Studies in Gothic Fiction

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The Strokes of Brush and Blade: How Basil Hallward Executed Dorian Gray in the Style of Naturalism

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The task of pinning down Oscar Wilde's personal view of visual art is a rather tricky one. As is the case with many subjects, Wilde's commentary on visual art is stated paradoxically. In his 30 June, 1883 "Lecture to Art Students" at the Royal Academy, Wilde stated that "a picture is a beautifully coloured surface, merely, with no more spiritual message or meaning for you than an exquisite fragment of Venetian glass or a blue tile from the wall of Damascus. It is, primarily, a purely decorative thing, a delight to look at" (par. 39). But in "The Decay of Lying," Wilde writes that "the object of Art is not simple truth but complex beauty" (1079). This designation seems to imply a level of complexity that goes well beyond colored glass or wall tiling. This could certainly involve a complexity in form that a skilled craftsman of Venice or Damascus might create, but complex beauty goes beyond mere decoration. Beneath the surface of the simple truth is a substructure of complex beauty. This construction of a surface of simple truth with a substructure of complex beauty is also found in The Picture of Dorian Gray (1891). Fittingly, Aatos Ojala describes Wilde's artistic technique with a similar sense of duality in mind, claiming that "like most of Wilde's Fiction and Drama Dorian Gray divides itself into two different layers: into a superstratum consisting of witty conversational elements and into a substratum which delves deep into the psychological basis of life" (206). Yet, in a 2 July, 1890, letter to the editor of the Daily Chronicle, Wilde writes of The Picture of Dorian Gray, "my story is an essay on decorative art. It reacts against the crude brutality of plain realism" (par. 8). Whether Wilde

Figure 1: Aubrey Beardsley, "The Peacock Skirt," 1892, graphite and ink on paper, illustration for Oscar Wilde's Salomé (1892).[1]

truly intended his novel to exist as nothing more than an essay on decorative art is rendered moot, because it indeed goes well beyond that simple designation; it is far more complex in its beauty.

Oscar Wilde is inevitably intertwined with Aestheticism and the Decadent movement, and in most cases with good reason. Wilde's above comments in his lecture at the Royal Academy are certainly consistent with the emphasis on the decorative that was in many ways fundamental to Aestheticism and

Decadence, as seen in the influence of Japonism in the highly decorative quality of the work of Aubrey Beardsley (fig. 1), and the likewise decorative influence of cloisonnism in Louis Anquetin (fig. 2). However, in the case of The Picture of Dorian Gray—and particularly the actual picture of Dorian Gray that is composed by the painter, Basil Hallward—Wilde deviates from this mainly decorative aesthetic. Oscar Wilde has created not only a novel that is far more complex in its beauty, but is also very much a Realist novel—and even by extension, a Naturalist novel—but specifically in terms of the Realism and Naturalism found in visual art. Such a discussion of The Picture of Dorian Gray—a text generally accepted as worthy of being designated as a Gothic novel, despite its observable differences from the first strain of Gothic novels that populated the literary market during the late-eighteenth and early-nineteenth century—can also be read as reflective of Gothic fiction as a whole. Gothic fiction itself is often accused of surface simplicity, with its focus on visceral fears and supernatural thrills that can easily be interpreted as mere elements of entertainment and/or escapism. However, beneath this apparently simplistic surface of Gothic fiction is often a more complicated substructure of social critique. This is especially the case in the fin de siècle Gothic novel and its full embrace of Gothicism, while the Realist novel of the decades prior merely used the Gothic as a mode. Again, The Picture of Dorian Gray reflects this fin de siècle full embrace of the Gothic, while also expressing qualities of Realism and Naturalism, and as the theme of visual art is central to the novel, these qualities of Realism and Naturalism are likewise expressed in the terms of visual art in the novel.

According to Robert Rosenblum, Realism in visual art entails "the realist impulse to record the facts of a here-and-now world…the range of subject matter, from miserable city slums to fashionable boulevards, from the regimented activities of schools and sweatshops to the leisurely movements of cafés and wealthy drawing rooms, also expanded to match the complexities of nineteenth-century life" (364). Again echoing the theme of surface simplicity and subsurface complexity, Realism has a tendency to focus on subject matter that is often as mundane as everyday life, but that focus often attempts to depict that sub-
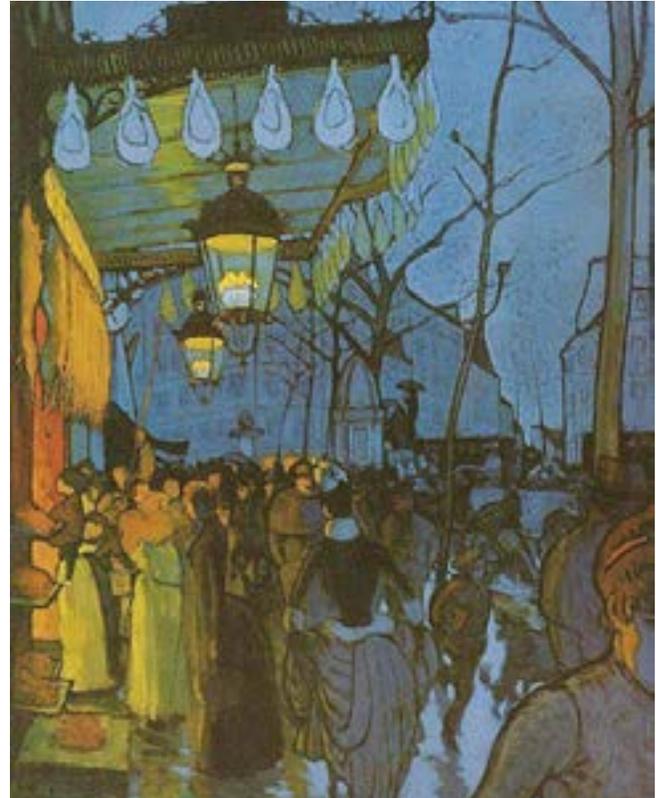
Figure 2. Louis Anquetin, Evening: Avenue de Clichy, 1887, oil on canvas, Wadsworth Atheneum, Hartford, Connecticut.

ject matter in a manner that evokes a sense of social commentary on the "here-and-now world." Though not necessarily a theme that is central to the novel, Wilde does indeed paint a picture of the very range of subject matter quoted from the above passage—save perhaps the schools and sweatshops, while also substituting men's clubs for cafés. We are not presented with a Dickensian sense of the opium dens and drawing rooms that Dorian frequents, but these scenes act as much more than just the setting of the novel. They provide a complex commentary on the character of Dorian, implying a substructure below the surface of simple beauty that enshrouds him.

Shelton Waldrep observes that, "in order to write a novel—especially one that would make money—Wilde had to work within the subgeneric confines of some specific variation on the theme of realism" (103). This passage, though affirming that Realism is at work in the novel, also implies a level of resistance to the use of Realism on the part of Wilde. After all, in "The Decay of Lying," Wilde writes that "as a method, realism is a complete failure" (1091). But, according to Waldrep, "Wilde's critical attitude to-

wards realism was not simply a type of anti-realism or anti-empiricism. Wilde objected to any realism that slavishly copied certain types of pre-ordained subject matter for reasons of mere verisimilitude" (106). So, although Wilde might adhere to the doctrine of l'art pour l'art, he was hesitant to use the crutch of le réalisme pour le réalisme. Perhaps, then, The Picture of Dorian Gray is not only a reaction against the crude brutality of plain realism, but it is also a deviation from the crude brutality and plainness of Realism for Realism's sake. There is a specific aesthetic method to Wilde's Realism in the novel which is constructed in a way as to not be doomed to failure.

> For Wilde, realism embodied an absolute value for aesthetics, given that only by seeing the world as it really is and appreciating what is beautiful—through the power of one's ability to make choices—can one ever hope to begin the task of making the world thoroughly aesthetic. One's life—life itself—is what must be rendered beautiful. Realism—with its attendant focus on the world as it is in all of its detail—is just another name for the total aestheticization of everything. (Waldrep 104)

In the above passage, Waldrep argues for a link between Realism and aesthetics, despite Wilde's apparent derision of Realism in favor of aesthetics. Dorian lives the life of a work of art, as his body maintains the beauty of youth, while it is the painting that suffers from age and moral degradation. Therefore, like the perceived physical beauty of Dorian with his more realistic and problematic nature lurking beneath the surface, The Picture of Dorian Gray itself is a novel that simultaneously expresses Aestheticism and Realism in relation to its surface and subsurface, or superstratum and substratum. Dorian is living an aesthetic existence. But such an existence has its implied ramifications.

James Sloan Allen claims that "The Picture of Dorian Gray is not about the love of beauty and art for its sake wholly divorced from the moral life. It is about the love of beauty and art as the moral life itself. This means it is about how aesthetics can become ethics…It makes aesthetics the highest eth-ics possible for those who believe that beauty is the highest good" (26). So, according to Allen, "if we allow aesthetics to become the highest standard of value in human life, we are submitting ourselves to aesthetics instead of making aesthetics serve us" (26). Dorian has sold his soul to aesthetics, but his ethical judgment is actually independent from his aesthetical existence, according to the world of Wilde's Aesthetics. Wilde writes in "The Critic as Artist" that "the sphere of Art and the sphere of Ethics are absolutely distinct and separate" (1145). This is due to the fact that "Aesthetics are higher than ethics" (Wilde, "The Critic as Artist," 1154).

> Aesthetics, in fact are to Ethics in the sphere of conscious civilisation, what, in the sphere of the external world, sexual is to natural selection. Ethics, like natural selection, make existence possible. Aesthetics, like sexual selection, make life lovely and wonderful, fill it with new forms, and give it progress, and variety and change. (Wilde, "The Critic as Artist," 1154)

Even though Dorian manages to transcend Ethics in his Aesthetic existence, Ethics, like natural selection, not only make existence possible, but also determine survival. Like a species of beast that is not equipped to fully adapt to its new environment, Dorian's retention of Ethics in the world of Aesthetics spells his ultimate doom.

The ethical morality of The Picture of Dorian Gray has been questioned since the novel first appeared. In a series of letters to the editor of the St. James's Gazette, the Daily Chronicle, and the Scots Observer, written from late June until mid-August, 1890, Wilde actually sought to defend such criticism. Returning to his 2 July, 1890 letter to the editor of the Daily Chronicle, Wilde answers the critique that the moral of Dorian Gray is simply "that when a man feels himself becoming 'too angelic' he should rush out and make a 'beast of himself'" (par. 5). Wilde responds in admitting that, "I cannot say that I consider that a moral. The real moral of the story is that all excess, as well as all renunciation, brings its own punishment" (par. 5). Wilde also admits earlier in the same letter, "so far from wishing to emphasise any moral in my story, the real trouble I experienced

in writing the story was that of keeping the extremely obvious moral subordinate to the artistic and dramatic effect" (par. 3). Wilde, it seems, attempted to subvert this rather obvious moral and render it part of the substratum of the novel, but instead, it remains part of the superstratum. It is a wonder that the critics to which Wilde had to answer did not read the novel in the manner of a moral fable, where Dorian "sells" his soul for eternal youth, but in the end is punished for his transgressions. Wilde writes that, "from an aesthetic point of view, it would be difficult to keep the moral in its proper secondary place; and even now I do not feel quite sure that I have been able to do so. I think the moral too apparent" (par. 4). Perhaps Wilde is selling himself short. In his attempts to subvert this rather obvious moral to the substratum of the novel, he has created complications concerning the ethics of the novel.

J.P. Hattingh poses the following questions in relation to Wilde's ethics: "can art really function as a model for dealing with the antagonisms and conflicts, the ironies and the paradoxes of living a life in flux, of living a 'meaningful' life in a world that has no metaphysical basis? Is living one's life as a work of art not another form of metaphysical escapism, of mystifying life beyond recognition in the name of yet another ultimacy?" (60). These questions that Hattingh asks of the text are valid as surface questions—as questions concerning the superstratum of the novel. They are also valid in their application to real life, as living one's life as a work of art would not only be interpreted as a form of metaphysical escapism if one were to actually live by such principles, but diagnoses along the lines of 'sociopath' would likely be bandied about. However, such a reading of the novel, as a work of fiction, can be interpreted as perhaps being unfair to its overall intent. Allen likewise seems to have the superstratum of the novel in mind when he writes that "The Picture of Dorian Gray is one of those books that almost everybody knows and that almost nobody reads. That is because it tells such a unique, vivid, and readily graspable story that we hardly need to read the book to get the point" (25). In this passage, Allen not only praises the novel as "unique" and "vivid," but also manages to imply that it is a simple read and is easily understandable. Evidently, not only does one not need

to read the book to get the full effect and full comprehension of what it is trying to accomplish, but no one reads the book anyway, so doing so might not even be worth it. Yet, Allen's paradoxical reading can again be interpreted as symbolic of Wilde's artful intertwining of surface simplicity with subsurface complexity, as the novel's simple moral message is caught up in Wilde's expression of Realism, in its literary and artistic sense. Also, as a Gothic novel, the mystical elements related to Dorian's seemingly eternal youth and the projection of his aging and moral depravity onto an inanimate painting seem so simple as Gothic thrills, but those mystical elements only serve to further complicate the elements of Realism in the novel. Like Dorian's fictional life, The Picture of Dorian Gray can never be purely Realism nor Gothic escapism.

In order to test the validity of Hattingh's questions and Allen's critique of The Picture of Dorian Gray in relation to the superstratum as well as the substratum of the text, one must sort out Wilde's conception of the functionality of art in relation to the real.

> I said in Dorian Gray that the great sins of the world take place in the brain, but it is in the brain that everything takes place. We know now that we do not see with the eye or hear with the ear. They are merely channels for the transmission, adequate or inadequate, of sense-impressions. It is in the brain that the poppy is red, that the apple is odorous, that the skylark sings. (Wilde, De Profundis, 1033)

Wilde's reality is determined by perception and the subsequent cranial analysis of that perception. The world, as a reality, only really exists as a result of our perception, and it is the mind that makes that perception a reality. Art is greater than Nature, because Art is not limited by our perception. Art exists in our minds, and it is in our minds from which it springs. Wilde writes in "The Decay of Lying" that "no great artist ever sees things as they really are. If he did he would cease to be an artist" (1088). Granted, there might be aspects of a perceived Nature in Art which might create limitations in Art, but it is what the artist does within these limitations that determines the true worth of the artist. When an artist deals with Nature in the Aestheticism of Wilde, it is

like he writes in "The Decay of Lying": "Everything is subordinated to us, fashioned for our use and our pleasure" (1071).

In light of all of this, Hattingh's first question is challenged. Antagonisms, conflicts, ironies, and paradoxes fundamentally involve perception. In order for an antagonist to exist, the protagonist must perceive it and then mentally decide that it is an antagonism. In order for a conflict to exist, one must perceive a situation and then mentally decide that it is a conflict. In order for ironies and paradoxes to exist, one must perceive a situation and then mentally decide that it is either an irony or a paradox. Granted, one might argue that, in order for art to exist, one must perceive it and mentally decide that it is art, but then that is not the act of an artist, but rather of a critic. Dorian is not a critic. Dorian is art. Even Basil is not a critic, at least not in terms of his relationship with Dorian. Basil is the artist, and his creation sprang from his own mind, and if it mirrors Dorian, then that is a result of the limitations of reality, and it is the aspects of the portrait that sprang solely from the mind of the artist that determine the true worth of Basil and of the portrait.

