and synchronic especially plots that follow a nonlinear narrative. Thus, he states that "the

apprehension of plot always has a synchronic component, and synchronic phenomena, of course, can always be metaphorically represented by spatial constructs. These constructs, however, represent not the plot, which is actual only in the diachronic reading, but the (changing) constructs of underlying story, the familiar which the text defamiliarizes” (256). Here, he aims to point that the synchronic elements pertain only to the disarrangement that the writer inflicts upon a typical plot to render the story’s structure richer and more literary; that is, defamiliarized from the regular temporal course of narration.

In *The Mysteries of Udolpho*, the plot is defamiliarized in a manner that serves the effects purported upon the experience of the reader, as well as the making of psychological characters. Typical plots, especially in oral stories, usually retain such order: A, B, C1, C2, D, E. Nevertheless, if we can represent the structure of our novel’s plot then it should retain this order: A, B, C1, D, C2, E. The novel starts with introducing the peaceful life of St. Aubert family, giving a short background of their past experiences and the nature of their characters. The conflict of the story is initiated by the death of Emily’s mother, then her father, emphasizing the traumatic survival of her loss. Later on, her residence in Udolpho is filled with episodes of pure horror that incite many questions about the faced mysteries; nevertheless, most of them are left unanswered, like the content of the veiled picture, the covered body in the portal chamber that Emily unveiled during her stay in the castle. In the veiled picture episode we are only told that she “with a timid hand, lifted the veil; butt instantly let it fall—perceiving that what it had concealed was no picture, and, before she could leave the chamber, she dropped senseless on the floor”. Later when she “recovered her recollection, the remembrance of what she had seen had nearly deprived her of it a second time” (236). But it is neither mentioned in the scene nor hinted to, and is kept a total mystery until revealed in the stage C2. Part of the reason

why the object is not clarified to the reader is for preserving the intensity of the stage of fright the character attains, also the attraction of the temporality of the coming events is suspended, for now it overemphasizes a spatial context through the terrifying objects within the development of the story. These intended obscurities are like spatial gaps interrupting the one-dimensionality of the plot. So, the thrilling elements are bound to such scenes that the story is not hindered of its temporal progress but the whole cause and effect relationship regresses to its starting point and even if all the mystery is revealed in the end, it, again, never fails to prompt its promised effect.

A similar incident at the bed chamber of the deceased lady Marchioness, keeps the reader dwelling on its puzzling bits of horror. Dorothee, a loyal servant of La Marchioness, along with Emily, decides to visit the chamber of her mistress for the first time after twenty years since her death. Dorothee firmly believes that the spirit of her lady is still entrapped within the castle's walls, and as she sat by the edge of the bed recollecting the last moments of her mistress on her deathbed, Emily "turned back to look within the dusky curtains, as if she could have seen countenance of which Dorothee spoke. The edge of the white pillow only appeared above the blackness of the pall, but as her eyes wandered over the pall itself, she fancied she saw it move" (504). The next moment, "as she gazed within the curtains, the pall moved again, and, within the next moment, the apparition of a human countenance rose above it" (505). Again, the mysterious apparition is not explained until hundred pages later, and when the investigation is carried out in the north side of the castle where Ludovico is sent to put an end to the ghost in the bedchamber, he suffers the same terrors of Emily and Dorothee. Yet his sudden disappearance causes his experience to stay unknown to Emily, and the other characters living in the castle until he comes back by the end of the novel and relates "I fancied I saw a man's face within the dusky curtains" (593). Then, he dissolves the

mystery by narrating his discovery of the pirates who “having discovered the private way to the north apartment”, they “tried to have it believed, that the chateau was haunted”, just to secret “their spoils in the vaults of the castle” (595). Therefore, if we want to see the way the temporality of the novel’s plot is frozen through its spatialization, we have to think of the process of delaying and anticipating, and trace it throughout the novel as within the examples presented above. In Ludovico’s testimony there is a presentation of events that are already anticipated by his episode in the haunted chamber, then suspended through his disappearance, then represented through an account of the history of his experience. Henceforth, the futurity that is prospected in the novel, is a hidden or delayed evidence of the past. We could say that the plot is synchronised when we have a past occurrence that becomes the clear image of the future and the narrative timeline becomes irrelevant because of such a recursive, cyclical metaphor of time. Further, it can be noticed that defamiliarization of the plot serves with loyalty the component of gothic tension and fear that even after the horror scenery is rationally unravelled, its repetition keeps endowing the same effect of the earliest experience.

It is equally important to mention that in *The Mysteries of Udolpho*, space can be a surrogate of time; it substitutes time as a guide in the manner that it drives us through sequences of narrative without the need of the diachronic plotting. The narrator gives precedence of space over time since she considers the main obstacles and adventures of her characters are instilled within the specified nature of the space, for example, if we take Emily’s stay in Venice, where “a bright moon-light discovered the city, with its terraces and towers, a stranger would almost have credited the fabled wonders of Neptune’s court, and believed, that the tumult arose from beneath the waves” (179). Where “the gaiety of the colonnades and the beauty of the night”, have put her besides Count Morano in evening promenade, and as a result of the romantic environment and its

correspondence to the social circumstances that give rise to the particular conflict. There is a certain coherence between the spatial frames and narrative plot that allows spatiality to be taken as a guide for understanding some mysteries in the novel, like Montoni's escape from Venice, and his inheritance of Udolpho. These particles of the story create their own intentions and obstructions through the selection of the appropriate spatial frames, in other words, space is a dynamic factor in developing the state of the characters' 'relationships and their interactions with each other, which breeds in the end different types of obstacles and conflicts that characterise the specific episode.

Since our novel contains various spatial features that can be categorised according to their functions and purposes, as to accomplish a particular role of a specific structural element or bridge gaps in regards to the narrative particulars. *In Narrating Space/Spatializing Narrative*, Ryan et al. classifies the types of space that give shape to the narrative content which are strategic space and emotional space. Emotional space as defined in the book as having "a special affinity with stories and with memories—it is because they are linked to stories that spatial objects inspire special feelings, either positive or negative" (39). Emotional space can be emphasized for the attachment of characters to its concretisation of different feelings in relation to memory and history. On the other hand, in strategic space "it is very important to see how objects relate to each other. Strategic space is best represented in map view as a vertical projection in which no object hides any other" (39). Although both categories are firmly related to the content, strategic place seems to have a great importance in structuring the elements of the plot and the order of the narrative's presentation.