Art indeed cannot function, according to Wilde, in the manner that is implied by Hattingh's first question, and it is not meant to function in that manner, regardless. This brings us to Hattingh's second question, which is likewise challenged. Art is a form of metaphysics, as it exists in the mind and transcends physicality, but it is not necessarily a form of escapism. Concerning the superstratum of the novel, art might appear to be "mystifying life beyond recognition," as this is in accordance with the obvious moral of the story: in an act of mystification, Dorian "sells" his soul to art in exchange for eternal youth, and consequently his life and his portrait are corrupted beyond recognition. On the surface, this might seem like an act of escapism, but embedded in the substratum of the book is the fact that the only thing that Dorian ever really escapes from is physical aging, and even that is only temporary. Wilde himself writes in that 2 July, 1890 letter to the editor of the Daily Chronicle that Dorian "is haunted all through his life by an exaggerated sense of conscience which mars his pleasures for him and warns him that youth and enjoyment are not everything in the world. It is finally to get rid of the conscience that had dogged his steps from year to year that he destroys the picture; and thus in his attempt to kill conscience Dorian Gray kills himself" (par. 6). In light of this statement made by Wilde, it is evident that the only instance of escapism or even attempted escapism in the book is when Dorian tries to escape from his own conscience by destroying the portrait. Dorian—when he is not caught up in his life of decadence—indeed suffers from guilt and remorse. He always has the painting as a reminder, and when he looks at it, he is provided with a visual representation of the whole body of work of his life's transgressions. It sickens him and it haunts him, and it drives him to the murder of his own persona. Even if Wilde meant for Dorian to enjoy the option of immortality in such an existence, the disfigurement and destruction of his aesthetic persona would ultimately drive him to the point of his own destruction.

Waldrep observes that "the contradictions contained in Wilde's novel between realism (or Naturalism) and decadence—the finely etched and the broadly stroked, the detailed underside of life and the frivolous surface of the aristocracy—express the paradoxes of his aesthetic doctrine" (105). But are Naturalism and Decadence really that contradictory? Waldrep later writes that "it is possible to argue that Naturalism and Aestheticism, though seemingly antagonistic" are indeed bound together in Wilde's novel (105). It is the element of Aestheticism that exists in Naturalism and Decadence that somewhat reconciles the two movements. Naturalism in visual art is a quest to represent Nature, or human nature, as it is perceived and then subsequently portrayed by the artist. The artist's perception is limited by preconceptions based on Nature or human nature. Expanding on the earlier passage from "The Decay of Lying," Wilde writes that the "object of Art is not simple truth but complex beauty…It is in working within limits that the master reveals himself, and the limitation, the very condition of any art is style" (1079). Sometimes complex ugliness is more the end result of Naturalism than complex beauty, but Naturalism in visual art can be viewed as an aestheticization of ugliness. It is ugliness towards a purpose, representative of the beauty of Nature. This reconciliation between Decadence and Naturalism can also

be seen in Dorian Gray, and it does not necessarily rely on Aestheticism as the vehicle.

In the realm of visual art, Naturalism exists as a subgenre of Realism, as Rosenblum points out that the "category of Naturalism, although generally implying a record, even an exposé, of the darker facts of the human condition in the later nineteenth century, is often used interchangeably with the category of Realism, not only by the painters, writers, and critics of the 1870s and 1880s, but by later historians" (369). According to Rosenblum, Naturalism is a "branch of Realism that concentrates on the reportorial account of lower-class life in a more literal style" (369). Rosenblum uses the terms "exposé" and "reportorial" in the above passages, which is consistent with the Naturalist tendency to explore life with a sense of documentary objectivity. However, it is the "darker" and "lower-class" subject matter that not only facilitates an exploration of the aestheticization of ugliness, but also very likely rescues Realism from its brutality of plainness for Wilde. Therefore, it is conceivable that Wilde, in his effort to deviate from the crude brutality and plainness of Realism, was actually engaging in Naturalism, though he refrains from using that exact term in his written commentary on the novel. The closest he comes to that term is a comment made by Lord Henry in the novel: "'being natural is simply a pose, and the most irritating pose I know'" (Wilde, The Picture of Dorian Gray [1891], 9). Lord Henry, however, is indeed a Naturalist, as "he had been always enthralled by the methods of natural science" (64). Consistent with that scientific fascination, Lord Henry conducts a scientific experiment on Dorian, as "the experimental method was the only method by which one could arrive at any scientific analysis of the passions; and certainly Dorian Gray was a subject made to his hand, and seemed to promise rich and fruitful results" (66). Lord Henry is a Naturalist in the scientific sense, while Basil Hallward is a Naturalist in the artistic sense.

Hippolyte Taine writes, in his History of English Literature "'[w]hen you consider with your eyes the visible man, what do you look for? The man invisible'" (4). The painting of Dorian that Basil executed might be described in such a way, for it is the man invisible that begins to take form in the painting as Dorian falls into moral degradation. Even before those particular changes take place, the original form of the painting also reflects something of the man invisible, as Basil admits of the painting to Lord Henry that, "'without intending it, I have put into it some expression of all this curious artistic idolatry, of which, of course, I have never cared to speak to him'" (Wilde, The Picture of Dorian Gray [1891], 15). This same passage in the 1890 version of the novel reads, "'I have put into it all the extraordinary romance of which, of course, I have never dared to speak to him'" (194). The earlier, more homosexually-charged version of Basil's admission reveals that Wilde struggled with a yearning to discuss the painting as a symbol of homosexual romance and eroticism, but also as a mirror of the intimate aesthetic judgment of the artist. In the final form of the novel, the latter overshadows the intent of the former, but echoes of the former can still be heard in the latter. Wilde writes, in "The Decay of Lying," that "'Art finds her own perfection within, and not outside of, herself. She is not to be judged by any external standard of resemblance. She is a veil rather than a mirror'" (1082). The rather contradictory interplay between the mirror and the veil in art is a theme that is also taken up in "The Critic as Artist," as Wilde writes of the "silver mirror" and the "woven veil" (1125), and also that "the most perfect art is that which most fully mirrors man in all his infinite variety" (1115). Early in The Picture of Dorian Gray, however, Wilde writes of Basil that "the painter looked at the gracious and comely form he had so skilfully mirrored in his art" (1891, 5-6). But Basil is just as much a part of the painting as Dorian, as Basil also admits to Lord Henry, "'I have put too much of myself into it'" (6). Basil is, then, not an external standard of resemblance, but rather is an internal and integral part of the painting. The gracious and comely form that he mirrors is not just the physical beauty of Dorian, but it is also an unspoken, veiled homosexual desire that the artist has projected onto the canvas and onto Dorian, himself. The painting reflects the "infinite variety" of both sitter and artist. And evidently, these elements of the painting, though veiled, are indeed readable, so much so that the artist initially refuses to display the painting in a gallery. It is the phys-

iognomy of the form depicted in the painting that might reveal these veiled secrets. This idea of physiognomy is consistent with the Victorian propensity for classification, as Kate Flint observes that, "almost inevitably, the determinants of classification were dependent, to at least some extent, on the recognition of something's, or someone's material existence or properties, which were subsequently ordered according to certain schemata" (13-14). This language is also reminiscent of the discussion of scientific Naturalism concerning Lord Henry.

The physiognomy of the painting was so expressive, at least in the eyes of Basil, that he remarks to Lord Henry: "'The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul'" (1891, 9). According to Richard R. Brettell, portraits during this period "were very often exhibited in public settings like the Salon or the various Secession exhibitions in Munich and Vienna[2], but without identifying their sitters precisely" (166). But the identification of the sitter is not so much the issue as is the identification of the artist. Basil is apprehensive at the prospect of having his name on a placard next to this painting; the painting of a sitter that expresses in his physiognomy the veiled secret of the soul of the artist. Sheldon W. Liebman argues that, "[a]s an artist, Basil is an idealist, whose goal is not to provide pleasure—either to himself or to others—but to inspire people with an art that portrays the union of feeling and form" (304). But Basil is more than just an Idealist; he is a Naturalist. His painting reveals, through its physiognomy, the psychology of not only the sitter (especially when the painting begins to disfigure), but also of the artist. According to Vivian, in "The Decay of Lying," "'art never expresses anything but itself'" (1087). But in the case of the picture of Dorian Gray, both the sitter and the artist are the art itself, and, in the fashion of Naturalism, the subsurface psychology of the sitter and artist, though veiled, is expressed in the painting.

Indeed, it is the painting that is the most blatant example of Naturalism in the novel. The form in the painting is described as gracious and comely very early in the novel, but this description does not necessarily tell the reader much about the painting, itself. The only direct description of the painting in the novel occurs towards the end, when the portrait had already disfigured almost beyond recognition, and the description is delivered by Dorian—the only living person in the novel to have viewed the painting after its disfigurement—in terms of a line from Hamlet, "'Like the painting of a sorrow / A face without a heart'" (Wilde, The Picture of Dorian Gray [1891], 235). Even though the reader is never given a specific description of the painting, we know that it mutates and disfigures as a result of Dorian's moral transgressions, and therefore reveals the psychological and moral substructure of the character of Dorian Gray.

According to Brettell, during the nineteenth century, "portraits function to define collective class membership, as they also reveal the individual's unique traits of physiognomy, taste in dress, gesture, and physical setting" (166). But in typical Naturalist fashion, the portrait of Dorian Gray goes well beyond these parameters of portrayal. With this focus on physiognomy in mind, Kate Flint interestingly connects Charles Dickens's essay, "The Demeanor of Murderers," to The Picture of Dorian Gray. Dickens, who frequented many asylums and prisons for the purpose of study, writes of Palmer, the Rugely Poisoner, that "Nature never writes a bad hand. Her writing, as it may be read in the human countenance, is invariably legible, if we come at all trained to the reading of it … The physiognomy and conformation of the Poisoner whose trial occasions these remarks were exactly in accordance with his deeds; and every guilty conscience he had gone on storing up in his mind had its mark upon him" ("The Demeanor of Murderers" 269-270). Flint remarks on the connection to The Picture of Dorian Gray: "Actions come to show their traces on human faces, rather than that physiological characteristics are invariably indicative of a predisposition to criminal activity. This is the developmental commonplace on which Oscar Wilde builds … when dramatically displacing Dorian's transgressions onto the features of his portrait" (18). The picture of Dorian Gray truly reveals the psychology and physiognomy of its sitter during its

[2]Lord Henry hints that a more intimate and avant-garde gallery, such as the Grosvenor, would be the more appropriate place for the exhibition of the painting
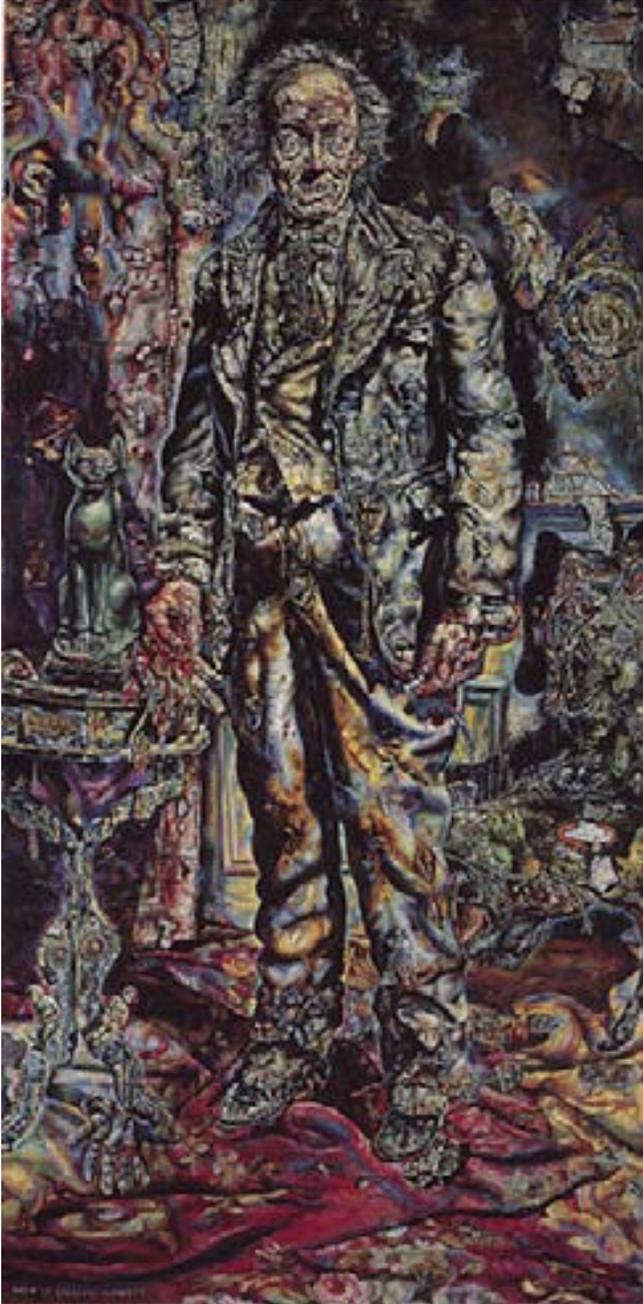
Figure 3. Ivan Albright, The Picture of Dorian Gray, 1943, oil on canvas, Art Institute of Chicago.

Figure 4. Anton Romako, Portrait of Empress Elisabeth, 1883, oil on panel, Austrian Gallery Belvedere, Vienna.

stages of mutation—if not of the artist, as well, in its original form. These traits of the painting are tropes of Naturalism, as the materialization in the painting of a psychological study is consistent with scientific naturalism—relying on the principle that psychology is a science of the mind—and is also consistent with the documentary aspects of Naturalism.

Of course, it must once again be acknowledged that Wilde's novel is indeed a work of fiction, and one can therefore never truly know the exact style of representation that Basil applied to his canvas in his depiction of Dorian, despite the efforts of Ivan Albright in his painting commissioned for Albert Lewin's 1945 film adaptation of the novel (fig. 3). However, a more appropriate and contemporary example might be the work of the Austrian painter, Anton Romako (1832-1889). Like Wilde's novel, Romako's oeuvre of portraiture is an oftentimes bizarre mixture of Naturalism and more decorative elements of Aestheticism, as seen in his Portrait of Empress Elisabeth (fig. 4), as the painting appears to be both a Naturalist study of the sitter's personality, and also an Aestheticist fashion plate. An even more revealing example of Romako's Wildean eclecticism in artistic method is his Portrait of Isabella Reisser (fig. 5).

Rosenblum observes that "adverse critics in Vienna could call Romako 'the sick man of art'" (379). This perhaps signals a level of the artist's own psychology as evident in the physiognomy of the painting, similar to Basil Hallward, for the Portrait of Isabella Reisser is truly "more grotesque than graceful" (Rosenblum 379). The physiognomy of the painting is reminiscent of the first changes in his own portrait that Dorian notices after his cruelty towards Sybil Vane. Dorian observes "the picture before him, with the touch of cruelty in the mouth" (Wilde, The Picture of Dorian Gray [1891], 102). There is more than just a touch of cruelty in the mouth of Isabella Reisser, as Rosenblum observes that "the lipsticked mouth and row of sharp teeth all give her a menacing, almost demonic character, more of a spiritualist, devil doll, or femme fatale than an 1880s fashion plate" (379). Romako's painting of Isabella Reisser—and perhaps also Hallward's painting of Dorian Gray, had it actually existed—truly enacts David Trotter's description of Naturalism in visual art: "Naturalism does not delight, or arouse, or broaden moral sympathies. It does not frighten or enrage. Naturalism makes you sick" (209). This is certainly the case with the Romako painting of Isabella Reisser, as it is almost sickening to look at in its subtly flattened distortion, and at least for Dorian as a viewer, his portrait also has the effect of sickening him, so much so that he must keep it hidden not only from everyone else's view, but also from his own.

But what of the physiognomy of the original form of the portrait of Dorian Gray? This particular representation of Dorian was not hideous or sickening, yet there was indeed a quality about it that prevented Basil from showing it, and also that enraptured Dorian to the extent that he was willing to "sell" his soul in order to always wear the beauty of the painting on his living form until his death. Was it perhaps the same quality in the painting that had such an effect on both characters? It has already been mentioned that Wilde originally intended to create an observable construction of homosexual desire in the relationship between Basil and Dorian. This theme is arguably still at work in the novel, but Wilde has made obvious attempts to tone it down, and frankly, to not make it so obvious. It is the portrait in its original form that portrays this desire, as it contains

Figure 5. Anton Romako, Portrait of Isabella Reisser, 1885, oil on canvas, Leopold Museum, Vienna.

the evidence of Basil's desire for Dorian. Basil was unwilling to allow the painting to be viewed by an audience that would, in his mind, possibly ask questions that the viewers of the Romako painting might have asked. Basil was frightened at the prospect of displaying his observable desire for Dorian Gray.

Midway through the novel, Basil reveals to Dorian, "'I want the Dorian Gray I used to paint'" (Wilde, The Picture of Dorian Gray [1891], 121). True to the Aesthetic doctrine of Oscar Wilde, Basil's image of Dorian is that of a work of Art. This image is not based on reality; it springs solely from the mind of the artist. Dorian exists as an idealized image in Basil's mind, and Basil paints this image on the canvas when Dorian sits for what would end up being his final portrait. The picture that is referred to in the title of the novel was actually the de facto end of a series of paintings that Basil performed using Dorian as the subject. Basil recounts to Dorian, "'I had drawn you as Paris in dainty ar-

mour, and as Adonis with huntsman's cloak and polished boar-spear'" (1891, 126). These are only two of the paintings that Basil specifically mentions, but he also makes it clear that he had been painting Dorian over a significantly long period of time, as he also admits that, "'weeks and weeks went on, and I grew more and more absorbed in you'" (1891, 126). Basil calls this series of paintings "'unconscious, ideal, and remote'" (1891, 127). Perhaps the two paintings that Basil does specifically mention are unconscious, ideal, and remote, because the signifiers of antiquity allowed him to distance himself from the painting. The Classicism in the paintings acted as a veil or persona which effectively covered up the intimacy and desire that permeated from the idealized image of Dorian that exists in Basil's mind. Basil continues in his recount:

> One Day, a fatal day I sometimes think, I determined to paint a wonderful portrait of you as you actually are, not in the costume of dead ages, but in your own dress and in your own time. Whether it was the Realism of the method, or the mere wonder of your own personality, thus directly presented to me without mist or veil, I cannot tell. But I know that as I worked at it, every flake and film of colour seemed to me to reveal my secret. I grew afraid that others would know of my idolatry. I felt, Dorian, that I had told too much, that I had put too much of myself into it. (1891, 127)

This final portrait, contemporary in style and costume, is a true representation of Realism. It is truly a record of the "here-and-now" in terms of the now-unveiled feelings of desire that the artist felt for the sitter. But the above passage also reveals something of the true nature of the desire that Basil feels for Dorian. Basil reveals that the mere wonder of Dorian's personality, as it is unveiled in the painting, might be one of the factors contributing to the overall feeling of overexposed desire that the artist experienced while painting and viewing the painting. This is consistent with Basil's admission to Dorian that, "'from the moment I met you, your personality had the most extraordinary influence over me'" (1891, 126). But somewhere along the line, this attraction that Basil felt towards Dorian's personality actually turned into idolatry. The emotional, intellectual, or sentimental attachment that Basil felt concerning

the personality of Dorian transformed into a physical attraction, and this physical attraction became an observable quality in the painting; a painting that becomes a visual symbol of idolatry. But dressing Dorian up and painting his likeness in the form of the playboys of antiquity—such as the likes of Paris and Adonis—did not betray the true and real feelings of the artist. Rather, it was only when Basil finally painted Dorian not as a symbol of idolatry, but as a Realist representation of the sitter's beauty and personality, that unveiled the artist's idolization of the sitter.

In the last passage that is quoted above, Basil speaks of the "influence" that Dorian had over him. The role of influence in the novel among the three primary characters—Basil, Dorian, and Lord Henry—is a very interesting one. At times, it is not quite discernable as to which character is truly influencing the other. A superstratum reading of the novel reveals that the primary role of influence in the novel is that of Lord Henry's influence over Dorian. Lord Henry is the one that recommends the reading of the Yellow Book of Joris-Karl Huysmans to Dorian, and as a result, Dorian resolves that he "would resist temptation. He would not see Lord Henry any more—would not, at any rate, listen to those subtle poisonous theories that in Basil Hallward's garden had first stirred with him the passion for impossible things" (1891, 103). The Duchess of Harley scolds, "'Lord Henry, you are quite delightful, and dreadfully demoralizing'" (1891, 49). And Lord Henry even thinks in specific terms concerning his talent for influence, observing of Dorian that, "talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow … There was something terribly enthralling in the exercise of influence" (1891, 42). However, Lord Henry has almost no real influence over Dorian at all, and it only appears that he is influencing the young man with his scandalous theories and pieces of literature. In reality, the influence—and perhaps even the corruption concerning the character of Dorian Gray—had its effect on the young man before Lord Henry even had a chance to "influence" him. Dorian, as a violin, might indeed be exquisitely responsive to Lord Henry's efforts, but it is apparent that this instrument had been played before. The fact that he is indeed

so exquisitely responsive might key into the idea that the violin has been well-worked, far beyond the stiff awkwardness of an instrument that had never been played, or of a merely decorative instrument. It might be argued that Lord Henry merely serves as a catalyst in order to verbalize and materialize the abstract ideas that have already found their way into Dorian's head. In a 27 June, 1890 letter to the editor of the St. James's Gazette, Wilde describes the roles of his three main characters in the following manner:

> The painter, Basil Hallward, worshipping physical beauty far too much, as most painters do, dies by the hand of one in whose soul he has created a monstrous and absurd vanity. Dorian Gray, having led a life of mere sensation and pleasure, tries to kill conscience, and at that moment kills himself. Lord Henry Wotton seeks to be merely the spectator of life. He finds that those who reject the battle are more deeply wounded than those who take part in it. (259)

This passage depicts Lord Henry in a role that is not very influential. This role is consistent with the idea of Lord Henry as scientist in the novel, observing his experiments in the role of spectator; but even this role is a bit problematic, because Wilde's intent, as revealed above, shows that Lord Henry might not even be proactive enough of a character to be able to set up his own experiments. He is indeed far more passive spectator than he is proactive scientist.

But the passage also reveals something of the nature of the relationship between Dorian and Basil, specifically in terms of the role of influence in that relationship. If Lord Henry was indeed fingering and running his bow across a previously-played violin, then it was most certainly Basil who opened the case and made music with the instrument for the first time. Dorian puts Basil in his place when he says to him, "'I owe a great deal to Harry, Basil,' he said at last—'more than I owe to you. You only taught me to be vain'" (Wilde, The Picture of Dorian Gray [1891], 120). Again, if Basil did indeed have first crack at Dorian, it is evident that things between them, at least from Dorian's point of view, were rather awkward and underdeveloped, a far cry from the sweet dulcet tones that were produced when Dorian and Lord Henry made music together.

Basil, in his covetous desire for Dorian,

taught him to be vain. He reminds Dorian, "'you had leant over the still pool of some Greek woodland, and seen in the water's silent silver the marvel of your own face'" (1891, 127). In an obvious reference to Narcissus, Basil lets Dorian know that he is very much aware of Dorian's self-image, and he is also aware of the fact that it was he, Basil, that provided the Greek reflecting pool in his renditions of Dorian as Paris and Adonis. Basil seems to be aware of the fact that he is the one who corrupted Dorian and turned him into a Narcissist. He is the one who, in his covetous desire for this young man, drenched his canvases with the form of a man that emanated idealized beauty and deep-seated, passionate desire. And to make matters worse, Basil was not troubled by the implications of doing so until it was much too late in Dorian's disfigurement to make a difference. He knew full well that he was potentially making a hideously beautiful monster of this man, but that was the least of his concerns. Rather, Basil was concerned with himself. Basil was not worried by the ethical implications of what he was doing to Dorian. Instead, Basil was obsessed with the potential exposure of his desire for Dorian. Dorian observes confidentially to Basil, "'we have each of us a secret'" (1891, 125), and when Basil changes his mind and decides to exhibit the painting, Dorian asks a question of himself that Basil likely asked of himself during the opening scenes of the novel, when Lord Henry debated with him as to whether he should exhibit the painting: "Was the world going to be shown his secret?" (1891, 124-125). Basil harbored a secret desire for Dorian, while Dorian was tortured with the secret changes that became visible on his portrait after he committed acts of moral transgression, and neither of them wanted these secrets to go any further than the recesses of their own minds. But again, Basil is so concerned with himself that it never really occurs to him that Dorian's secret is drastically different from his own. The following exchange illustrates this: "'It is extraordinary to me, Dorian,' said Hallward, 'that you should have seen this in the portrait. Did you really see it?' / 'I saw something in it,' he answered, 'something that seemed to me very curious'" (1891, 128). Basil is so obsessed with his own confession that he never gives Dorian an opportunity to deal with his own problems—and to do

so with the man who, arguably, created them in the first place. Basil, without too much prodding from Dorian, reveals the reasons why he was initially apprehensive at exhibiting the portrait, and after doing so, the following exchange takes place:

> "My dear Basil," said Dorian, "what have you told me? Simply that you felt that you admired me too much. That is not even a compliment."

> "It was not intended as a compliment. It was a confession. Now that I have made it, something seems to have gone out of me. Perhaps one should never put one's worship into words." (1891, 128)

But the interesting thing is, at the beginning of this scene in the novel, Basil is intent on exhibiting the painting, even before this confession takes place. So what happened between the scene where he gives the painting to Dorian and the scene of his confession to Dorian that changes his feelings about the exhibition of the painting? Is it just the simple fact that the painting was out of his sight for so long that perhaps the impact of his fear of exposure had lessened? If the painting was still in its original form and Dorian allowed him to view the painting, would Basil have reconsidered his plans to exhibit the painting as a result of a visual reminder of the intimate hidden desire that he betrayed in the painting? All of this is unclear in the novel. However, it is evident that, at the end of this scene, after putting his confession into words, Basil has managed to exorcise his desire for Dorian, as it "seems to have gone out of" him. But the fact remains that Dorian's secret has not been dealt with. Dorian appears steadfast against the revelation of his secret to Basil, as it would be impossible for him to do so after hearing Basil's own confession. Perhaps if Basil had not been so anxious to deal with his own issues, he might have prodded Dorian into a confession. The lack of doing so spelled Basil's doom. Dorian eventually reveals his secret to Basil, but at that latent period in the novel, the portrait and soul of Dorian had been corrupted and corroded to such an extent that it was too late for Basil to rescue him. Instead, Basil was punished for his transgressions by the very man that he had originally corrupted.

Since it was Basil who painted the original form of the picture of Dorian Gray, are the changes that corrupt the canvas then done in Basil's hand?

Granted, these mutations and hideous transformations that the figure in the painting undergoes as a result of the moral transgressions of Dorian are inconsistent with the "gracious and comely form" that Basil originally brushed onto the canvas, but if that beautifully idealized image of the intimate desire that Basil felt for Dorian was so strikingly accurate and mirror-like in its depiction, then might the same be said of the changes that took place? Perhaps the changes that the figure in the painting undergoes are not necessarily a direct result of Dorian's transgressions, but rather are a record of the transgressions that Basil commits against Dorian. After all, it is Basil's idealized image of Dorian that appears in the portrait. Dorian was but a plain gray canvas before Basil taught him to be vain, and therefore primed the canvas for the consequent changes that took place. It was Dorian's reputation that influenced the brush of Basil as he painted his series of portraits of Dorian Gray. This same reputation also caused the changes in image and persona that corrupted the canvas of his final painting of Dorian. Most certainly it was the painting that had a direct influence on Dorian, as "[i]t held the secret of his life, and told his story. It had taught him to love his own beauty. Would it teach him to loathe his own soul?" (1891, 102). By extension, this painting serves as concrete evidence of Basil's influence on Dorian Gray, as it was composed by the hand of no other artist than he.

In an act of mystification, the corrupted strokes that appear on the picture of Dorian Gray were indeed applied by the hand of Basil. Perhaps Basil allowed his depiction of the sitter to be corrupted by the history that they had with each other, reflecting not only his changing idealized image of desire for Dorian, but also the transgressions that Dorian committed as a result of Basil's corruption of the formerly artless and blank canvas of a young man that Dorian used to be. Returning again to the Naturalist portrait example of Romako's Portrait of Isabella Reisser, the image in that painting is certainly not as evil or grotesque as the corrupted portrait of Dorian Gray would have been. However, the respective physiognomies of the images and personas of the sitters in each of the paintings are indeed transformed as a result of the changes of the idealized images and personas of the sitters that existed in the minds of

the artists. As Rosenblum argues of Romako, "his eccentricity was, in fact, part of a general direction in the 1880s to peer below the material surfaces and restricting social conventions of nineteenth-century men and women and to find there a dark and disturbing world" (Rosenblum 379). The same can certainly be said of Wilde's character, Dorian Gray, as well as the novel as a whole. The effect of physiognomy achieved in the painting of Dorian Gray, and also of Isabella Reisser, is very different from the real-life physical characteristics of the sitters—as especially Dorian Gray, though limited in his existence by the pages of a novel, is clearly a character with very pleasing physical characteristics, a far cry from the horrific Naturalistic ugliness of the persona in his portrait. Heather Marcovitch observes that, "when control over persona is taken away from the individual behind it, the individual's desires and will threaten to pervert his or her persona" (91). A persona "is neither static nor inanimate; it generates its own energies that, if not used to develop itself, may emerge in dangerous and destructive ways" (Marcovitch 93). In each of the two paintings—of Dorian Gray and of Isabella Reisser—the persona, beyond the control of the sitter, and perhaps even of the artist, has emerged as a perverted force, if not also a destructive one. The form of Isabella Reisser is perverted in Romako's painting, as her flattened, fang-filled face, and her rather two-dimensional and silhouette-like body with its proportionately impossible hourglass shape, is a perversion of the real-life form of the sitter. The physical form of the sitter in Hallward's painting is indeed destroyed, as uncontrolled havoc is wreaked upon the physiognomy of Dorian to an almost unrecognizable extent. If we rely on the assumption that the form of the painting is transferred to the living form of the sitter when Dorian dies, then the fact that "it was not till they had examined the rings that they recognized who it was" (Wilde, The Picture of Dorian Gray [1891], 246), that was lying prone on the floor, shows the extent of the dangerous destruction of Dorian's persona. Regardless of Basil's hand at work in the novel, it is ultimately Dorian and the painting that end up dueling it out at the conclusion of the story.

Dorian Gray, though enjoying an Aesthetic existence, cannot survive in this manner, as he is haunted by not only occasional pangs of ethical remorse in his conscience, but also by a visual representation of a persona that is grotesquely mutated by his moral transgressions. The painting indeed had "been like conscience to him" (1891, 245). In the true manner of Naturalism in visual art, the persona in the painting is so sickening that Dorian must destroy it and effectively clear his conscience, but he does not realize that the destruction of his ethical persona is the consequent destruction of himself. Evidently, we must all, as a society, inevitably bear the mark of our transgressions; we cannot hide behind a persona forever. As a result, as Waldrep observes, "by commenting on the ways in which society functions, Wilde is actually achieving some of the same ends as the Naturalist writers" (109). The Picture of Dorian Gray is not only a Naturalist work in the sense of visual art, but it also possesses characteristics of Naturalism in the literary sense. After all, if we return to Ojala's comments on the superstratum and substratum of the novel, that superstratum might very well act as a Naturalistic persona, masking the "psychological basis of life" with its "witty conversational elements." Indeed, the very novel itself enacts the traits of Naturalism.

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"Christ, what a dead little place": Compulsive Consumption in Stephen King's 'Salem's Lot

Gillian Nelson Bauer

In the spring of 1973, Stephen King had just taught Bram Stoker's Dracula to his high school English class. His first published novel, Carrie, had been released in hardback earlier that year, but the revenue from the work's paperback printing, which would allow King to quit teaching and write full time, was still several months away. As King relates it[1], the inspiration for his second published novel, 1975's 'Salem's Lot, came from a dinner conversation with his friend Chris Chesley about Stoker's novel, which King considered "a delightful and powerful rediscovery" (King, "Brand" 29). The conversation turned to the Count's probable failure in the face of twentieth-century technology, until Chesley suggested the vampire might have more success in an isolated small town than in a large metropolis. King's realization that "[t]here are so many towns in Maine, towns which remain so isolated that almost anything could happen there. People could drop out of sight, disappear, perhaps even come back as the living dead" (King, "Brand" 29), combined with his love of Stoker's novel, resulted in 'Salem's Lot.