In *The Mysteries of Udolpho*, strategic space is designed in a map line. The exposition to the background of the story starts from the Garonne, in Gascony, then the temporal sequence of the events begins with the travel to Languedoc and Provence,

through the Pyrenees. On their arrival to a small village in Languedoc, Emily's father dies, this episode is considered the rising action point, especially with the introduction of the Gothic or the horror aspect of the story and the beginning of the Marquis de Villerois' mysterious castle. The plot accelerates its pace again by Emily's travel to her aunt in Tholouse, then her arrival at Venice, and then her refuge to Udolpho in Tuscany is the section where the meaning of the whole narrative starts to come together. She escapes from Udolpho to go back to France, set back on the same road, with the discovery of the Chateau-le-Blanc until she reaches home. Strategic space here turns to be an essential plan base for creating the plot, it is not only linked to the changing nature of events, but it is changing and determining particles of the plot. It is impossible to think of what is happening in the novel without relying on the spatial aspect. In each geographical area in the novel, a subplot constructs itself according to the represented environment, for example when Emily joins her aunt Madame Cheron in Tholouse as her guardian after her father's death. At the beginning of this episode, Emily sadly experiences evidence of urbanism and the life of the city and contrasts it to the immediate beauty of the open nature she has in la Garonne as the narrator describes:

Her thoughts thus recalled to the surrounding objects, the straight walks square parterres, and artificial fountains of the garden, could not fail, as she passed through it, to appear the worse, opposed to the negligent graces, and natural beauties of the grounds of la Vallee, upon which her recollection had been so intensely employed. (115)

She also experiences a new world in which "the heart becomes attached even to inanimate objects" (114), her aunt loves to play her efficient role of aristocracy, of having parties at her chateau, and, of getting to know important people of the particular class. She takes her festivities and entertainments in Tholouse's neighbourhoods where "the musicians,

with lutes, the hautboy, and the tabor, seated at the foot of an elm, and the sylvan scenery of woods around were circumstances, that unitedly formed a characteristic and striking picture of French festivity” (124), in order to arrange for Emily a marriage with Madame Clairval’s son. At the same time, she tries to distance her from Valancourt (her suitor), by the end of this subplot she follows Montoni to Italy, taking Emily with her to separate her forever from Valancourt. This repetitive structure can be noticed taking place each time the geographical setting changes.

If we are going to discuss the significance of the point of view in terms of the spatial relations to the structural elements of *The Mysteries of Udolpho*, we should shed light on the role of focalization³ in centralising space as a constructive part of the subjective consciousness of the characters. It is right to claim that the emotional connections to space in the novel have ambivalent sides, but if we want to understand deeply how space is internalised and presented by/ to consciousness, focalization is an effective tool to highlight. Examples from the novel demonstrate the way narrator uses focalization to give insight into the characters’ perception of space and how this totalization of the subjective views of one or two characters (which are Emily and Blanche) controls the reader’s experience and response. Sometimes Emily’s expectations and excessive sensibility seem to mislead the expectations and prospects of the readers about certain situations. Her feelings towards the staircase door in her bedchamber in Udolpho are full with suspicion, and “childish fears”, she is scared of sleeping in a chamber “thus liable to intrusion”, but what kind of intrusion? After Annette’s report of the dreadful stories, she hears from the servants about Udolpho, fears “began to steal upon her”, so her uneasiness towards the door was affected by her moved spirit. Throughout

³ Focalisation: A term coined by Gerard Genette which contributes to the theory of narratology. It signifies the mode of narration in a particular story restricted to the perception and the knowledge of a particular character or the narrator himself.

the instances of horror, she suffers from the door, Emily and the readers are expecting a supernatural apparition to unbolt and come through it, as narrated:

The noise, however, which, she was convinced, came from the door, continued. It seemed like that made by the undrawing of rusty bolts, and often ceased, and was then renewed more gently, as if the hand, that occasioned it, was restrained by a fear of discovery. While Emily kept her eyes fixed on the spot, she saw the door move, and then slowly open, and perceived something enter the room, but the extreme duskiness prevented her distinguishing what it was. Almost fainting with terror, she had yet sufficient command over herself, to check the shriek, that was escaping from her lips, and, letting the curtain drop from her hand, continued to observe in silence the motions of the mysterious form she saw. It seemed to glide along the remote obscurity of the apartment, then paused, and, as it approached the hearth, she perceived, in the stronger light, what appeared to be a human figure. Certain remembrances now struck upon her heart, and almost subdued the feeble remains of her spirits; she continued, however, to watch the figure, which remained for some time motionless, but then, advancing slowly towards the bed, stood silently at the feet, where the curtains, being a little open, allowed her still to see it; terror, however, had now deprived her of the power of discrimination, as well as of that of utterance. (247)

However, when Emily “discovered—Count Morano!”, the faculties that “terror suspended, suddenly returned”. It appears that the narrator uses focalized description of Emily’s situation to snare the susceptibility of the reader to fear, for she (the narrator), makes even herself liable to the weakness of her character to create the uncanny effect.

Also, through Emily's conscious perceptions we are inclined to believe her and raise her conclusions almost to facts. One example is when she hears the rumour about Montoni's murder of Signora Laurentini, the previous owner of the castle, and this act like a curse or a secret dread upon it. The way that Montoni is accused and the mystery of the owner's ghost, led Emily to think and behave like she believes of the story, that even her discernments about his character comply to her beliefs. Despite the fact that she denies to Annette, her servant, the whole causal relationship of Montoni's sin and the departed signora's spirit that "had been seen, several times walking in the woods and about the castle" (226) to which Emily responded to as "contradictory", yet little by little she becomes more frightened and thoughtful. Her thoughts dwell on "the strange history of Signora Laurentini and then to her own strange situation, in the wild and solitary mountains of a foreign country, in the castle, and the power of a man, to whom, only a few preceding months, she was an entire stranger". It is difficult in the novel to draw a line between Emily's belief of the reality and the novel's true reality, there is thin thread that separates them. But her predictions and the outcome are a product of her reasoning although she does not fully trust it, "To these circumstances, which conspired to give her just cause for alarm, were now added those thousand nameless terrors, which exist only in active imaginations, and which set reason and examination equally at defiance" (228).

The tension that is built up in Emily's mind, changes her perception of the structures around her and adds alertness to her instincts that even her melancholy "was assisted by the hollow sighings of the wind along the corridor and round the castle", like a spirit that "shook the doors and casements" and awakened her curiosity and fear, but she wants to go down through the staircase to the basement of her fancy, "but again the profound gloom of the place awed her" (229). It is clear that Emily hesitates to believe her conclusions about the circumstances, her impressions are strong enough to lead a

particular way of conceiving that the reader most of the time becomes prey to her own terrors, illusions and truths. When the narrator prefers to let the story be guided and sometimes narrated by the impressions of his or her own characters, the perception of temporality and spatiality is something that can never be fully trusted.

I- Spatial Perceptions in *The Mysteries of Udolpho*:

Another method with which spatiality can be discerned in the novel is undoubtedly deemed to be semantic or conceptual interpretation, at the same time open to interdisciplinary point of view. It is clear that each part of the novel takes different regards to and implications of spatiality, through horror scenes, emotional space and memory, character projection and romantic imagination.