Though the setting is undoubtedly different, King's novel is a deliberate homage to Stoker's novel (it was originally titled Second Coming), but with a distinctly twentieth-century twist. In Danse Macabre, King likens the challenge to a "game of literary racquetball":

> 'Salem's Lot itself was the ball and Dracula was the wall I kept hitting it
> against, watching to see where it would bounce, so I could hit it again. As a matter of fact, it took some pretty interesting bounces, and I ascribe this mostly to the fact that, while my ball existed in the twentieth century, my wall was very much a product of the nineteenth. (38)

One of these "interesting bounces" comes in how King's novel of a small-town vampire infestation gauges both specific late twentieth-century American economic concerns and broader anxieties over the long-term effects of American consumer culture. King updates not only the setting of the vampire mythos, but also the vampire-as-capitalist metaphor.

The relationship between vampire and capitalist goes back, at least, to Karl Marx, who writes, "[c]apital is dead labor, that, vampire-like, only lives by sucking living labor, and lives the more, the more labor it sucks. The time during which the laborer works, is the time during which the capitalist consumes the labor-power he has purchased of him" (362). In Signs Taken For Wonders, Franco Moretti expands upon Marx's metaphor, writing that the vampire "is capital that is not ashamed of itself, true to its own nature, an end of itself…" (94). Moretti justifies his claim with, among other things, the similarities between Quincy, the only American in Stoker's band of vampire hunters, and the monster himself. Both Quincy and the Count must be destroyed because it is the dehumanizing impulses of capitalism that are the true enemy in Stoker's novel.

Unlike in Stoker's novel, however, where the band of heroic vampire hunters emerge victorious and (aside from Quincy) alive after having defeated the symbolic monster, King's American "Crew of Light" [2]—writer Ben Mears; local artist and recent college graduate Susan Norton; Mark Petrie, who recently moved to the Lot with his family; teacher Matt Burke; Father Callahan, the local priest; and town doctor Jimmy Cody—utterly fails to contain the vampire threat; each is ei-

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[1]Background information adapted from King's essay, "On Becoming a Brand Name."
[2]Christopher Craft's well-known term for the band of vampire hunters in Stoker's novel, from Another Kind of Love: Male Homosexual Desire in English Discourse, 1850-1920 (1994).

ther converted, killed, or spiritually defeated, and the town of 'Salem's Lot becomes quite literally "a dead little place" on the highway (417)[3]. The two survivors, Ben Mears and Mark Petrie, flee to Mexico, returning months later in an attempt to purify the infested town with fire.

The failure of King's vampire hunters is a direct result of their own blindness to the source of the evil: the capitalist environment that attracted King's vampire Kurt Barlow to the Lot in the first place. King's vampire does not so much seek out new blood in Jerusalem's Lot as emerge from the town's already existing vampiric appetite, engendered by the capitalist imperative of continuous consumption. The economic decline of small American towns in the 1960's and '70's rendered Jerusalem's Lot economically vampiric long before Barlow arrived; as the intimate, conspiratorial narrator tell us, "[i]t is almost as though the town [knew] the evil was coming and the shape it would take" (210). King's novel thereby challenges conventional views of the vampire as an external threat, and instead examines the internalized capitalist impulses that destroyed the economic life-blood of the small town and provided it the tools to its own self-destruction. King's vampire does not convert Americans into vampires; instead, he exploits their economic ignorance to make a home among his own kind.

In "Vampiric Appetite in I Am Legend, 'Salem's Lot, and The Hunger," Mary Pharr argues that the vampire is naturally attracted to "America's massive appetite for self-destructive acquisition" (96). It is just this quality of capitalism that Pharr believes attracts Kurt Barlow to America. Her analysis does not, however, examine why Barlow chooses the small town of Jerusalem's Lot, Maine, population 1,319, rather than the city, which would seemingly be a more appropriate symbol of American capitalistic excess; Pharr even suggests that Barlow makes a mistake with his choice (96). A few critics have even argued that King erred in staging his vampire novel in a small town. In "New Life For an Old Tradi-

tion: Anne Rice and Vampire Literature," Martin Wood is particularly harsh, writing that:

> 'Salem's Lot is finally not much more than Stoker's Dracula transported to Maine….The symbols are empty. In this barren fiction, monsters inhabit the Gothic landscape without evoking the mythic terrain…instead of evoking the mythic landscape, monsters merely inhabit scary places. (66)[4]

Indeed, the Lot is a scary place, but it is also a recognizable place, which makes its ultimate destruction a much more powerful metaphor for economic decline. The vampire does not "merely inhabit" 'Salem's Lot; he emerges from within it as a physical representation of its self-destructive tendencies, tendencies uncannily recognizable to the reader. A closer look at small-town demographics in the 1960's and 1970's provides further economic explanation for King's setting.

In Small Town America, Richard Lingeman details a 14.5% decline in the rural population of the United States between 1940 and 1970 (443). Poverty, loss of industry and agricultural improvements that decreased the number of small farms created a rural exodus as millions left the country in search of greater opportunities in cities. This decline was short lived, however. The population of small towns actually increased dramatically during the 1970's as "disillusionment with the city grew" and millions returned to the country "searching for a simpler life close to the soil and the sense of community of a small-town environment" (Lingeman 441). Kenneth Johnson, in "Demographic Trends in Rural and Small Town America," notes that during the decade of the 1970's, "the rural population growth was so great that it actually exceeded growth in metropolitan areas—an occurrence virtually without precedent in the nation's history" (8). Urban refugees fled back to the small town in search of a simpler, more innocent life.

Ben Mears, the protagonist of 'Salem's Lot, follows this trend. He returns to the town where he lived briefly as a child precisely "to recapture something that was irrevocably lost" after his

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[4]"Similarly, Robert Lidston, in "Dracula and Salem's Lot: Why the Monster Won't Die" bases what he thinks is the work's failure on its derivative nature and the sheer normalcy of its setting (76-77).

wife's death in a traffic accident (4). Ben, who left the Lot during the mass exodus decade of the 1950's, is relieved to find that after twenty-five years away, "[i]t was just the same. There was no difference, not at all. He might have last seen it yesterday" (6). Upon passing a still-operating dairy farm that he remembers from his childhood, he smiles, wondering "if they still bottled and sold their own milk" (5). Ben sees his return to small-town life as an opportunity to recover from the wounds of adulthood. Ben is wrong about the dairy farm, though. Although still in operation, the Griffen Dairy is, by 1975, bottling milk for a larger company: "Charles Griffen's father had marketed his own milk, but that was no longer practical. The conglomerates had eaten up the last of the independents" (35). Mears does not know this, however, and is strengthened in his belief that all is well in the small town of his youth.

The Griffen Dairy is emblematic of a larger economic trend in small towns at this time: although their populations were growing, their economy continued to decline. Accustomed to the convenience of cities, many who returned to small towns in the 1970's continued commuting for work and entertainment. Lingeman sums this tendency up nicely: "Americans were closer than ever before to being able to achieve their wish to escape the city while still having it. They could live in the country and commute to work….They could, in short, live on the land or in a small town, while remaining attached by mass-communication neurons to the city" (447). The results of this trend were small communities with little to no industry of their own, and that served principally as bedroom communities to the larger cities nearby. Empty downtowns and closed factories came to symbolize the struggling economy of the small town. Bert Swanson, Richard Cohen and Edith Swanson write in 1979's Small Towns and Small Towners that: "[p]erhaps what is being noticed most is the loss in the number of consumer business establishments [in small towns], which have declined one-third from 1950 to 1970 in non-metropolitan towns with less that 2,500 people. This has occurred while these same plac-

es increased by one-ninth in population" (18). In short, these are towns full of people, but lacking businesses, industry, entertainment, or jobs.

In 'Salem's Lot, King subtly illustrates this economic trend. Besides the appropriation of labor by larger companies exemplified by the Griffen Dairy, the Lot has not had its own source of income since the Jerusalem's Lot Sawmill closed in 1960 (43). Eva Miller, the widow of the man who attempted to keep the Sawmill open, now runs a boarding house for single men who are either unemployed or work at factories in neighboring cities (37). A large chunk of land in the poorer part of town is "owned by a paper company most renowned for asking patrons not to squeeze their toilet paper," but that company does not provide any jobs for local residents (259). Following national, historical trends, in the Lot "a good many houses had been bought by the white-collar workers who commuted to either Portland or Lewiston," and "[t]here was no Public Works Department because there were no public water lines, gas mains, sewage, or light-and-power" (18;19). The Lot lacks a hospital (it is in nearby Cumberland) and a bank; even the schoolteachers are brought in from out of town (402). As the town doctor Dr. Jimmy Cody notes, "[t]here's no in-town industry where a rise in absenteeism would be noticed. The schools are three-town consolidated, and if the absence list starts getting a little longer, who notices?" (256). With no source of income, and no industry to speak of, 'Salem's Lot is truly a bedroom community, the perfect place for a night-stalking evil to appear.

As the businesses in 'Salem's Lot empty, evil moves in. Two of the most important symbols for the Lot's economic decline are the Village Washtub laundromat and the Nordica movie theatre, both of which are defunct by 1975. The theatre closed in 1968, and is now Larry Crockett's real estate office (14). Crockett is the wealthiest resident of 'Salem's Lot; he made his fortune selling trailers at 25% interest to the Lot's growing population of "lower-middle-class blue-or white-collar workers, people who could not raise a down payment on a more conventional house, or older people looking for ways to stretch their social se-

curity," and through a number of sublegal deals involving commercial and residential land developments in other cities (80-81). One of these deals involves selling the abandoned laundromat to Barlow and his human familiar, Richard Straker, in exchange for the deed to a multi-million dollar commercial development in Portland (54-55). Barlow and Straker plan to reopen the defunct Village Washtub as an antique store.

This deal benefits Crockett, Straker, and Barlow, but not the general population of the Lot. Straker claims that the store will cater to "tourists and summer residents" traveling the highway that cuts through town (54), and the antique business requires only consumption, not production, therefore reflecting the larger economic conditions of a town with no industry of its own. Two businesses that symbolize a thriving community and a healthy economy—a theatre and laundromat—both closed due to a declining local economy, have been replaced with businesses that economically, and later literally, prey upon the increasingly deprived residents of 'Salem's Lot. Crockett's deal with the devil effectively amounts to offering up "the Lot" (as locals call the town) as a "lot" at auction, sold out to the highest bidder.

Into this economic decay "enters" the vampire, Kurt Barlow, if he could be said to enter from outside at all. Although King honors Stoker's model by having his vampire presumably arrive by boat, he hints that the crate containing Barlow's coffin may have simply materialized once the ship reached port. When Crockett's lackey Royal Snow arrives at the docks to retrieve the belongings of the Lot's newest residents, Barlow and Straker, he notices that although most of the crates bear numerous stamps, the crate containing the "sideboard" bears no customs stamps, "[n]ot on the box, not on the invoice envelope, not on the invoice. No stamp" (84). The coffin has

not arrived in the Lot by any usual means, and most certainly did not pass through customs or any foreign ports.

As another condition of their deal with Crockett, Barlow and Straker take up residence in the decayed, long-abandoned Marsten House.[5] Along with the antique store and the town dump, two other of the novel's cluttered, claustrophobic set pieces, the Marsten House forms a trifecta of non-productive consumption, a closed system in which consumption continues, but without reason, without fresh resources, and finally without distinguishing between consumed goods and consumed lives. "Being in the town," the narrator confides, "is a daily act of utter intercourse, so complete that it makes what you and your wife do in the squeaky bed look like a handshake" (210). The house, however, acts as an almost overdetermined symbol—for the town, for the empty evils of consumption, for economic decline, for the effects of capitalism and its illusion of prosperity—and as quite literally a magnet for evil, a place that, as Ben figures, acts as "a supernatural beacon" to call "evil" men (112-113): first, Hubie Marsten, and later, Barlow and Straker.

The once-beautiful mansion is marred by a violent history; its last owner, an ex-mobster ousted for rumors of having performed human sacrifice (and who seemingly continued his dark hobby in 'Salem's Lot, where several children disappeared during the years of his residence [111]), retired to the Lot in the 1920's and slowly went insane. During this time, he corresponded with Barlow. Although the nature of his correspondence is never known, King's narrator associates this correspondence with Crockett's dealings with Barlow and Straker, noting that, "Hubie had burned each and every letter before hanging himself, feeding them to the fire one at a time….he was smiling as he did it, the way Larry Crockett now

[5]The house is perhaps the most critically discussed symbol in the novel. In King of Blood and Darkness Vincent Singleton convincingly argues that the Marsten House, a shambling mansion overlooking the Lot, is the town itself. Alan Ryan's "The Marsten House in 'Salem's Lot" situates the house as the source of the evil in the novel. His argument is based on King's epigraph, from the opening passage of Shirley Jackson's The Haunting of Hill House (and Jackson's Hill House is certainly a direct forbear of the Marsten House), as well as on the violence that occurred in the house with the murder-suicide of Hubie Marsten and his wife. Heidi Strengell, in Dissecting Stephen King, offers an extensive comparison between the house with Dracula's castle in Stoker's novel (157-158). For his own part, King admits to no particular intended significance of the Marsten House, calling it "the gothic equivalent of an appendix. It was there, but it wasn't doing much except lending atmosphere" (Danse 254).

smiles over the fabulous land-title papers that reside in the safe-deposit box of his Portland bank" (211). The suggestion is that Barlow and Marsten had made a similar deal; indeed, it seems likely that Marsten "invited" the vampire to 'Salem's Lot in the first place, therefore empowering him to move at will throughout the town once conditions were favorable for his appearance.

When the bodies of Hubie Marsten and his wife were discovered after a gruesome murder-suicide in 1939, the house was found to be "a piled, jumbled, bewildering rat's nest of junk, scavenged items, and narrow winding passageways which led through yellowing stacks of newspapers and magazines and piles of white-elephant books," all the while still externally a "fine-looking place" (25; 26). Like 'Salem's Lot itself, the house appears sound, but behind its false front conceals a rotted infrastructure created by an unmitigated hoarding instinct, consumption as an end of itself. Upon closer inspection, the house is "dehydrated," "gray and used up" (330), an emblem of both the vampire and his victim. Inside, the house is filled with the detritus of consumption. It is nevertheless omnipresent in the town; it looms over all, as both Ben and the schoolteacher Matt Burke observe, "like some kind of dark idol" (119). It is a testament to wealth gained, hoarded, wasted, and festered at the cost of lives and souls; it is rotten to the core but admired, even worshipped, by all. In short, the Marsten House is capitalism made tangible.

When Ben returns, the Marsten House has been abandoned for thirty-six years, and is "beyond renovation" (24). It is at this point, when both the house and the town are beyond repair, that the vampire appears, emerging from the Lot's unconscious need for consumption at the exact moment in history when that instinct no longer has a viable economic outlet, and the residents have begun to turn upon themselves in order to satiate their capitalist drive for consumption.

In King of Blood and Darkness, Vincent Singleton convincingly argues that "The Marsten House is so closely identified with the town of Jerusalem's Lot that the two become almost interchangeable….House and town, town and house,

serve as the microcosm where the clash of universal forces occurs" (105). Although Singleton does not make an economic connection between the vampire Barlow and the residents of 'Salem's Lot, he does recognize the significance of situating the evil in the novel as an internal, rather than an external threat. "In 'Salem's Lot," he writes, "King transforms vampires from creatures of purely external evil to creatures of largely internal evil, by directly linking the vampires' advent to the sins of the townspeople" (116-117). Singleton blames the townspeople for bringing about their own demise, but rather than focusing on economic realities he condemns them for gaining social nourishment through incessant gossiping. Gossip, however, is a symbolic iteration of compulsive consumption.

The shift from external to internal threat contradicts the traditionally conceived perception of the vampire as epitomizing external evil. In Fantasy: The Literature of Subversion, for example, Rosemary Jackson contends that the modern fantastic contains only two controlling archetypes, the "Frankenstein" myth, in which otherness emerges from within, and the "Dracula" myth, in which "otherness is established through a fusion of self with something outside, producing a new form, an 'other' reality" (59). The vampires in 'Salem's Lot are a reflection of internalized cultural imperatives, and therefore are an internal, rather than an external threat. King does not seem to recognize that he is reversing the source of vampiric otherness; in Danse Macabre, he contradicts himself by first stating that Dracula exemplifies the type of horror (much like Jackson's archetype) that comes, "from outside like a stroke of lightning," but soon thereafter suggests that the "root source of vampirism" is cannibalism, which in any organized, insular society, would suggest a purely internal threat; the threat of eating oneself (71; 72). King instead re-writes the vampire as "an intensification of the natural desire for more, no matter the means of obtaining it" (Pharr 96-97) or more specifically, as an inevitable, organic effect of capitalism.

Gossip is the only commodity the Lot seems to trade in by the fall of 1975, and the particu-

larly predatory gossip of small towns is yet another reason King's setting is so appropriate for the twentieth-century vampire. Barlow describes his attraction to America on both violent and appropriately capitalistic terms, telling a victim that "[i]n other lands, when a man eats to his fullest day after day, that man becomes fat … sleepy … piggish. But in this land … it seems the more you have the more aggressive you become (235, ellipses original). Barlow goes on to describe the city as "inimical" to his purposes, for small-town Americans are "stuffed with the aggression and darkness" necessary for him to operate reasonably unnoticed (235-236). Their aggression, engendered by declining economic prosperity, takes the form of destructive gossip, the symbolic blood spilled to sustain their need to consume. "If you lay your hand against [a telephone pole]," the narrator confides, "you can feel the vibration from the wires deep in the wood, as if souls had been imprisoned in there and were struggling to get out" (102). In 'Salem's Lot, the system of phone poles and wires are the town's vascular system, circulating lives from pole to pole, home to home.

If gossip presages the shape of the Lot's impending death, then Mabel Werts is the Queen of the Dead. One of 'Salem's Lot's oldest residents, Werts literally spends her days with a telephone in one hand and a pair of binoculars in the other: "She was a repository of town history and town gossip, and her memory stretched back over five decades of necrology, adultery, thievery, and insanity. She was a gossip but not a deliberately cruel one…she simply lived in and for the town. In a way she was the town…" (72, original emphasis). Werts is a true "repository" of the Lot's dirty secrets: a bank that stores gossip, embellishes it with interest, and discharges it to eager clients. In Part II of the novel, which appropriately opens with an epigraph from George Seferis, "This column has/ A hole. Can you see/ The Queen of the Dead," Barlow's assistant, Straker, treats Mabel Werts like royalty (176). Straker flatters all of the old, gossipy women who visit Barlow and Straker's Fine Furnishings, but when Werts arrives, he literally enthrones the old woman, bringing her a chair that Susan Norton describes as "not a

chair, actually, but a chair. More like a throne. A great carved mahogany thing" (198). Barlow and Straker recognize in Werts a shared appetite, and treat her with the respect befitting one who feeds from others with such public success, one who, in appetite, is one of their own.

Gossiping becomes, in King's novel, identified as a vampiric trait. Although the Lot may be, as Jonathan Davis writes, "a town of people who are so busy finding faults in their neighbors that they are not able to unite in battle against the vampires that are preying upon them" (47), the vampire appears in the town specifically because gossiping has "envamped" them already. They are not so much victims as willing, although unconscious, participants in their own self-destruction; in 'Salem's Lot there is little difference between the figurative blood-letting of gossip and the literal cannibalistic feeding of the "real" vampire.

Jerusalem's Lot is clearly in economic decline, and its residents display a vampiric tendency to gain sustenance from the lives of others, thus occasioning the advent of a 'real' vampire. Both truths can be traced, following Moretti's model, to unrestricted capitalism. Moretti writes: "just as the capitalist is 'capital personified' and must subordinate his private existence to the abstract and incessant movement of accumulation, so Dracula is not impelled by the desire for power but by the curse of power, by an obligation he cannot escape" (92, original emphasis).

The vampire is victim to an endless, insatiable hunger. To sate his own appetite, "[h]is curse compels him to make ever more victims, just as the capitalist is compelled to accumulate" (Moretti 92). Jerusalem's Lot, like so many small towns, is a victim of capitalism; its land and labor have been appropriated by large companies and powerful businessmen in pursuit of profit, and its residents seek the better pay and cheaper entertainment of the city, effectively destroying the local economy. Going through the motions of life, but with no monetary blood to sustain it; the Lot quietly awaits the "slow death of days" (210).

Nevertheless, its residents must continue to consume to survive; although they are victims of American capitalism, the Lot's residents are still

American, and as such, have inherited the same capitalist ideology that drives our economy, so that as Matt Burke observes, "Their hunger is never satisfied. They'll eat until they're glutted" (345, original emphasis). In "Stephen King's American Gothic," Gary William Crawford suggests that the novel exemplifies "a potent sickness that has corrupted the ideal world proposed by the American dream, which has led to a zombie-like stagnation and gradual self-annihilation" (43). This sickness is capitalism, which both destroys and sustains simultaneously.

In a definition that echoes Moretti's conception of the capitalist vampire, Jackson writes that the otherness established by the Dracula myth "is not confined to one individual; it tries to replace cultural life with a total, absolute otherness, a completely alternative self-sustaining system" (60). In King's novel, the residents of 'Salem's Lot are victimized by the self-sustaining system of capitalism and are thereby cursed to focus that compulsive drive on their own environment. Dr. Cody suggests that the 'Salem's Lot vampires, "move more on instinct than real thought," helpless to prevent the reproduction of their own self-destructive impulses (385). With no local commodities left to consume, the residents of Jerusalem's Lot first turn figuratively, and then literally to their neighbors for sustenance.

True to his source, King honors many of the "rules" Stoker lays out to control and destroy the vampire. Thus, King's vampires cannot see their reflections; they are warded away by crucifixes, sunlight, garlic, and holy water; a rose upon the coffin of a vampire will prevent his rising, as will sealing their tomb with a piece of the Host[6]. The scene in which Ben Mears is forced to kill the vampire that was once Susan Norton is nearly identical (although far less phallic) in detail to Arthur Holmwood's staking of his fiancée Lucy; both use a hammer to perform the "terrible task," although Ben's weapon is branded (a Craftsman), perhaps a more appropriate tool to lay a victim of capitalism to rest (Stoker 254; King 339).

In other ways, however, the capitalist subtext of the novel explains some of King's deviations

from Stoker's mythos. Because Barlow arises from the town itself, he does not bring the prerequisite boxes of unhallowed earth with him. He moves through the town without specific invitation, both because Larry Crockett and Hubie Marsten before him already granted him an all-access pass, and because as an internally produced monster, Barlow does not need an invitation to enter his own home. When chased from the Marsten House by King's band of vampire hunters, Barlow simply takes up residence in the basement of Eva Miller's boarding house, another fitting symbol of the town's economic decline (King 322-324). Eva's basement, like so many of the settings in the novel, is cluttered with cast-off material possessions. Since Eva's tenants are mostly displaced victims of capitalism, Barlow's decision to move there is further evidence that economic decay has opened the door to the vampire.

Even more significantly, unlike Stoker's Crew of Light, King's vampire hunters fail to stop vampirism from spreading throughout the Lot. Nearly every resident of 'Salem's Lot is eventually assimilated by the vampires: of the major characters, Father Callahan's faith is destroyed in a face-off with Barlow and he flees town in shame; Matt Burke dies of a heart attack caused by the stress of the events; Susan (who in death resembles Stoker's Lucy, but in life resembles Stoker's Mina Harker) is vamped and then staked by Ben; Dr. Cody is killed by a vampire-laid booby-trap; and Mark Petrie and Ben Mears flee to Mexico. Why should King's hunters fail where Stoker's succeeded, though? In part, this failure is due to their own disbelief. Mark and Ben likely survive because of their fertile imaginations, which feed their willingness to believe in monsters: Ben is a writer and Mark, still a child, is well versed in vampire lore. Imagination enables them to recognize what is happening and gives them faith to act upon that recognition without doubting it. Susan, who doubts that Barlow is a real vampire, makes the mistake of approaching the Marsten House alone. While the others are planning their next move, Susan acts rashly, thinking "[t]hey were going at it stupidly, taking the long way around

6 These "rules" appear in Stoker, p. 278-279.

the barn to prove something that was … probably a lot of horseshit anyway" (257). Her unwillingness to believe leads her directly into the hands of the vampire. Mark, who joins her at the last minute, survives the encounter, but only because of his powerful imagination and broad knowledge of popular culture. Mark knows about vampires from comics, monster magazines, and movies (280), and he is still young enough to believe in monsters. Tied up by Straker, he forms an escape plan based on a book he read on Houdini (286). Nevertheless, Susan dies because she refuses to believe the vampire is a real threat; Mark and Susan together fail because they each attempted to act alone.

The biggest threat to capitalism, from a Marxist perspective, is organization. So long as the proletariat are kept distracted, they do not recognize that they have been oppressed, and they cannot imagine an alternative to their current condition. Capitalism succeeds through diverting, distracting, and isolating workers from one another. By the time Matt Burke recognizes that the vampire "understands that it becomes easier to conquer if the forces are split and in confusion" (348), the town has already reached the point of no return. Susan's death illustrates this scenario, since her failure is caused both by her disbelief in vampires, and by her unwillingness to cooperate with the rest of the vampire hunters. Separated from the pack, Susan is easily picked off and assimilated. Barlow leaves her to be found and staked by Ben, who realizes, "[h]e left her for a joke …. Fighting him is like fighting the wind" (344). Barlow repeatedly misleads, divides, and distracts the vampire hunters, relying upon their ignorance of his true nature, and easily staying one step ahead of them until it is too late to save the town.

Despite Barlow's tricks, Mark and Ben do finally track him to Eva Miller's basement and stake him. In Dracula, the death of the vampire frees its victims, and returns them to their prior state. Thus by killing Lucy Westenra, "the tiny wounds of the throat disappear" from all of her child victims; they will not become vampires themselves (Stoker 253). Similarly, Dracula's death returns

Mina Harker to her previous pure state. In Stoker's mythos, the death of the head vampire frees those whom he has vamped; if they are Un-Dead (themselves vampires), their freedom means true death; if they are still alive, they are returned to health, no worse for their contact with the vampire. In 'Salem's Lot, however, the death of Barlow does not free his victims; after Ben succeeds in vanquishing the head vampire, the newly-created vampires continue as before, assimilating those who remain physically alive until no living residents remain in Jerusalem's Lot. Killing the "Head Capitalist" does not return the residents to their previous state because their previous state was already vampiric. In America, there is no earlier, idyllic economic alternative to which to return.

These newly un-Dead vampires are not without pity, however. The fate of the Glick family, whose children are both taken early on by the vampire, and who succumb as much to grief as to the undead, feels real and tragic. Later, when Mark and Jimmy Cody discover a family of vampires asleep in a crawl space, they don't have the heart to kill them. The narrator lingers over the distorted "family scene": "Peering in, Jimmy could see three sets of feet, like corpses lined up on a battlefield. One set wore work boots, one wore knitted bedroom slippers, and the third set—tiny feet indeed—were bare….The baby, he thought. How are we supposed to do that to a baby?" (387). Finally, after Ben and Mark defeat Barlow, they are surrounded by the undead, who seem unsure of what to do without their symbolic leader: "'You killed the Master,' Eva said, and [Ben] could almost believe there was grief in her voice. 'How could you kill the Master?'" (414). King highlights that these vampires are victims, not just predators.

Van Helsing's anxiety that the vampires will "go on age after age adding new victims and multiplying the evils of the world…. And so the circle goes on ever widening, like as the ripples from a stone thrown in water," is not played out in King's novel (Stoker 253). Ben and Mark return to the Lot about a year after Barlow's death, after reading newspapers that suggest the vampire threat is spreading. However, their evidence

suggests only that the Lot's vampires are not so much interested in world domination as driven by desperation to attack the occasional traveler, invalid, herd of livestock, or anyone foolish enough to move into the deserted town (421-423). As Mary Pharr writes, "[h]ungry but inept, Barlow's spawn hide like rats in the abandoned town, coming out only when some unlucky passerby wanders through at night … his nosferatu seem trapped in a hell of potentially perpetual hunger" (98). Even in un-death, the town is forgotten, its economic needs still unfulfilled. As Crawford notes, King's vampires resemble zombies more than vampires (43) —they have no free will, no way to stop the burning, internalized, insatiable need to consume.

Ben and Mark return anyway, though, determined to burn the town and its undead residents with it. The novel ends without definite closure. However, in "One For the Road," a related short story published in King's Night Shift (1979), we learn that Ben and Mark did not succeed in destroying the vampires. The story details the demise of a family who accidentally takes a wrong turn into the Lot during a blizzard in 1977. While their unfortunate tale unfolds, we learn the history of the intervening two years:

> The town stood empty for most of a year…. Then the town burned flat. It
>
> was at the end of a long dry fall. They figure it started up by the Marsten House on the hill that overlooked Jointner Avenue, but no one knows how it started, not to this day. It burned out of control for three days, after that, for a time, things were better. And then they started again. (King, "One" 302).

The story is narrated by an old man who lives in Falmouth, just six miles north of Jerusalem's Lot, and yet the vampires have not spread even that far in over two years; they remain tied to the burnt out remains of their town.

The tale occurs as part of a frame story; at the end we are told that the events of that night occurred "some time ago," and that today, "[t]hings in the Lot go on pretty much as they always have…. And every now and then a hitchhiker or a camper will disappear around there someplace…" (King, "One" 312). King's vampires

are inextricably linked to their environment; the epidemic remains localized and internalized because the vampirism arises specifically from the Lot's economy. Denied fresh blood in life, the vampires of 'Salem's Lot are equally denied sustenance in death, interminably victims of their economic conditions. To be a 'Salem's Lot vampire, it seems, one must be an economic victim of small-town decline. Aside from their powerful imaginative faculties, the only two survivors of the infestation are also outsiders to the Lot. Ben has just returned after decades spent away from a town he barely knew as a child, and Mark recently moved to the Lot with his parents. Both are actually treated as outsiders: Mark is bullied at school, and Ben is popularly suspected in the death and disappearance of the Glick boys. As a result of their outsider status, they are also two of the first to recognize the danger threatening the town. Recognizing danger and naming the source of that danger is not the same thing, however.

"If a fear cannot be articulated, it can't be conquered," Matt Burke thinks just before confronting a vampire (204). Neither Matt nor anyone in 'Salem's Lot is ever able to pin down exactly what has happened there. Even those who recognize the vampires as vampires are blind to the economics of small-town vampirism; in this way King's novel illustrates a central tenet of Marxism: to defeat capitalism, we must first denaturalize it, be made aware of it as an artificial system in order to understand our place in it. The revolution Marx imagined is not possible without class consciousness.

Although Ben notes that the Marsten House draws evil men to it, he forgets that he too has been drawn to the house since childhood. He planned to take up residence there himself upon his return, only to find that Barlow and Straker have arrived just before him. As a child, Ben had stolen a snow globe from the house on a dare (28). Near the novel's end, just before he leaves 'Salem's Lot, Ben returns to his room at Eva Miller's boarding house to take care of two pieces of business. First, he burns the manuscript he had been working on, a potboiler exposé of 'Salem's Lot's secrets. Like Hubie Marsten and Larry

Crockett before him, Ben had planned to exploit the Lot for personal financial gain. Turning from the burning manuscript, Ben then picks up the snow globe and shakes it:

> Through the floating snow you could see a little gingerbread house with a path
> leading up to it. The gingerbread shutters were closed, but as an imaginative boy (as Mark Petrie was now), you could fancy that one of the shutters was being folded back (as indeed, one of them seemed to be folding back now) by a long white hand, and then a pallid face would be looking out at you, grinning with long teeth, inviting you into the house beyond the world in its slow and end-less fantasy-land of false snow, where time was a myth. The face was looking out at him now, pallid and hungry, a face that would never look on day-light or blue skies again.
> It was his own face.
> He threw the paperweight into the corner and it shattered.
> He left without waiting to see what might leak out of it. (417-18)

Ben perhaps never recognizes his own part in what has befallen the Lot. It is here, near the novel's end, that King brings home the true hor-ror of 'Salem's Lot. Ben gains sustenance from capitalism's drive to exploit and consume; he is trapped within a system he is helpless to change and which he cannot comprehend.