Emotional space strongly characterises the story of the novel from many sides, and it is linked to the experience of the characters and their memories. We are for instance informed that St. Aubert could not cut “the two larches” that shaded his house, because he attached to them a homage to his childhood and declared them as the monuments to the memory of his past as the narrator says:

In the surrounding ground, St. Aubert had made very tasteful improvements; yet, such was his attachment to objects he had remembered from his boyish days, that he had in some instances sacrificed taste to sentiment. There were two old larches that shaded the building, and interrupted the prospect; St. Aubert had sometimes declared that he believed he should have been weak enough to have wept at their fall. (7)

The kind of emotions that relate the character to the spatial features are not only related topophilia and the nostalgia to the remote past, even though the feelings of homeliness

and familial bonds are overemphasized with a great value, they can be sometimes experienced with a bit of uncanniness.

The strange element of uncanniness that exists within the homely and the known is sometimes more puzzling than the uncanniness of the foreign and the hidden. There is one instance in the novel which shows that the emotional space, what is meant to express the warmth and the safety of homeliness, does exactly the opposite. Nevertheless, this point has already been acknowledged as an effect of the uncanny. Andrew Bennett and Nicholas Royle contend that the uncanny “has to do more specifically with a disturbance of the familiar”, they go on to define the word family and maintain that “we all have some sense of how odd families can seem”, they carry on, “the idea of ‘keeping things in the family’, or of something that ‘runs in the family’, for instance, is at once familiar and potentially secretive or strange” (ch. 5). Before his death, Emily’s father entrusts her to destroy some papers that lay hidden in trap door of his closet, these papers hold a secret of the family which Emily, as ordered by her father, should never disclose, nor shall she have a look on them while she is destroying them. This promise that she made, overwhelms her with the anxiety of having to approach the secret related to her family but forbids herself from uncovering it. The burden of her mission makes her delusive that she fancies seeing the countenance of her father on the chair of his desk. It is an uncanny atmosphere. Still more uncanny when accidentally her eyes “involuntarily” caught a glimpse of some words which “affected her, that she could not resolve to destroy the papers immediately; and the more she dwelt on the circumstance, the more it inflamed her imagination” (100). This scene depicts the real sense of the uncanny as an effective reaction to an estranged familiarity where everything is meant to be homely and inviting but turns out as an incentive for escape.

Another instance that draws a striking conclusion about the fall of the breaking line between familiarity and unfamiliarity shows how the emotional space can become ambivalent about its signification. After her father's death, Emily has a hard time struggling with the emotional and physical gap her father has impacted on the house. It is clear that Emily's sensitivity towards her father's death is not purely sorrow, on visiting his apartment, she suffers terror more than sadness as the passage shows:

Having passed through the green-house, her courage for a moment forsook her, when she opened the door of the library; and, perhaps, the shade, which evening and the foliage of the trees near the window threw across the room, heightened the solemnity of her feelings on entering that apartment, where everything spoke of her father. (92)

This alleged surrounding arouses her senses into a state of alarm, and although she feels "ashamed of her fears", especially after trying to comfort herself, "'what should I fear?' said she. 'If the spirits of those we love ever return to us, it is in kindness'" (92). She still flees away from the deserted room incapable to get rid of her deluding imagination. In his book *Landscapes of Fear*, Yi-Fu Tuan discusses this type of indecisiveness towards the capacity to determine one's psychological reaction to something or someone they have been familiar with for a long time. He believes that "Our feelings towards fellow human beings are often ambivalent. We need them and like them, but there are times when they threaten us just as beasts, monsters, and witches do" (113). Emily, despite of a part of her wishing for the return of her father her courage does not support the split of reality. There are times when we secretly wish for the absence of someone we love, Tuan asserts that "Such ambiguity is intensified in our attitude towards the dead [...] When someone close to us dies we may be genuinely overcome with grief, yet we are not happy with the thought of his or her return in the form of a spirit" (114). It might be about the

space that once contained them and now does not accept their new form, or it might be about their mysterious state and the phenomena of death as uncomprehended that it is never common to face its mystery. Consequently, the imagination of Emily that grounds imaginative and physical uncanniness in respect to the house, death, and the family into the psychology of space has to deal with psychoanalytic roots of the study of the importance of familiarity in articulating the essence of the acquisition of space. However, nature that is considered a romantic space of attraction is rooted within the workings of unfamiliarity and can be the uncanniest.

The novel is also much known for its deep connection with nature and the qualification of nature to describe, portray and mostly influence the feelings of the personages in a metaphorical and dreamy or in a subduing and frightening way. The spatial constructs that are coated with the element of active and sensational nature, they have a strong bind to imagination, and the way the narrator presents these depictions allows not only different possibilities for emotional reactions but for an open and unlimited imagination. Sometimes it is very difficult to understand if a particular scenery is disturbing or peaceful as it is shown below:

The melancholy sighing of the wind among the pines, that waved high over the steeps, and the distant thunder of a torrent assisted her musings, and conspired with the wild scenery around, to diffuse over her mind emotions solemn, yet not unpleasing, bit which were soon interrupted by the distant roar of cannon, echoing among mountains. (379)

Passages like these impress a doubt about the effect of the scenery, even Emily who has an endless love and awe to nature is the most frightened of it, especially when connecting

it to images of evil, like being caught by bandits, and images of entrapment, as feeling puzzled by the loss of track.

Other times nature plays a very significant role in elevating imagination that penetrates the spatial frame and creates one picture within another, to give a kind of spiral like structure of envisioning – it is worth mentioning that the spiral structure is a simulation of the frequent gothic architectural style of stairs and turrets and here it is safe to say that space is a key element in structuring imagination and embody emotional responses into shapes. In one regard, Mary Laughlin Fawcett argues that Emily’s visions and imagination are “idle in that her conclusions are mistaken and finally irrelevant to the plot, but ideal in that her visions pertain to a conception in her mind” (492). This method of description highlights how spatiality is being characterised not only physically situated within the setting, it is metaphorically as present and effective in the mind. By doing so, it suspends the motion within the real space to open another dimension simultaneous with it. One way of doing this depiction is through inspirational imagining incited by a particular landscape as the narrator tells:

At length she reached her own chamber, spacious, desolate, and lofty, like the rest, with high lattices that opened towards the Adriatic. It brought gloomy images to her mind, but the view of the Adriatic soon gave her others more airy, among which was that of the sea-nymph, whose delights she had before amused herself with picturing; and, anxious to escape from serious reflections, she now endeavoured to throw her fanciful ideas into a train. (171)

Another way of making the “train” of imagination faster and penetrating the mist of the physical space into the fantastical world is through a short verse. How the spiral effect

can be achieved is through the transition from one spatial feature within spatial elements into another that is beyond the depicted physical frame. For instance, in this last quote, Emily chooses the Adriatic, the sea is far away from the surrounding space of nature in Italy, as the point of direction into a completely different place. The spatial frame becomes “Down, down a thousand fathom deep, / Among the sounding seas I go; / Play round the foot of ev’ry steep/ Whose cliffs above the ocean grow” (171). Emily here imagines herself becoming a sea nymph, navigating through the streams of the ocean and enters another place, “Deep in the wave, ‘mid Neptune’s woods”, “In cool arcades and glassy halls/ We pass the sultry hours of noon” (172). Many passages like this create a digression from the regular order and mood, these images usually freeze the time of the story and break the tension through establishing other spatial level.

Gothic novels usually deal with thoroughly layered spatiality simply because the style should uncommonly be emphasized through particular spatial features. One characterisation of the gothic novel is that it tries to link the characters to a space symbolic of the genre that achieve the necessary effect. All along *The Mysteries of Udolpho*, the development of the characters is absolutely relatable to the particular spatial environment, it can sometimes be seen as a reflection or projection of the character’s personality, psychology and even history. According to Carsten and Hugh-Jones, “house, body and mind are in continuous interaction, the physical structure, furnishing, social conventions and mental images of the house at once enabling, moulding, informing and constraining the activities and ideas which unfold within its bounds” (qtd. in Kathy and Briganti 842). Emily the heroine of the novel, from the beginning to the end, goes through different kinds of explorations and revelations of secrets and mysteries of forgotten houses and deserted castles, through revealing the nature of the characters surrounding her and the shadows they reflect on the mood of the story. For instance, the character of Montoni,

considered as the main antagonist of the story, has many aspects of his disposition, as described by Emily, conforming to the topography and the atmosphere of his castle. One would imagine it as architectural avatar of his real psyche. He has an air of:

Conscious superiority, animated by spirit, and strengthened by talents, to which every person seemed involuntarily to yield. The quickness of his perceptions was strikingly expressed on his countenance, yet that countenance could submit implicitly to occasion; and, more than once in this day, the triumph of art over nature might have been discerned in it. His visage was long, and rather narrow, yet he was called handsome; and it was, perhaps, the spirit and vigour of his soul, sparkling through his features, that triumphed for him. Emily felt admiration, but not the admiration that leads to esteem; for it was mixed with a degree of fear she knew not exactly wherefore. (117).

Emily would frequently describe Montoni as “gloomy”, but could not discern what makes him so, he is solemn and superior, yet his power of getting anyone submit to him is covert, like his castle, “to frown defiance on all, who dared to invade its solitary reign” (244). The reassertion on the darkness of the castle reflects Montoni’s attitude, even when she glanced at it for the first time, she “understood to be Montoni’s”. Also, after his coming to the castle the gloom of his character has become more intense and even his evil takes control over his actions. Perhaps, it is Montoni’s wicked shadow that gives the castle a spooky atmosphere. We also know that Montoni is burdened by cursing Udolpho, which he inherited from his mistress Signora Laurentini, by being suspected of murdering her after her sudden disappearance, therefore, her spirit the keeps visiting her castle and raises many superstitious stories. The reaction of Emily to this puzzling history frightens her

expectations from Montoni's intentions more than any supernatural power in the castle. If the novel has ever given a ghostly depiction of a spirit, it would be Montoni's:

Deep workings of his mind entirely abstracted him from surrounding objects, and threw a gloom over his visage that rendered it terrible; at others, his eyes seemed almost to slash fire, and all the energies of his soul appeared to be roused for some great enterprise. Emily observed these written characters of his thoughts with deep interest, and not without some degree of awe, when she considered that she was entirely in his power; but forbore even to hint her fears, or her observations. (183)

His character seems to have the power to easily motivate the fear of the people surrounding him, his wife Madam Montoni is known throughout the novel as a harsh and a merciless character; however, she is totally haunted by Montoni's might and eventually dies after he locks her up in one of his castle's turrets for several weeks. One of his ghostlike attitudes is his love of possessing, not only humans like his wife, and Emily, but their lands and properties with such a duskiess, and furtiveness that it is hard to tell what he intends. He also seems to be quite immune to superstition, the strange voice that interrupts him and freaks his friends during his narration of the story of Signora Laurentini, does not make him agitated. The portrayal of Montoni as morally unconscious creates his monstrous person as terrible as the supernatural horror that is tried to be implied; thus, we can say that the worst horrors are Gothicised evils. There is nothing supernatural than the power of evil that can have its reflections surpass mere struggles and interactions between characters and stamps itself on spaces and the objective world. He, further, does not consider himself superior to fear, but should be the most feared, like the castle itself inciting fear for being the way it is, for its "proud irregularity", and "wild"

loneliness. It is also mentioned that Montoni's countenance "was darker and sterner than usual", to acquire the mood suited to the castle as the narrator describes:

Delighting in the tumult and in the struggles of life, he was equally a stranger to pity and to fear; his very courage was a sort of animal ferocity; not the noble impulse of a principle, such as inspirits the mind against the oppressor, in the cause of the oppressed; but a constitutional hardness of nerve, that cannot feel, and that, therefore, cannot fear. (338).

The coalition between Montoni's evil and grotesqueness is manifested through his new role as a captain of bandits. It has been pointed out earlier that, bandits are depicted in the novel as a gothic threat. Emily's description makes them seem not far in semblance from nature's monsters, in her imagination she sees them "lurking under the brow of some projecting rock, whence their shadows, lengthened by the setting sun stretched across the road" (380). She always "almost expected", "fancied" to see them, or that she traces their "large fires" of them who usually "haunted these wild regions", or found "gibbets", and rocks inscribed on "hieroglyphics that told a plain and dreadful story". This way of abstracting the source of horror completely defamiliarizes the fact that they are humans. The characters' physical property is sometimes reinforcing yet less assertive about their grotesqueness and stimulation, in other words, there is no need to sharpen the instinct of fear through scary physical appearances and symbolic features, but only through discernments that are indicative of the effect.

When Montoni hordes the castle with men at his service, Emily "sketched them for banditti, amid the mountain-view of her picture", her view does not change, even when they are housed under the roof of Udolpho, they are no less strange. The more they come to Udolpho the more the air of strangeness accentuates. Emily strangely starts to

think that Montoni was a "captain of banditti" himself, it explains his air of gloomy fierceness, and her obsessive fear of him and bandits, yet it is not a way to demystify him, because he fully unites with his real identity as plunderer when he turns Udolpho as a centre for outlaws and thieves. At this stage Montoni becomes the incarnation of banditry, the bandit himself that she imagines stepping out of the wilderness and invading the homeliness of nature and render it a place of terror and imprisonment. Udolpho can be seen as an embodiment of Montoni's psyche, history and plans in the novel, it is rendered as a place for illusionary horrors and real tyranny due to his perpetrated evil.

Conclusion

Consequently, in this chapter we have attempted to cover major structural and conceptual elements that are highly affected and strongly representative of space in *The Mysteries of Udolpho*. Concerning structure, we focused on studying the suspension of temporality and recess vision of the plot which renders it purely spatial; therefore, some ideas are adopted from the literary theory of spatial form. Some concepts like focalization and strategic space were helpful in uncovering how space shaped the mapping of the story's parts together as well as the reader's response and understanding of its individual characteristics through spatial features. Emotional space is another concept that highlights the importance of space through the characters' psychological and sentimental attachment to physical space, objects and nature. Moreover, the sense of depth and significance in describing physical space is accomplished through the depiction of nature sometimes elevated with dimensional spatial imagination and picturesqueness. Also, it is hinted to feelings of terror and uncanniness through the effect of emotional space. The last but not least important element discussed on this chapter is psychological projection of space and how a particular place changes in mood and atmosphere according to the intentions and the psyche of characters. We have not yet fully started to explore aspects of the theoretical

Uncanny in the story, for it is essential to identify space as a key component in intensifying fear and uncanny emotions. The next chapter of this research will be dedicated to the psychoanalytical study of the novel.