A few townspeople offer explanations for why "[t]hings have gone bad in the Lot now" (368). Father Callahan blames Vatican II for dimin-ishing our belief in true, biblical evil (which he thinks of as capitalized "EVIL") (147-151). Par-kins Gillespie, the cynical town constable, blames violent films for making everyone dead inside. He tells Ben the town is "dead, like him [Bar-low]. Has been for twenty years or more…. They prob'ly like bein' vampires" (401). None of these explanations are particularly satisfying, because none of the characters have access to as much of the town's sordid past and present as the reader, to whom the narrator has whispered all of 'Sa-lem's Lot's dark secrets.

In his portrait of small town decline, King's conspiratorial narrator ultimately, uncomfort-ably, implicates the reader in perpetuating the destructive power of capitalism as well, both as consumers of things like books, and as consum-ers of the small-town dirty gossip the narrator is all-too-willing to divulge. "[I]n the dark," the narrator intones, "the town is yours and you are the town's and together you sleep like the dead" (210). We are all too ready to uncritically fall into the destructive cycle of consuming human lives, monsters trapped in a snow globe of our own.

CODA

'Salem's Lot is the first of many of King's works to address threats to the small town, both eco-nomic and otherwise, and to undermine our perceptions of the rural charm with which small town life is associated in the American subcon-scious. In five works of particular note, 'Salem's Lot (1975), Needful Things (1991), Desperation (1996), Storm of the Century (1999, dir. Craig R. Baxley), and Under the Dome (2009), a proverbi-al "deal with the devil" is made for personal grat-ification, at the expense of everything popularly perceived as idyllic and desirable in small town life. In Needful Things and Storm of the Century, the deal is literally with the devil: in the first the devil sells each resident their most desired object in exchange for their soul, while in the second the devil tricks residents of a small island into the appallingly selfish act of sacrificing one of their children. In both cases, the towns are not literally destroyed (although Needful Things' Castle Rock is nearly burned to the ground), but their inno-cence is irretrievably lost; what was once good and innocent is forever corrupted by greed and self-interestedness.

In all five works, the threat simply appears, seemingly arising from the town itself. In Des-peration the evil force literally emerges from a copper mine pit, leading to the death of every single resident of Desperation, Nevada, in an act of atonement for the Chinese immigrants once forced to labor there. The town's greed for cop-per ultimately leads to its own demise. In Under the Dome, an alien force inexplicably places an impenetrable dome over a small town, which

quickly exposes a power-hungry selectman's illegal drug dealings. By the novel's end the greed of a single powerful man has literally poisoned the entire village. Jim Rennie is just another monster in a snowglobe. Despite his condemnation of such acts, though, these works all express King's ambivalence towards the death of the small town, whose contradictions Richard Lingemen expresses as "good, grievous, kind, helpful in trouble, cradle to grave; materialistic, insular, suspicious, set in its ways, canny, backbiting, smothering…. (481). Small towns may be gossipy, materialistic, and insular, but King's work suggests that the fault lays not so much in the town itself, but in the self-destruction engendered by compulsive consumption with no healthy means of expression. King invites us to look at the dirty underside of the small town myth, not to expose such places as inherently evil and corrupt, but to show us the destructive side effects of capitalism. If we stop and look, if we see first-hand the vampires and corpses left behind in the wake of the rush for accumulation at any cost, we must face the truly frightening prospect that there is no haven from capitalistic greed, no way to escape the insatiable, vampiric compulsion to consume.

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Defeat is Good for Art: The Metamodern impulse in Gothic Metafiction.

Daniel Southward

A sense of cultural exhaustion haunts the present. An inhuman future is shrouded in old Gothic trappings emptied of any strong charge; past images and forms are worn too thin to veil the gaping hole of objectless anxiety

(Botting 298)

The years of postmodern deconstruction have leached into the Gothic. Mark Z Danielewski's House of Leaves (2000), Bret Easton Ellis's Lunar Park (2005) and S (2013), the collaborative project of J.J. Abrams and Doug Dorst, all recycle Gothic tropes, presenting as postmodern Gothic and as metafictional novels which highlight their artificiality. Each adheres to and problematizes the trope of the haunted house, the found manuscript, and the Gothic sublime for reasons that seem to align with postmodern ideals of deconstruction and fragmentation. Yet there is something distinguishable in their treatment of Gothic conventions that deliberately fails to adhere to the postmodern impulse. Within each text there are elements that suggest a new form of sincerity, a search for post-irony, that, in fact, seem to suggest a yearning for something beyond the surface. I aim to first show how each text seems primarily to present as postmodern Gothic, before moving on to an analysis of how each can be seen to appropriate genre tropes in a way that fails to adhere to postmodern pastiche and fragmentation. Rather, these texts will be shown to parody and metafictionally highlight these conventions as a means of expressing an increasingly post-postmodern, and specifically metamodern, sensibility that threads the contemporary Gothic.

Postmodern Gothic Hauntings

House of Leaves presents itself primarily as the novelization of a haunted house film, though one that takes a substantial departure from conventions of such. Within the metaleptic narrative frames the novel depicts the events of 'The Navidson Record,' a cult horror film that distorts the traditional Goth-

ic trope of the haunted house by seemingly removing the haunting presence and this narrative, as described in a pseudo-academic essay by Zampanò, will be the main focus of this analysis. The house which Will Navidson and his wife Karen enter eventually reveals a dark and impossibly large series of labyrinthine hallways. The hallway, as Joanne Watkiss attests, 'refuses to be contained and ultimately consumes those who attempt to force it to signify'(7). Here toying with the concept of vampirism, the house is seen to feed, in a loose sense, on Navidson and his hired explorer Holloway Roberts as they navigate the hallways. It draws strength from the explorers of the space, growing gradually bolder in its strategies to isolate or devour them as they are increasingly weakened by these acts. The house draws energy from their terror, becoming steadily more complex and overtly hostile in response to their increasing anxiety, sapping their energy and will to continue as they progress. It is not just these explorers of the hallways within the text, but the readers of House of Leaves who are consumed with the desire to 'force' the text 'to signify'.

Alison Gibbons refers to the novel's seemingly obsessive readership as a 'cult following' who are 'contributing to online forums, creating websites in homage, and zealously collecting books to which [the novel] intertextually refers' (85)[1]. All of this speaks of a new Lovecraftian Necronomicon, of a House of Leaves mythos that extends way beyond the limits or control of the text itself. Danielewski also pays homage to the Gothic tradition by placing an image of Edgar Allan Poe within one of the collages that form part of the 'Re-mastered Full-Color' second edition, where his portrait appears on two

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[1] For more on this readership, see Bronwen Thomas, 'Trickster Authors and Tricky Readers on the MZD forms' in Gibbons, Alison. Multimodality, Cognition, and Experimental Literature. New York: Routledge, 2012.

postage stamps.[2] This instantly forces the phonetic connection between Poe's well-known house of Usher and Danielewski's house on Ash Tree lane, situating the text within the same Gothic tradition. Perhaps most significantly of all, the text presents itself as a found manuscript. Johnny Truant finds and annotates Zampanò's manuscript before he himself is edited and we, the reader, are presented with these edited results. Though not 'found in the library of an ancient catholic family in the north of England' (Walpole 5), Danielewski still links his text to the Gothic convention of the found manuscript device. In his text, however, the lines between the frames are consistently blurred as each 'finder' constantly interrupts the narrative to question the validity of the others, or their respective manuscripts: the Editors continuously discredit Truant, who questions Zampanò, who analyses The Navidson Record even as he describes it. The house on Ash Tree Lane subverts the haunted house motif, creating a house haunted not by spirits or ghosts tied to the space, no Gothic villain forcing his aristocratic supremacy upon his victims, merely a relentless malevolence that hounds the family. A house haunted only by itself.

Similarly, Ellis's Lunar Park creates a traditional haunted house setting before subverting the trope in a distinctly postmodern manner. Lunar Park follows 'Bret Easton Ellis', a famous writer turned suburban father living with his illegitimate son, famous wife and her daughter. The plot is ostensibly that of a haunted house, though this becomes an awkward categorization in light of Ellis's adherence to postmodern self-awareness; the novel is rife with ironic representations of Gothic and horror cliché, each instance seen through a veil of postmodern pastiche and deconstruction. It is a text filled with children terrorized by demon dolls, animals attuned to spirits, grisly deaths, the grotesque, ghostbusters, fake gravestones and spray-on cobwebs. It is a text with a disruptive past, with horror hair and doppelgangers, with vanishing graves and missing children, a text of mysterious strangers and, significantly, paternal anxiety. As Botting writes of paternity and the Gothic:

Since Walpole, Gothic has emerged as an effect

of and an engagement with a crisis in the legitimacy and authority of the structured circulation of social exchanges and meanings over which the father figure presides. More precisely, the usual subject of Gothic Fiction can be defined as a transgression of the paternal metaphor. (282)

This aligns with the over-arching theme of Lunar Park, in which the central conflict is always that of paternal anxiety, whether that of Bret agonizing over the potential of his father's return, his role as father to his new family or, indeed, his role as 'father' to his novels. Watkiss suggests that Bret's attempts to stabilize his relationship with his father work only to deny him both resolution of paternal anxiety and a stable lineage at the same time (101). Yet Bret's secured lineage can be argued to be the novel itself, or, rather, the after effects of its production.

Lunar Park obsesses over the idea of lineage and, in particular, returns repeatedly to an anxiety over a disrupted legacy. The solution posited is one achieved via the creation of a text which detaches itself from the stigma of its own creator. The text suggests the creation of a novel which grows without Ellis, devoid of his influence and eager, even, to escape his patriarchal influence and the poisoning madness of his other creations - the hairy child-eater and the antagonistic Patrick Bateman. The text personifies the desire of author and novel to break away from the toxic legacy of Ellis's previous writings, cemented firmly during the final meeting of Bret and Robby.x Robby appears looking 'strikingly like Clayton' (Ellis 305), the main character from Ellis's debut novel Less Than Zero, yet also taller, older and with a deeper voice. He has become a version of Clayton, or rather a hybridized version of both, becoming a character that is definitely created by Ellis yet which has seemingly developed independent of his influence, having become older, no longer shy and able to forgive in this absence (Ellis 305). In this way Bret's true lineage is not the illegitimate child but Lunar Park itself, the text that Robby[3] comes to personify. A text which, in

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[2]These stamps also appear on the uncredited collage beneath the front cover of this edition, effectively framing the text with Poe. Another frame to add to the growing list.

[3]It can be noted that Robby's desire to be free of paternal influence, whether Bret, postmodernism, or indeed Ellis's writing stigma, ironically culminates in a section that forces multiple interpretations upon him.

the final moments, frees Ellis from the detrimental legacy of his previous texts and allows him to continue his career without their stigma attached to his works. Robby comes to represent the text in which he is constructed, but also symbolic of the texts to follow, becoming the lasting lost legacy of Ellis, ungraspable and leaving to move on without Bret's influence. Robby wishes to break free of his parent's influence, just as Ellis wishes Lunar Park and the novels to come to break free from the influence of his previous texts, a conflict which is personified in his own struggles against Bateman and Clayton in the text. Robby still appears as Clayton and thus as a representation of Ellis's writing past, but not a version that the author has control over. Lunar Park becomes, then, the story of a child's desperate attempt to be rid of his father's influence: whether Bret's attempts to escape his father, Robby's attempts to escape Bret, the text's attempts to escape its author, or even Ellis's desire to escape the postmodern, an idea which I will return to later.

As Maria Beville points out, Lunar Park, in a similar manner to House of Leaves, positions itself within the Gothic through its inclusion of a sequence in which Bret's hair turns white from shock, referencing and paying homage to Edgar Allan Poe's "A Descent into the Maelström" (188). Beville also draws comparisons to The Fall of the House of Usher, exploring Lunar Park's allusions to the trope of the castle as character, expressed in Poe's short story and also many other Gothic texts (188–9)[4]. Instead of the house imposing itself upon the victim however, Bret's intrusion into the family home begins to distort the physical nature of the building around him. The furniture re-arranges itself constantly into what at first seem 'odd formations' (Ellis 52), the carpet begins to become 'shaggier and darker' with 'large footprints' of ash 'stamped' into it (52) and the paint is seemingly clawed from the walls to reveal an undercoat that never existed (102). The house begins to transform, Bret eventually realizes, into a facsimile of his childhood home (168-70), and he recognizes that it is not the house that is haunting him, but that he is haunting the house and the family. In this way, Bret becomes a postmodern form of the classic

tyrannical Gothic villain. He becomes a pastiche of the trope, representing and subverting it in that he is not stealing his victims away to his own castle, but instead trapping them in a castle of his own making, born from his own psyche and which builds itself around his victims. This is evidenced by a section in which Bret, originally believing that he is the site of the haunting, is explicitly told that 'Robby is, in fact, the focal point of the haunting' (Ellis 271). Though he believes the spirits disrupting his life have come to target him, in truth it is his personal haunting that he forces onto the house and impresses upon his unwitting family, the main centre of which is his son. Bret imposes his own childhood traumas upon Robby in a repeating cycle of misery, a scenario which both seem desperate to avoid, again foregrounding the issue of paternal anxiety.

Haunted by his own previous works, Lunar Park fictionalizes Ellis's desire to break away from his own literary canon. In contrast, the plot of J.J. Abrams and Doug Dorst's S centres on the search for unifying meaning within fictional author's V.M. Straka's eclectic oeuvre. Inside the black sleeve of S the reader finds a heavily annotated copy of Straka's Ship of Theseus. Here, Jen and Eric, an undergraduate student and a disgraced postgraduate student respectively, pass the book back and forth in a collaborative attempt to decode the intent of the novel from the marginalia. The mystery they reveal is that of a shadow society of writers known as 'The S' and their cult-war with 'The New S' a group of corporate spies determined to stop the original 'S'. The Ship of Theseus narrative itself, not the marginalia story that surrounds it, follows a man named only 'S.' as he is shanghaied onto a ship filled with grotesque muted sailors, their objective unknown. These sailors are presented as cultists devoted to their vessel and its unknown mission. They are revealed to self-mutilate in a ritualistic ceremony when the latest crew member 'sews his mouth shut to the din of the crew urging him on, stitch after stitch, blood trickling down his chin and staining his face, his neck, with droplets of red' (Abrams and Dorst 216).

The crew are also seen to degenerate throughout the text as S., after an interval away from the vessel, sees a sailor as 'recently a person, not [the] freakish

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[4] See Rebecca, The Mysteries of Udolpho or House of Leaves for example.

salt-crusted mute' that they have become (Abrams and Dorst 267). The sailors are not seen as people anymore, but grotesque mutes, communicating only through the whistles they manage to slot between the red stitches in their lips. Not only are the cultists devoted to their ship, but when the ship is destroyed in a cataclysm at sea, they are later seen to be resurrected along with it. The ship thus becomes a ghost ship, rising from the waters and bringing undead revenants with it from the grave. Never explicitly named, the ship also adheres to the motif of the Gothic ruin, while transposing it into a mobile setting: it is a derelict place, anachronistic to the time period of the text, warped and torn with supernatural denizens and secrets kept within it. S presents the ship as a constantly degenerating and partially renewing construct, a 'mad assemblage of misfit masts and decks and hatches and portholes and scuppers and bulwarks and bowsprit and wheel and rudder and sails […]' (291). It is a 'horrible thing' (291), as S. describes, with a crew devoted bodily to its maintenance. Each sailor takes shifts at a secret task beneath the deck and this is shown to physically drain them. Again, as House of Leaves presents a space which feeds from the fear of those who explore it, the ship in S initially seems to feed on the laboured efforts of its crew. As S. describes:

> And every three hours or so, by S.'s crude estimation, an exhausted and slack-jawed sailor struggles through the hatchway onto the main deck, blows his whistle, and replaces another sailor […] who then disappears through the hatch to that deepest portion of the ship. […] Now that S. has seen the entire crew cycle through, he realizes they all seem bluer around the gills when they emerge. And if he's not mistaken, he's hearing muted expressions of pain from all about the ship. (Abrams and Dorst 57)

This, coupled with the brief annotation of 'It's draining them' that follows, suggests a vampiric nature to this floating Gothic ruin, that it feeds from the lives which give themselves willingly to the ship. It is an undying vampiric ruin, though one that is not rooted to one place. It is not a castle or an abbey, but a ship; able to travel across water and through time, and which inhabits a seemingly supernatural body of water as evidenced by the shock of the ship's

captain when Vévoda's airplanes force entry into that space (338-9). The captain's name too pays homage, in the same manner as the previous texts, to the novel's Gothic roots in the form of reference to Edgar Allan Poe. As Eric's annotations suggest, Maelström's name is a link to the aforementioned short story "A Descent into the Maelstrom" (38).