Chapter Three: The Uncanny Veil, the Music, and the Picture in *The Mysteries of Udolpho*

Introduction:

In the previous chapter we have tackled the significance of space in creating patterns of the text's structural quality, as well as the conceptual interpretation without forgetting to hint to its relation to "the Uncanny". Here in this chapter, we are fully devoted to study the theoretical principles of the psychoanalytic lens, yet it is only left for us to ask two questions; where can we posit space in the context of "the Uncanny"? And how can spatial features induce the occurrence of this phenomenon?

I- The Space of the Uncanny:

In his seminal essay entitled "The Uncanny" (1919), Freud understands what Jentsch means by the uncanny as the intellectual uncertainty and explains it as a feeling of "disorientation", at the level of space and time, "so that the uncanny would always be that in which one does not know where one is", it is not only about the right sense of direction, but the state of awareness about the particular external circumstances, "the better oriented in his environment a person is, the less readily will he get the impression of something uncanny in regards to the objects and events in it" (2). After all Freud comes to explain the *unheimlich* as purely psychical and does not consider the external world as an impulse for this psychological experience, as he states "Where the uncanny comes from infantile complexes the question of external reality is quite irrelevant; its place is taken by psychical reality". He clearly argues of the momentary revival, of "this repressed material, not a removal of the *belief* in its objective reality" (17, emphasis in original). However, we have already mentioned in the first chapter that the problem of this slippage within the classification of the theory in the Cartesian epistemology is quite controversial,

because if the uncanny is only a psychological experience, there is no place for the influence of space and time, nor yet any other objective aspect, and this renders any particular perspective that deals with whatever circumstances outside the psychological processes as futile. Nevertheless, later in one of his lectures on anxiety entitled “Anxiety and Instinctual Life” (1932-1933), Freud places anxiety at the core of the notion of repression and not as a reaction to repression but the cause itself, he emphasizes “ ‘it was not the repression that created the anxiety; the anxiety was there earlier; it was the anxiety that made the repression’ ”, then he develops his explanation of the relationship between both elements, and again confirms the previous idea, “ ‘In the course of this we have learnt two new things; first, that anxiety makes repression and not, as we used to think, the other way round, and (secondly) that the instinctual situation which is feared goes back ultimately to an external situation of danger’ ” (qtd. in Schlipphacke 167). In other words, the workings of anxiety are what is set to us in the external world to receive with reaction stored and then replayed, but more interestingly detached from the real subject of anxiety and stamped on other objects.

In the novel of *The Mysteries of Udolpho*, many strategic particles of space can be thought over from the scope of “the Uncanny”. But it is necessary to link to psychological and emotional responses of the characters, yet also to trace evidence of repression within the backgrounds concurring with the actual time of the story. It is equally important to mention that pinning down the uncanny in a determined place or spatial frame is not quite successful in this analysis, as Ellen Wayland-Smith argues “any attempt to locate the uncanny, to pinpoint its place in articulated time and space is bound to fail, as it signals precisely what never *takes* its place as an identifiable present”. Since the uncanny is unstable, the subject that is bound to it “outdistances” the object; that is, the symbol or the subject “swallows up the interval separating between them such that

the image suddenly appears to precede or to exist independently of its object, a ghostly resemblance without any original to resemble” (185). The displacement of the image and its convergence into another one that is irrelevant to it has to remind us with the unstable meaning of the word uncanny itself.

We can contemplate the way this phenomenon works which is more like having the senses experiencing an ephemeral imagery that might be felt one moment in one place and on another time in another place. The influence of a particular spatial feature can be a source of anxiety or a wall on which repression is projected. Therefore, space can be either an inducer of uncanniness or source of it, but for a specific object to hold a stable effect of uncanniness forever is something impossible for Freud. In the end, to say that the uncanny is purely psychical is to underestimate the role of its objective reality in maintaining anxiety.

II- The Veil, the Music, and the Picture

Our interpretation will be focusing on the “Uncanny” principles and how they relate to the external space in *The Mysteries of Udolpho*. We will be using space as a retrospect for the psychology of the story’s characters. Making a connection to some phenomenological understanding would also help us get another view of the uncanniness not only of the external world independent of our internal faculties, but of our sensations and bodies.

Intellectual uncertainty is one principle coined by Jentsch that Freud used as a literature on the psychological study of uncanniness in his essay. Basically, this principle covers any confusion about a preconceived notion that in a moment has usually its effect played by objects in the physical world that are meant to be already established as familiar and known, yet acts differently from its supposed nature. This confusion can stem from

the unsureness about a specific object if it is “animated” or “inanimate”, or a place if it is static or dynamic. The argument of Freud that claims intellectual uncertainty is not capable of explaining the uncanny is based on the fact that the confusion it creates is not submissive to “the superiority of the rational mind”, nor is the product of solely “a madman’s imagination”. Still, even the knowledge about it “does not lessen the impression of uncanniness” (7), therefore it does not permit us to conceive the phenomenon. Moreover, it seems that Freud’s successful attempt to explain such a phenomenon comes from his intention of getting a grip over such sensations that are deeply disturbing but childishly effervescent for a highly rational man to yield to such instant terrors, if we can call them so, is quite discomforting. Despite that Freud does not see the principle useful for unravelling those disquieting effects, it is still affording an exploration for sources of anxiety and responses of repression that take spatial categories.

Many instances in the novel exploit spatial attributes to create an intellectual uncertainty that establishes the uncanny as a response of characters and readers. There is always an uncertainty about stepping out into a world in which one might be familiar with its rules and dangers, yet might not be familiar with how to get oneself dealing with it; this is the case with Emily, whose intellectual uncertainty is not a moment of psychological terror, but a state of mind. She constantly shows high doubts about her perception of the world around her and her response to it. Although she pretends that her rationality weighs above the belief in Annette’s fantastic stories about Udolpho, her desire to expose the veil is an act demonstrative of that, however, despite the narrator’s delay of revealing the object, one thing can be known which is Emily’s incapacity to identify its nature, because even after the incident she still has her witness in “Gloomy and fantastic images”. She has also grown a tendency to fear uncovering whatever that should remain a mystery, when she goes to examine the picture of the castle’s former owner, she asks

Annette ““Are you sure it is a picture?””, ““Have you seen it? —Is it veiled”” (263). The picture is a “a human figure of ghastly paleness, stretched at its length, and dressed in the habiliments of the grave. What added to the horror of the spectacle, was, that the face appeared partly decayed and disfigured by worms, which we visible on the features and hands. On such an object, it will be readily believed, that “no person could endure to look twice”. The familiarity of a human face is rendered unfamiliar through its disfiguration, and the object that is supposed to be a picture is a wax work. This example can be found within the field of visual aesthetics that experiments with grouping different familiar shapes and matters into something that is never been preconceived. Emily felt ashamed of her delusive terrors “she should have perceived that the figure before her was not human, but formed of wax” (622). The importance of spatiality in this example is accumulated in its powerful ability to confuse perception and endanger the sanity of the senses, it also imposes a degree of anxiety vital to the maintain the tension and the mood of mystery without failing to give an accurate representation of the uncanniness of the world itself in presenting itself to us. Another way of experiencing intellectual uncertainty is through changing one’s perception towards something familiar but now bears something unfamiliar within it.