S follows the genre of the haunted house story, though again challenging the convention. The site of the haunting is the ghost ship traveling within a supernatural, previously inaccessible ocean, but the actual haunted (or indeed haunting) figure is that of S. himself. Not only in the main narrative is S. haunted by repetitive figures representative of his past, his shameful decisions and his love interest, but the tale of his life becomes that of a ghostly origin story. As the text states, he is 'a man whose physical presence is intangible, but whose influence on the world – on its boundaries and its resources, its agonies and aspirations – is anything but' (316). S. (d)evolves into an avenging presence in the novel following his initiation into the cultish crew's ranks. A chapter titled 'Interlude' follows his own forced lip-sewing ceremony, in which various agents of Vévoda across different time periods are hunted down and assassinated. S. becomes a ghost, able to appear seemingly anywhere and kill his enemies, leaving only a trademark crumpled page of 'some madman's tale' (Abrams and Dorst 313) on the bodies as a calling card. He is a timeless figure that emerges from the archaic ship (the representation of the past) to disrupt the machinations of the present. In this way, S comes to reveal its true narrative, namely that of a ghost story but one filtered through postmodern metafictional experimentation. It is a ghost story told from the perspective of the ghost, not the victims who must discover the ghost's origins and motive to end the haunting.

Self-Conscious Texts

Each of these texts highlights the Gothic aesthetic within which it is situated, subverting these tropes in order to explore or highlight specific genre conventions. They are all novels which 'self-consciously and systematically draw attention to [their] status as an artefact' (Waugh 2). As metafictions, each novel self-analyses even as it progresses. Aligning with postmodern ideas of deconstruction, pastiche and

irony, they take pains to remind the reader of their nature as constructed texts. S forces the reader to navigate the paratextual, to consciously disrupt the narrative illusion by the inclusion of inserts and detailed marginalia analysis, often heavily annotating the page around the core text.[5] The reader is repeatedly reminded of the presence of the authorial figure of Straka and, by extension, of Abrams and Dorst as the 'true' authors of the piece.

Equally, House of Leaves confronts its readership with demanding typographical sections that force the reader to scan back and forth between pages of seemingly endless and incessantly self-referential footnotes.[6] This convoluted design draws attention to the physical construction of the novel and is ironically as inescapable as the labyrinth described, as Navidson finds. Lost and alone in the dark, Navidson 'turns his attention to the last possible activity, the only book in his possession: House of Leaves' (Danielewski 465). Navidson struggles with this reading, having to contend, as the reader must, with the fact that 'the words in the book have been arranged in such a way as to make them practically impossible to read'(Danielewski 467). By placing the text as an object within itself, Danielewski reminds the reader of their place outside it, their own struggles with the typography and the artificiality of the object.

Lunar Park also applies this metafictional technique, as one among many, by consistently reminding the reader that Lunar Park is a fictional construct. There is a large portion of the text in which 'the writer' (first appearing at 205) appears to offer omniscient comments on the action, often in the form of an internal dialogue with the main character, or forcing him into action, whether 'whisper[ing]' (206, 295), 'murmer[ing]' (252) forcing Bret to 'look closer' (206), or 'fill[ing] in the blanks' (252). It is left to the reader to decide whether this refers to Bret Easton Ellis, the extra-textual author of the text, or merely 'the writer' as a title for a specific line of analysis followed by Bret Easton Ellis, the character. The intrusion of the idea of a textual 'writer' again breaks the illusion of reality, reminding the reader of the act of textual construction, particularly in one conversation with Robby in which Bret asks the writer directly 'are you writing his dialogue?' (221) though he receives no response in this instance.

In House of Leaves, Lunar Park and S, we find three texts that manipulate various tropes of the Gothic aesthetic both to establish themselves within the genre and to question the relevance and continuation of these literary conventions. One such convention which all three texts take to task is that of the found manuscript. As discussed, House of Leaves immediately presents a blurred multiplicity of narrative layers, the full name for the novel after all being Mark Z. Danielewski's House of Leaves by Zampanò with introduction and notes by Johnny Truant. The plot itself is buried within these framing narratives: the main narrative of 'The Navidson Record' is told through Zampanò's analysis, which is found and adapted by Truant, which is passed through the editorial process of 'the Editors.' Frames within frames are presented that seem to intermingle throughout, with no clear distinction of where each belongs. Though a hierarchy of editorial layers is somewhat established (Editor>Truant>Zampanò) there is no Frankenstein-like clear cut distinction between the beginning and end of the framing narratives, merely a blurring of each that extends even to the paratext, where the typical disclaimer of fictional status is accredited to 'The Ed.'. The text demands interrogation and takes the idea of analysis as a central antagonistic force; each character, whether Navidson, Truant, or Zampanò, is attempting to discover significance within their respective found 'manuscripts' and are often frustrated in their attempts. Watkiss makes an excellent argument that the hallways within the house on Ash Tree Lane actually represents a text, and that Navidson's struggle is not one of trying to find the limits of the halls, but to find the meaning within the seemingly meaningless text (Watkiss 7–24).

All the while, Zampanò is attempting to draw a singular line of argument from an apparently academically contested film. He repeatedly draws parallels to fictional texts, including Paradise Lost (Danielewski 4), The Jungle Book (37) and King Lear (47), while continually referencing academic criticism both real and fictitious in an attempt to ground himself within the theory. Zampanò, in effect, is attempting to explain via assimilation of other explanations.

[5] See page 422 for one example among many.
[6] I am thinking of the particularly labyrinthine section from page 119 to 146 here.

Finally Truant, in finding Zampanò's manuscript, begins to attempt to annotate, to draw everything together, only to lapse into an autobiographical narrative of how he has been influenced by the manuscript.[7] Navidson seeks to discover significance by immersing himself within the text, Zampanò by taking a removed critical stance and Truant by impressing himself upon it. Each fails and succeeds in various ways in these endeavours: Navidson has his film, but has lost a brother; Zampanò has a detailed manuscript, but dies before the bloated piece can reach completion; and Truant has passed on his tale, but has become vagrant and lost in the process. The house has removed something from Navidson, who sought to take meaning from it, Zampanò's work becomes tangled within the plethora of voices it sought to establish itself with, and Truant fulfils his desire to be heard, to be noticed, but at the cost of the dissolution of the very self he desired to express. The text plays with the conventions of the found manuscript as containing the narrative by presenting several frames that struggle desperately with their attempts to logically define and thus contain their interiors. Each found manuscript bleeds outwards, drawing the reader into an obsession with their text.

Similarly, Lunar Park is framed by a seemingly autobiographical account of the author's life up to the moment of the novel's construction. The text opens with the following lines:

> "You do an awfully good impression of yourself." This is the first line of Lunar Park and in its brevity and simplicity it was supposed to be a return to form, an echo, of the opening line from my debut novel Less Than Zero. (Ellis 3)

Similarities can be drawn here between the opening of Lunar Park and Kurt Vonnegut's Slaughterhouse 5.[8] Both begin with a chapter that prefaces the novel, delineated as the 'first' chapter, in which autobiographical influences, the process of textual construction, the events leading to its production, and the first and final lines are discussed. Both also use this same metafiction-al technique to highlight the artificiality of their texts, as each novel, in this manner, embeds the process of textual construction within the text itself. Vonnegut and Ellis use this frame to tie the narrative events to reality, to blur the lines between fiction and non-fiction or frame and narrative. In Lunar Park, this blurring comes immediately to the fore, as chapter two begins with "You do an awfully good impression of yourself" just as Ellis stated that the novel would, though the line could equally refer to the first instance of its own use as quoted above. This raises the question of whether the novel begins at the first instance in chapter one, or if that serves purely as a preface and the true beginning of the novel is at the start of chapter two. This blurring places the novel as an account within the same novel, a manuscript found within its own manuscript. Lunar Park is a distinct entity referenced several times within Lunar Park and Ellis twists the found manuscript trope by creating a manuscript found within itself, by the writer of that same manuscript.

S too plays with the convention of this trope by introducing several layers of the found manuscript, both within and without the text. VM Straka's Ship of Theseus is found first in pieces by the author's translator who collates the fragments into a text before a copy is later found in a university library by Jen. The narrative of Ship of Theseus presents itself as a found manuscript framed by a manuscript discovered by an undergraduate. Though the novel does not blur the boundaries of these two distinct framing findings it does work to highlight the artificial nature of the novel; presented as a physical library copy of the book, S forces the reader into the role of the 'finder' of the found text, compounding the layers of interpretation.[9]

S presents a ghost story that is gradually revealed as the origins and tale of the ghost itself, while House of Leaves presents a haunted house that is haunted by the house itself, and Lunar Park is the story of one man's haunting of both self and family, of a ghost of

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[7] See, for example, footnote 98 on page 87 for one example among many.
[8] For an excellent argument that Slaughterhouse 5 serves as a Gothic text, see 'Unrepresentable Terrors: Kurt Vonnegut's Slaughterhouse 5' in Maria Beville's Gothic-Postmodernism : Voicing the Terrors of Postmodernity.
[9] S also plays with the idea of the found manuscript in a similar vein to the ideas presented in James Hogg's Memoirs and Confessions of a Justified Sinner in which the Editor's influence over the representation of the narrative is questioned. S constantly raises the problem of whether Filomela, the translator who finds Straka's final manuscript, was right to alter the original manuscript as she is seen to do on several occasions, each time in an attempt to reach out to the vanished Straka with whom she was in love.

the father disrupting the life of the son. Each text affects a postmodern ironic deconstruction, relying on metafictional techniques to highlight the layers of construction, questioning the standard formulation of conventions. Whether the haunted house, the found manuscript, the ghost story, paternal anxiety, vampirism or the Gothic castle, each trope is highlighted and interrogated. This prompts the question of whether these novels belong to the postmodern period of literary history. They may appear as merely ironically self-assessing, but, in their re-assessment of the Gothic, each points to a desire and movement beyond the postmodern.

Structures of Gothic Feeling.

As metafictions, these texts point to their construction via the manipulation of Gothic conventions not in order to intimate postmodern or Gothic discourse but to make a statement about the dissociation between the 'genuinely felt sense of crisis, alienation and oppression in contemporary society and … the continuance of traditional literary forms like realism which are no longer adequate vehicles for the mediation of this experience' (Waugh 11). The tropes are not highlighted purely for the purpose of pastiche, but to suggest a movement away from the standards to which they conform and the ideas they explore. These metafictional tendencies are not exclusively employed to effect a destabilization of fictional boundaries, though, but often as a comment on the conventions which they challenge for the purpose of social commentary. Metafiction, after all, 'converts what it sees as the negative values of outworn literary conventions into the basis of a potentially constructive social criticism' (Waugh 11). Here, I believe, these authors have created metafictional works for just such a reason. Each text appears, not as a postmodern Gothic metafiction but as a metamodern experiment in the Gothic.

Metamodernism, briefly and broadly speaking, argues that the postmodern years of plenty, pastiche and parataxis have been over for quite a while (Vermeulen and van den Akker, "Notes on Metamodernism" 2)[10]. The seminal essay "Notes on Metamodernism" suggests that current cultural 'trends and tendencies can no longer be explained in terms of the postmodern. They express a (often guarded) hopefulness and (at times feigned) sincerity that hint at another structure of feeling, intimating another discourse' (Vermeulen and van den Akker 2). Vermeulen and van den Akker identify this 'structure of feeling' in the arts growing in the wake of the apparent decline of postmodernism. It is a 'cultural logic, a certain dominant ideological patterning that leaves its traces across culture' (Vermeulen and van den Akker, "Misunderstandings and Clarifications") that can be broadly characterised by three trends: a desire for sincerity and forms of post-irony; an oscillation between postmodern irony and modern enthusiasm, never maintaining a stable position at either of these (described as a pendulum swinging between innumerable poles); and a yearning for a future, or at least for the movement towards one. Metamodernism is not suggestive of any ideas of utopia, as our postmodern training deconstructs such ideas to an impossibility, but instead describes a desire for utopias in spite of this, a movement forwards despite the futility. A key term is that of an 'informed naivety,'[11] in which the subject knows that an objective is flawed to the point of failure, but chooses to believe in its success and strive towards it regardless. Metamodernism moves for the sake of that movement, determined to head towards an unknowable future, it 'attempts in spite of its inevitable failure; it seeks forever a truth that it never expects to find' (Vermeulen and van den Akker, "Notes on Metamodernism" 5).

House of Leaves, S and Lunar Park conform to this structure, particularly to the representation of a yearning for movement despite not knowing in which direction they are heading, a desire to head towards that 'future presence that is futureless'(Ver-

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[10] For a far more detailed description of the metamodern see Vermeulen & van den Akker's original Notes on Metamodernism & the follow up 'Misunderstandings and Clarifications' on the Notes on Metamodernism website. <http://www.metamodernism.com/2015/06/03/misunderstandings-and-clarifications/>.

[11] 'Indeed, if, simplistically put, the modern outlook vis-a-vis idealism and ideals could be characterized as fanatic and/or naive, and the postmodern mindset as apathetic and/or skeptic, the current generation's attitude- for it is, and very much so, an attitude tied to a generation- can be conceived of as a kind of informed naivety, a pragmatic idealism.' (Vermeulen and van den Akker, "Notes on Metamodernism")

meulen and van den Akker, "Notes on Metamodernism" 12). House of Leaves presents itself as the novelization of a film, emphasized by the 're-mastered full-color' edition. Thematically, and as a conflict within the text, the novel experiments with the representation of a predominantly visual medium - film - within a relatively non-visual format - the novel. Lunar Park begins as an autobiographical account of the author which soon degenerates into an impossible fictional account of events. One objective of the text seems to be to act as a therapeutic, or cathartic, artefact through which the author can attempt to resolve lingering issues over the death of his father.[12] Fiction is arguably not, however, the best environment in which to deal with these issues, since writing 'delivers us from nothing, cures nothing, because by projecting one's suffering, one freezes it and encloses it, one consecrates it rather than obliterating it' (Blot-Labarrère). Ellis attempts to deal with his paternal anxieties here by 'enclosing them' neatly into the Gothic genre before blurring the results, chasing a catharsis that can only be achieved vicariously through Robby, who stands apart from Bret at the essential moment of release. S too adheres to these tendencies. It is a definitively physical book in an increasingly digital age, filled with the aforementioned inserts and designed to replicate the look and feel of a 1960s library book, despite the ever-growing popularity of e-books.[13]

Each works in a material not best suited to the fulfilment of their tasks but continues with the attempt regardless, aligning them with the metamodern impulse. The metamodern artist can be seen not 'to employ methods and materials better suited to their mission or task' (Vermeulen and van den Akker, "Notes on Metamodernism" 9) as their primary concern is not to succeed, 'not to fulfil it, but to attempt to fulfil it, in spite of its 'unfulfillableness"(Vermeulen and van den Akker, "Notes on Metamodernism" 9). After all, as

Ellis writes, 'defeat is good for art'.