Among other prominent elements that arouse intellectual uncertainty in the novel is music. Music is used as a tool for identifying the uncanniness of a particular place, it has both spatial and atmospheric position. The musical quality is something known to take different significations according to the circumstances, it is specially used to bestow a psychological confusion. One example in the novel is the music in the fishing house to which Emily “frequently withdrew from the fervour of the moon”, to “listen for the music of the nightingale”, once as she goes there, she discovers strange lines written on the wainscot, at first, she is “compelled to rest in uncertainty; an uncertainty which would

have been more painful to an idle mind than it was to hers. She had no leisure to suffer this circumstance, trifling at first to swell into importance by frequent remembrance” (11). Sometimes the arousal of intellectual uncertainty happens when one is uncertain of the source of his anxiety, or when one receives a sign coated with gloom and its irrelevance to the disposition of the environment. Something it stems from nowhere, like the strange lines of poetry that addressed her, the music of her lute is familiar to her, she is roused by the “exquisite” melodies, and the uncanniness of the situation is not necessarily linked to horror, as much as it is linked to the lack of knowledge about its execution, “Everything without the building was still, and no person appeared. She continued to listen, till timidity succeeded to surprise and delight; a timidity, increased by a remembrance of the pencilled lines she had formerly seen, and she hesitated whether to proceed, or to return”. She is supposed to attend the musician inside the fishing house as she “entered with faltering steps”, however, she finds the place “unoccupied! Her lute lay on the table; everything seemed undisturbed” (12). She felt helpless towards the quietness of the atmosphere, the walls around her abused her recognition of the place, which as if it expels her more and more when she catches her name added to the mysterious lines on the wainscot and the musician is never discovered.

Indeed, the music plays as an animating factor in the inert space, where everything is expected to be moving at any time since nothing is perceived in its familiar state, the music, like the wind, grants the power of movement and adversary of objects and areas to the rational control of humans, so they become helpless against rise of illusionary motion and rationality of anything other than themselves, at this moment even the “trembling of the leaves, heightened her fanciful apprehensions”, as a result, she “was desirous of quitting the building” (12). The uncanny in this case helps changing reaction and emotions towards spaces meant to be homely, memorial of family, warm and safe,

into spaces unidentifiable of these traits. We can also infer that Emily's relationship towards places she names as "wild" like Udolpho, and "peaceful" like her home, is the same.

There is no boundary between the wilderness and the homeliness of the places where she stays, for they seem to impress the same experiences of uncanniness on the same level of unrecognizability and invincibility. The death of Emily's parents urges her to disapprove of the idea of leaving the home, she is susceptible to the terrors of her unfamiliarity of the place after they left or if they come back in the form of apparitions, her reaction to depicting the spirit of her father in his study room is accordingly the same as that in Udolpho when revealing the figure behind the veil. At the same time, there are instances where she finds Udolpho exciting "her high admiration". Her residence at the Chateau le Blanc makes her more confused between the homeliness of its owner and its supernatural history. The ambivalence of her views of the places rests on the stability of her position in relation to space and the circumstances, the more she feels in control of the world surrounding her, the more guidance assists her attitude. The death her parents signal the loss of her guardianship, this event inaugurates her loss of tacit mastery of the world around her, not because her parents would protect her, but would delay her individual stand against the unfamiliarity of a places and people without them.

Furthermore, one would think of intellectual uncertainty as described by Freud and Jentsch as a kind of doubt about whether something is in its familiar state or is it transformed into something it usually is not. This term cannot easily be restricted to one definition or explanation, it can be widely thought over in many ways, one way of giving it a new view is through a phenomenological understanding of levels of spatial reality. Colin Smith in "the Notion of Object in the Phenomenology of Merleau-Ponty", asks

several questions about the nature of objects and space to the human perception and reality to which he finds their answers in Merleau-Ponty's philosophy. He writes:

Now there is another aspect of Merleau-Ponty's notion of the object which I need to deal with, since it is another blow at 'le préjugé du monde', or belief in the possible discovery definitive, absolute objects [...] Such factors in perception as space and lighting are considered. What is interesting in regard to space is that certain orientations are tolerable while others are not. What degree of obliqueness in placing makes a thing unintelligible, or incapable of being dealt with? What is inside out? (117)

The problem of the perception of space for Merleau-Ponty depends on the way we are acquired to deal with it. But our acquisition is never fully predictive of its dispositions, because space is regarded within the range of possible actions taken towards it, despite of being part of an objective reality it is never "absolute", therefore our perception never determines the possible spatial manifestations of objects. He therefore continues "The answer to these questions is that spatial level is always *related to action* (in which recognition is included)" (emphasis in original). Also, the guidance of our actions is depended on a sense of direction that is constituted into a system, "What counts for the orientation of the spectacle is not my body as it in fact is, as a thing in an objective space, but as a system of possible actions, a virtual body with its phenomenal "place" defined in terms of its task and situation" (117). our acquired spatiality is "never absolute". When considering illusion as a part of our perception of space the problem of disorientation is also an acquired spatiality, "we can be all victims of illusion, but if we are really and truly 'in the world' we can always correct it, not by attention but by subsequent perceptions" (9). We try to think of intellectual uncertainty in relation to space as something not yet

being explored, a new situation, because simply we never have an” absolute” knowledge of the way space presents itself to us.

What is repetitive is supposed to be something in the scope of familiarity to us, nevertheless in the novel repetition is the horrific situation which everyone tries to escape when encountered with again. It is like the ghost that keeps chasing a person when the night comes, so every night this “involuntary” repetition is a triggering fear that moves beyond the fear of ghost, into the fear of night, and the fear of the surrounding environment. Far from a metaphorical explanation, Freud’s conceptualisation of this notion rests on the fact that it is “surrounded with an uncanny atmosphere what would otherwise be innocent enough, and forces upon us the idea of something fateful and unescapable where otherwise we should have spoken of ‘chance’ only”. He then ventures to “postulate” the principle within “the unconscious mind, based upon instinctual activity and probably inherent in the very nature of the instincts” (12). With some involuntary repetitions it is hard to be convinced of taking them as mere coincidences either without the reminding threat of coming across them or without the conscious intention or the appropriate knowledge of their occurrence.

Elements in the novel that are used for emphasizing the repetition compulsion are not at all uncanny if we acknowledge them separately from their placements, but they reinforce a superstitious belief or trigger signals that precede an uncanny experience within environments and situations already establishing other factors of uncanniness. We come back to the concept of music in *The Mysteries of Udolpho* and figure out that even through it is used for highlighting the romanticism, love of nature, and above all style of the story, it is much more impressionable when it is a sign of strangeness and superstition. The scene of the music in the fishing house is the first uncanny effect the novel tries to force on the reader, and on its characters. Despite of being strongly disorienting, we are

curious about discovering its source. On their travel Emily and her father suddenly stop due to his weak health, and on their resort, they hear a “distant music” that “aided the melancholy of her mind” (75).

When the music is asked about La Voisin, a minor character, relates his experience of a compulsion towards its repetitive strangeness that comes to “houses where there was a dying person”, but he “outlived the warning” (67), because has been listening to it for years and got accustomed to the warning. However, few days later her father dies, and Emily gets the compulsion when the music is repeated:

She doubted, listened, raised herself in the bed, and again listened. It was music, and not an illusion of her imagination. After a solemn steady harmony, it paused; then rose again, in mournful sweetness, and then died, in a cadence, that seemed to bear away the listening soul to heaven. She instantly remembered the music of the preceding night, with the strange circumstances, related by La Voisin, and the affecting conversation it had led to, concerning the state of departed spirits [...] As she listened, she was chilled with superstitious awe, her tears stopped; and she rose, and went to the window. All without was obscured in shade; but Emily, turning her eyes from the massy darkness of the woods, whose waving outline appeared on the horizon, saw, on the left, that effulgent planet, which the old man had pointed out, setting over the woods. (82)

Music displays to her a high uncanniness of the situation not because the superstition of death is confirmed, its repetition is no longer attached to death, it becomes signalling a state of urgency, a feeling of loss, a fear of extinction and emerges under other kinds of anxieties.

The experience with the strain of music is more frequent in Udolpho, not only does it heighten the quality of terror, it talks about the bewildered state of Emily's intellect and her psychological condition. As we have said repetition compulsion comes with a reminder or alertness which produces the uncanny. Freud does not extend this subject to include a deep psychological explanation to his principle, he directly links the strangeness of the repetitive set of coincidence pertaining to one element as something highly instinctual, yet it can be deduced that this repetition can be highly contagious to other psychological issues. One night in Udolpho, Emily is observing "that effulgent planet" that causes her to remember her father's death, and "the solemn music" before and after the incident "to which the tenderness of her spirits, in spite of her reason, given a superstitious meaning". Her sudden catching of the music she relates to different circumstances in the castle,

Suddenly the notes of sweet music passed on the air. A superstitious dread stole over her; she stood listening, for some moments, in trembling expectation, and then endeavoured to recollect her thoughts, and to reason herself into composure; but human reason cannot establish her laws on subjects, lost in the obscurity of imagination, any more than the eye can ascertain the form of objects, that only glimmer through the dimness of night. (310)

At first, Emily tries to convince herself that the sudden rising of music has to deal with the tragic death of the previous owner so that it has no relation to her "her mind was impressed with a high degree of solemn awe; so that, though there appeared no clue to connect that event with the late music, she was inclined fancifully to think they had some relation to each other" (311). Her weakness of mind keeps affirming her superstition towards the terrifying experiences that she survived, she tries to relate it to the sound of

her father's spirit, then she totally deceives herself by suspecting it the call of Valancourt, whom actually is hundred miles away from her. Her delusions grow as much as her anxiety moves from one obsession to another. Music is now detached from being associated with her father, to being associated with Valancourt. Although she makes possible links about the similarity of the music to that of her hometown and the music she heard in the fishing house, her doubts are nothing but confusing, because they seem to be more compulsive than deductive, as reported in the text:

She sat down by the casement, breathless, and overcome with the alternate emotions of hope and fear; then rose again, leaned from the window, that she might catch a nearer sound, listened, now doubting and then believing, softly exclaimed the name of Valancourt, and then sunk again into the chair. Yes, it was possible that Valancourt was near her, and she recollected circumstances, which induced her to believe it was his voice she had just heard. (365)

Her suspicion is induced by the feelings of fear and excessive imagination, every time the music returns, she reacts with the same manner it gave her after the death of her father. Her anxiety is partly dependent on her incapacity of reconstituting the "father figure" as a complementing complex for the Ego. The father's death can be observed as major impediment for the development of Emily personality, the excessive sensibility that leads to troubled reason and the inability to have a correct judgement, besides the vulnerability to childish fears are all signs of the loss of direction in the world. Emily would reconcile the psychic balance of her father influence in what can be called the Electra complex through replacing him as the subject of her compulsion in the repetitive music by Valancourt is a repressive behaviour that can demonstrate her wish of reconstructing her object in the father complex. That is, she relates the music to Valancourt because she has

already identified him as the new figure in the father complex, as a result, any attempt of threatening the stability of her psychic complex, which is music in our case, leads to threatening the destruction of the current object.

There are many other components of the external reality of the novel that achieve a repetition compulsion outcome despite the fact that they are already discussed for other presumptions, I would like to mention them for the importance they hold in achieving a high quality of gothic horror. First, the veil is quite repetitive in many instances in the story for asserting the same kind of reaction to horror. It is the banner of a “sudden shock” and an instant petrification. Each attempt of unveiling reminds of its previous, after the unveiling of the wax figure, the action becomes worrisome and foreboding “twice she was withheld by a recollection of the terrible spectacle her daring hand had formerly unveiled in an apartment of the castle, till, suddenly conjecturing, that it concealed the body of her murdered aunt, she seized it, in a fit of desperation, and drew it aside” (329). The uncanniness of the veil is not only ascribed to objects but also to humans with some features that can carry an uncanny disposition. Expressions like “throw a veil over folly”, or “drew a thin veil, which did, indeed, ill conceal her beauty”, or “veil would spread over his resentment”, usually show that something should not reveal itself, that which must not be seen in or discovered can be sometimes be in the form of concealing bad intentions, irrational doubts, superstitious imagination. The word veil is repeated in the novel over seventy times and most of its significations are everything “ought to have remained hidden and secret”. Darkness compulsion already spoken of by Freud as an uncanny place it is objectively and metaphorically spatial, he first identifies it as the womb of the mother “the former *heim* (home) of all human being, to the place where everyone dwelt once upon a time and in the beginning” (15). The sense of helplessness and entrapment is recurrent each time characters are frequented with darkness. The sense of darkness is

spatially structured, it is attributed to more than its quality of colour, it is rendered concrete through the linguistic and sensational imagery, being dealt with more as an object than a colour; it is analogous to the veil in obscuring “the dubious forms, that float, half veiled in darkness”, “twilight shade and darkness veil the scene”. Sometimes it serves as an obstacle, “impenetrable darkness”, like a wall or a maze that puts forwardness into a halt, or a structure that can be seen “the red glare of the torch, which served only to make ‘darkness visible’”. One reason why Emily fears the staircase that exists in her bedroom is because the darkness that inhabits it makes her lose sense of direction, this emphasis of creating a special morphology of darkness, is an expression of the fear of psychic blindness, a sign of primary narcissism. This latter is the psychoanalytic apprehension of the development of the self at the early stages of life that declares these stages as the nondifferentiation between the self or the subject and its environment, it is called primary narcissism because the self sees itself the highest existing authority and the feeling of being extended into the objective world around it, it views it as a part of itself, what Freud calls “the soil of unbounded self-love”, it is also a “preservation against extinction”. Freud’s conceptualization of the castration complex (synonymous with the idea of destroying the narcissism through parental authority and societal dictations) is the determination of the repression of this phase or its partial end, since an image of it is still preserved in the subconsciousness. Thus, the fear of being blinded by darkness can mean the anxiety of either being blinded again by the primary narcissism and the subsequence of the castration complex and other consequences.

The idea of the double (*Der Doppelgänger*), being one Freud’s most famous concepts, is also realised through spatial details of the novel. This concept is much depending on the idea of primary narcissism, due to the fact that it is the result of its repression. Once the human grows from this phase with the required intensity of

repressing it through the means I stated above, to a casual reminding of this image that still exists within, reviving in opposition to the Ego, thus creating this doubled self despite of the fact that it has become estranged from the range of recognition, as Freud phrases it “from having been an insurance of immortality, he becomes the ghastly harbinger of death” (9). There is one example of the double that undergirds the uncanny effect according to the Freudian thinking. Pictures and miniatures are mirrors of the untamed self, they are not horrible in the sense of inciting terror, they are more of an unbearable representation of the self, an instant state of bewilderment driven by a sudden disgust from this demonic unfamiliarity within the self that renders it no more recognisable. Moreover, the double can project its reflection on other human beings that is why it is hard to trace it in the external world. In *The Mysteries of Udolpho*, Emily’s double is projected in her aunt’s picture and miniature. First it is due to the uncovered relationship between the mysterious woman, whom she has not discovered yet to be her aunt, and her father, she feels a sudden shock when she sees that he “gazed earnestly and tenderly upon his portrait”, that is other than her mother’s “she never knew till now that he had a picture of any other lady than her mother” (28). However, before that she discovers that it is her aunt, the Marchioness of Villeroy, who is in the picture, she prefers to deny the uncanny resemblance to her, “as she gazed upon it, thought that she had somewhere seen a person very like it, though she could not now recollect who this was” (502), she tries to suppress the idea that this woman might have been the lover of her father, at the same time the fact that there is resemblance between them. The reason why Emily tries to evade her double in the picture of La Marchioness is due to the unrestrained sexuality of the primary narcissism and its proclivity to incest, seeing a picture of a countenance resembling hers in her father’s secret objects, with the possibility of being his lover, is an uncanny reflection of the unrestrained desires of a female in her primary narcissistic phase. The

double can as well be seen as playing part in accelerating her indecisiveness towards the promise she made to her father of not inquiring about the subject of the papers he entrusts her to destroy, which normally should have had the picture destroyed with them. She tells Dorothee, the former servant of la Marchioness who is conferred a trust upon the secret of her mistress's death, "do not let me induce you to satisfy my curiosity, from an expectation that I shall gratify yours" (468). Emily's relationship to the picture unleashed a kind of battle between her Ego that is harmonized with her rationality and her double, as primitive as it is, estranged from her by being reflected in the picture of another person.

An exceptional stipulation of the idea of the double and its significant intertwining with space is contributed by the famous French philosopher Henri Lefebvre. Through his dedications to the study of the body and the exploration of its geography on the social, and the political grounds, without forgetting his extension of the phenomenological thought into the investigation on spatial politics, he touches upon the idea of the double. While elaborating his ideas on the dynamic of the body within a socio-political space, he presents his apprehension of the double in relation to the body, that I think is worth mentioning to further our understanding of the concept. Kristen Simonsen argues that Lefebvre criticises psychoanalytic explanation of the mirror effect for underestimating the spatial quality and rendering it a dematerialized mental "topology", rather than a construct of its own. The mirror "extends a repetition immanent to the body into space; in another sense it presents the Ego with its own material presence, with the doubleness of its absence from and at the same time its inherence in this 'other' space", in other words, the "other space" as the space unappropriated to us, in a sense, to which the mirroring of our bodies seeks dwelling. In Lefebvre's own words:

Space-my space- is not the context of which I constitute 'textuality':
instead, it is first of all *my* body, and then it is my body's counterpart or

‘other’, its mirror-image or shadow; it is the shifting intersection between that which touches, penetrates, threatens or benefits my body on the one hand, and all other bodies on the other. (qtd. in Simonsen 5, emphasis in original).

The psychoanalytical disregard of the autonomy of space, and the body’s dependence on it in identifying itself and the other is reconciled with Lefebvre and thinkers that agree with him. The double image in *The Mysteries of Udolpho*, is realised through the “other space”, its inherence within the external world and sometimes the space beyond recognizability.

Conclusion

In general, this chapter attempts to expand the understanding the relationship between Freud’s principles of the psychoanalytical theory of the “Uncanny” and the Gothic space in Radcliffe’s Gothic novel *the Mysteries of Udolpho*. Principles like the intellectual uncertainty, repetition compulsion, and the double are explained and measured within a spatial perspective; we selected some spatial tools from the novel to demonstrate the significance of space in psychoanalytical analysis.

General Conclusion:

Radcliffe's *The Mysteries of Udolpho* Gothic novel is considered a successful literary attempt in portraying the active sensations of imaginary horrors. Through the spectacles of characters and readers there are consolidated reactions towards an environment induced by physical and historical gloom. Episodes of horror in the novel are spatially framed enough to produce strong elements that arouse the reader's superstition. They allow to study how literature depicts the psychological attachment to the spatial qualities, and how it can itself be treated from a spatial rather than temporal perspective.

Through the assertion of the spatial elements of the novel there is a submission of the vulnerable instincts of fear to the overpowering physical horror culminated in aspects like nature, the castles of Udolpho and Chateau le Blanc, and other spatial frames like the portal-chamber, and the double chamber. The strong presence of the characters' and the readers' perceptions of space lead to two classifications: first, psychological space to which characters are attached through the concept of emotional space and reactions, either of topophilia or of uncanniness and aversion; second, spatialised psychology where the physical structure wears aspects of psychical projection and mirrorings of the double.

On our attempt to understand the mechanism of the human psychology towards space we adhered to psychoanalytic theory of the Uncanny and the Freudian principles in studying the uncanniness of space. At the same time, we approached the text's structure from a spatial perspective and discovered how can the emphasis on space precede temporality. On this basis, we conclude that space is a vital component in shaping both the structure and sense-making of the novel. As well as, it provides us with a reflection on the terrors of the human psyche that we can barely recognise in a world which we lay out with surfaces of familiarity.

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