Sublime Experimentation
Significantly, all three texts subscribe to the metamodern via their experimentation with the sublime. In House of Leaves, the sublime is encountered through the dark labyrinth which opens up within the house[14]. Danielewski uses this space to explore an idea of the Kantian sublime, subverted by an adherence to the manmade. The hallways are a space that replicate the hallways of traditional 'built' houses, although those twisting and shifting halls could have never have been so. The dark corridors present an uncanny sublime by creating a space which is both familiar and unfamiliarly autonomous, yet which still brings the feelings of terror and awe to the fore. The hallways growl, shift, and are seen to actively pursue the explorers, but are always still presented as hallways, inanimate at times, familiar throughout. The Gothic, as Mishra writes, 'tropes the sublime as the unthinkable, the unnameable, and the unspeakable' (23), a categorization to which the hallways adhere. Again they are simultaneously autonomous and lifeless, familiar and unfamiliar, heimlich and unheimlich. They are uncanny. Here Danielewski presents these seemingly familiar halls as unfamiliar and cold, as existing where they cannot possibly exist, often transforming into an enormity of scale which dwarfs Navidson. He, and the other explorers, feels that sense of insignificance before the halls, but also the desire to conquer, to explore, to understand, and in so doing, gain transcendence. As Zampanò surmises, 'only knowledge illuminates that bottomless place' (Danielewski 87). They wish to gain something conclusive by conquering this uncanny sublime, desperately searching for a return to a Burkean sublime in which the mind is expanded by the experience, the self is improved, yet inevitably failing and experiencing a fracturing more similar to that of Kant's interpretation.[15] Whether Navidson

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[12] See Ellis's interview with Tom Waters for Acid Logic, 2005 <http://www.acidlogic.com/bret_easton_ellis.htm> [accessed 15 July 2015].
[13] For an excellent argument that Slaughterhouse 5 serves as a Gothic text, see 'Unrepresentable Terrors: Kurt Vonnegut's Slaughterhouse 5' in Maria Beville's Gothic-Postmodernism : Voicing the Terrors of Postmodernity.
[14] For further evidence, see p.660 in the 'Remastered Full-Color second edition for the painting 'Another Great Hall on Ash Tree Lane', in which the distant horizon, seen as a wall to the great hall, could equally represent an enormous, calamitous wave or a mountain range.
[15]Helen Dennis's account of the difference between the Burkean and Kantian Sublime may provide a relevant expansion at this point. As she explains: 'In Edmund Burke's account of the sublime the subject encounters the external cause of terror, the subjects' imagination "swells" and rises to meet it and feels a triumphant pleasure at having expanded the human facilities to join with it. In Kant, the sublime permits the imagination a merely futile attempt at this union before collapsing, and this failure produces not exaltation in the subject but obedient "Respect"' (55).

or in fact the reader, the explorers return time and again to the halls, seeking to tame, to understand, and knowing that there is never anything new to be discovered. Within that labyrinth progress is impossible. It is a metamodern duality and multiplicity of polar desires that Danielewski offers here. A yearning for progress, for movement, for understanding and the desire to keep experiencing that sublime, though from within an environment that never escapes from its essentially man-made aesthetic. The reader oscillates in their desire for the sublime, swinging between unknowing and understanding, awe and fear, desire and terror. What House of Leaves shows is a yearning to regain, experience, or even find that feeling of the sublime within a man-made Gothic environment.

Unlike the single site of the sublime within 'The Navidson Record', Lunar Park offers a more contested representation of the sublime. The text takes pains to adhere to the Gothic trope, while also maintaining a distinct postmodern deconstructive stance. In a moment that adheres to postmodern ideas of the sublime, as put forward by Lyotard, Bret attempts to witness the evil that is hounding him, but cannot and so his interpretation fractures into several Gothic or horror images in quick succession before settling on the indescribable: He witnesses a 'shape' that moves in a 'spiderlike' fashion, which 'lurches 'grotesquely' after the dog, before a figure appears from the woods which flees across the field 'grasping what appeared to be a pitchfork', and is accompanied by the sounds of locusts, the emergence of a headstone, large animal shapes and seemingly malevolent-minded wind (Ellis 94–6). Lyotard's comments on the sublime are appropriate here as Bret's 'imagination fails to present an object which might, if only in principle, come to match a concept'(Lyotard 77–8). Zampanò too experiences this negative sublime reaction during his analysis of 'The Navidson Record'. Indeed, the challenging typography of the text could be said to reflect his attempts to record the experience of the halls, only for Zampanò to fail in this attempt, and thus lapse into delivering a fractured representation as his 'discourse itself breaks down', his 'reason struggles with imagination for ascendency: what can be grasped is not equivalent to what is meaningful' (Mishra 20).

Parallels were also drawn earlier between Lunar Park and Slaughterhouse 5, and yet again we can return to Vonnegut's text for comparison. Both texts present terror and horror as sublime moments, or, more specifically, in a way which aligns with Kantian ideas of the sublime. A negative sublime moment occurs in each text when both Billy Pilgrim and Bret Easton Ellis attempt to describe or define the horrors that they see. As Beville points out, Vonnegut 'imagines the unimaginable, which can only be achieved from a defamiliarized perspective that is absurd and terrifying' (110). Similarly Bret, on first attempting to envisage the horrors in the woods, is unable to comprehend or represent what he is witnessing and thus falls into a series of fragmented images, absurdist in their reliance on cliché. This is a reaction to the sublime that adheres to postmodern interpretation, but settles on cliché rather than pure fragmentation to describe it and so presents a hollow representation, which ties into the theme of the text; that these grand ideals have failed, but we still long for more, for a break from the postmodern as even the supposed moments of sublime are mired in postmodern irony and deconstruction and fail to illicit their prime response. It establishes Bret as within that postmodern tradition which Robby so desperately wishes to escape, and which Ellis wishes the next generation to move on from. [16]

The moon, that traditional symbol of the sublime, is also given a similar postmodern treatment. It becomes a depthless image, a symbol only of itself, turning into a background feature that does not instil any terror or call to mind that sublime reaction. Instead, it is presented as empty of all emotional charge serving only as a useful

[16] At several points in the text Ellis laments society's impact on his son and the fact that Robby's life seems to lack any 'poetry and romance' (Ellis 113). Robby too is desperate to escape the postmodern structures that Bret imposes, but seems unable to do so. We see Robby struggling under the tyranny of his father's postmodern affectation, his obsession with materiality, his inherent irony, his depthlessness, all of which cause Robby and other boys of the next generation to flee. Though not specifically commenting on the sublime here, Lunar Park does align itself with a desire for post-postmodernity, seeming to ascribe to the 'structure of feeling' described by metamodernism in its yearning for a movement away from postmodernity, for post-ironic forms and a subsequent return to sincerity.

source of light, much like the screensaver facsimile that shines perpetually from Robby's computer screen (Ellis 149). The sublime elements are once more used to enforce a motif of postmodern emptiness and a growing desire to move away from these modes of thought.

Beville states that the current 'fascination with the Gothic is entirely narcissistic. It is to do with explorations of self and reality and the terror of the end, with issues that we cannot know or directly represent'(106), and Lunar Park personifies this idea by manifesting the sublime in the form of Bret's sublime narcissism. The sublime in the Gothic constructs an unnameable dread, a blockage that threatens subjectivity itself, and this is displayed as a major concern of the text (Mishra 20). Bret's narcissism is an internalized sublime; the dread is the loss of his subjectivity, his ego is the blockage that inspires terror and awe. The text begins with him and proceeds to center around Bret and his desires not to be imposed upon by his Father, his new family or his son's needs, and the conflict that arises from this threatens his sense of self. Bret's focus remains purely on the maintenance of his self, whether lying about his relapse into substance abuse, visiting a psychiatrist to help establish a relationship with his son and never speaking of him or his own belief that he is the center of the haunting, not his family. These instances serve to establish Bret as the main focus of the text.

Bret's narcissism creates an environment which overrides the text, his sense of self becomes a sacred ideal not to be changed or tampered with and so any threat to that sense of self, such as the doppelganger blurring, the past coming back, the warnings from his Father, produce a sublime effect. It creates a simultaneous terror and awe within Bret, forcing moments that demand he expand his mind and self to be forcefully rejected in favour of his preservation of the original self. He is never able to allow himself that moment of sublime self-expansion and so each threat becomes a constant experience of the negative sublime. The self is threatened and terror is created before Bret attempts to comprehend that he must somehow change. His self must adapt, but he fails to comprehend this, or represent it, and so lapses into postmodern irony and a fragmented series of failed images. Lunar Park establishes the postmodern sublime within itself via the initial horror, the repeated empty moon imagery, suggesting that these effects are no longer sustainable for our ideological experimentation. The answer, or the attempt to find it, comes from the internalization of the sublime. From establishing an overpowering sense of self and forming moments of sublime terror whenever this sense is threatened or disrupted. Lunar Park poses questions of whether we are wrong to be so mired in postmodern thought, and the answer is merely a fragmented suggestion that something must change.

While Danielewski looks to the past, and Ellis questions the present, Dorst and Abrams explore the sublime in an attempt to move beyond current interpretations. In S, the sublime chiefly manifests through the use of Vévoda's weapon and 'the black stuff' left in its wake. Vévoda, the main antagonist of the novel, rises to wealth and power through the creation of a super weapon that obliterates everything that it is deployed against. What it leaves behind, the by-product of the extreme destruction, is described mostly as a 'substance.' This is a black, ink-like tar that corrodes whatever it touches, yet is also able to be converted into a wine (albeit a flammable vintage that stains the tongue of any who drink it.) This weapon, dubbed a 'Black Vine,' is extracted from a specific source of the natural sublime. The primary ingredient is discovered to be mined from a range of mountains on a private island, mountains which are decapitated in the process, a 'false mesa' created on the summit with 'an open pit' dug into it, 'with men and machines hacking out the hill's innards'(Abrams and Dorst 347). It is this mining process which is seen to destroy, or to defame, the source of sublime inspiration, but the use of the Black Vine itself is specifically linked to the destruction of social myth and history.

> [As a consequence of unleashing a Black Vine] individuals and communities are wiped clean. Traditions and histories, myths […] all gone.
> To drink the black stuff is to drink what has been lost.
> To hold it in a barrel, S. imagines, is to imprison the vital; to cellar that bottle is to warehouse the sublime. To launch a Black Vine is to take all the churning fury of the lost and use it to render other people, in some other place, equally lost. (Abrams and Dorst 449–50)

A New Gothic Sincerity

Finally, an examination of the chronology of the texts, I believe, demonstrates a movement away from Botting's 'sense of cultural exhaustion' (Botting 298) haunting the present and a desire for movement beyond. We begin with House of Leaves, published in 2000, which still seems to cling to postmodern ideas of deconstruction, yet hints at a metamodern desire for movement, for sincerity, though never for long without returning to the fact that 'This is not for you' (Danielewski ix). We then reach the self-obsessed Lunar Park in 2005, which still deals in postmodern fragmentation and self-awareness, though it is exploring these further, suggesting a desire to escape from the postmodern past obsessed with artificiality, yet still embedded in metafictional practices and irony. Finally, we find S, published in 2013, filled with more of a sincere desire for movement, which has the largest swings of the pendulum between hope and despair, irony and sincerity; it is reaching a critical point where it is striving against each swing, wishing to break away at either end. S is devoted to sincerity and its attempt to find post-irony, though doing this from within irony, within a postmodern pastiche. It is a novel about a novel, dressed as a novel. These three texts signal a gradual movement away from the postmodern, or rather, a developing extremity of anxiety. Rather than exhausted, these texts hint at a new enthusiasm for movement, a developing desire or agitated anxiousness to push further away from the postmodern, despite being perpetually dragged back.

As they demonstrate, the Gothic is a funda-mentally apt mode for metamodern experimentation, for exploring post-postmodernity, as the genre has 'always been a barometer of the anxieties plaguing a certain culture at a particular moment in history'(Bruhm 260). Paternal anxiety, a well-founded Gothic concern, becomes a prescient metaphoric site for the struggle for freedom from the 'paternal' postmodern impulse. The found manuscript trope allows a metafictional self-analysis that establishes the Gothic motif of the text, while suggesting a need for change. The genre contains an inherent pastiche and irony, providing room for the postmodern pole, yet through ideas of enlightenment via the sublime, which I have focused on here, it can suggest a modern enthusiasm as the counter swing. And, of course, a metamodern sincerity is seemingly inherent within the Gothic as a form. Even though it is just a mad tale about an impossible tentacle-dragon god, we still feel fear when it rams the ship. Even though we always know he was the heir to the castle, we rejoice when he reclaims his birth right. Even though the sublime has been defamed, destroyed or devalued, we still yearn for that terror and awe, for that pain and pleasure that can propel us towards enlightenment. It is through the Gothic that we, as readers, can explore our yearning and desire for movement, swinging in that pit upon that metamodern pendulum. Each text oscillates between postmodern ironic deconstruction and modern enthusiasm for reason and utopian ideals, they swing between the sublime and the subpar, between hope and despair, sincerity and cynicism, never lingering at either, before being dragged back to the other.

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From Hell House to Homecoming: Modern Haunted-House Fictions as Allegories of Personality Growth

Evert Jan van Leeuwen

Since the publication of Horace Walpole's The Castle of Otranto (1764) almost every writer of Gothic, horror and supernatural fiction has published a haunted-house story. Remarkably, the basic recipe for such a tale has changed little since the late eighteenth century: 1) select a large building, preferably old and crumbling, surrounded with a tarn; 2) stir in a family secret, a heinous crime, and some immoral and sadistic behavior; 3) invite a set of characters to stay and explore the edifice, until the mansion collapses on top of them, the building is exorcised, or the characters—barring the protagonist—have stiffened into corpses. In the traditional Gothic castles of Otranto, Mazzini in Radcliffe's A Sicilian Romance (1790) and Wolfenbach in Parsons' German Story (1793), the hauntings revolve around themes of usurpation, generation and inheritance; the denouement involves the restoration of order. In short, the crumbling Gothic castle is (figuratively) restored to its former glory. Edgar Allan Poe's "The Fall of the House of Usher" (1839) marked a significant turning point in the genre. On top of the traditional Gothic themes of birthright, inheritance and parentage, "the House of Usher is, in allegorical fact, the physical body of Roderick Usher, and its dim interior is, in fact, Roderick Usher's visionary Mind" (Wilbur 264). "The Haunted Palace," the allegorical poem inserted into the story as a key, equates haunting with mental disintegration. Poe's house-equals-head metaphor has proved influential in the development of the Gothic haunted-house formula and "there is broad agreement that the Gothic represents the subject in a state of deracination, of the self finding itself dispossessed in its own house, in a condition of rupture, disjunction, fragmentation" (Miles 3). This essay will turn to humanistic psychological theories concerning human personality development to reveal that modern (post-war) haunted-house fictions can also accentuate the significance of understanding individual personality—a sense of self—as a life-long process of growth and change, to which any sense of a fixed identity is alien.

In the stories analyzed in detail below—Shirley Jackson's The Haunting of Hill House (1959), Richard Matheson's Hell House (1971), Clive Barker's The Thief of Always (1992) and Neil Gaiman's Coraline (2002)—the integrity of the central protagonist's identity is initially threatened with collapse by various forces that operate within the haunted mansion. These forces, more often than not, turn out to be representations of ideological pressures (class, gender, education, occupation) that hail the protagonist to conform to hegemonic socio-cultural and moral standards and prescribed identities, but which the protagonist is struggling to match with his or her personal hopes and desires and to assimilate into his or her own sense of self. The suspense in many haunted-house stories arises from the manner in which the author creates ambiguity concerning the way the protagonist will acknowledge and confront these forces, and whether he or she will successfully negotiate them, so as to develop a stronger personality.

The experience of following the protagonist on such an "allegorical" adventure is pleasurable—thrilling rather than frightening—because the plot focuses on the importance of character building to stave off the stagnation or even the

disintegration of the protagonist's personality. Such quest plots foreground action, movement and revelation. While the castles in "traditional" Gothic narratives often hide material socio-political misdeeds—usurpation, imprisonment, concealed legal documents—which the (supposedly) spectral manifestations help to unearth, many modern haunted-house fictions hide, and eventually reveal, knowledge of the self that the protagonist(s) lack at the outset due to various ideological factors such as "class, culture, gender, and economy" (Bailey 54), but also education and profession.

In James Herbert's Haunted (1988), for instance, the ghostbuster David Ash learns through his exploration of Edbrook that his insistence on finding natural explanations for supernatural phenomena does not signify his faith in a rationalist epistemology and his pride in being a scientist. Instead, the novel reveals, his adherence to a scientific-rationalist creed hides a fear of numinous presence. In exploring Edbrook, the reader learns, Ash is on a journey of self-discovery, which involves confronting feelings of guilt over the death in childhood of his sister Juliet, and learning exactly why he has become a paranormal investigator. By the end of the story, Ash's personality has developed. He has recognized and is able to overcome his feelings of guilt, and has developed a more open-minded approach to the phenomena he investigates, making him a better researcher to boot. In The Ghosts of Sleath (1994), Ash thinks of himself as a "psychic investigator" and deems "ghost hunter" a derogatory term (45). These developments of his personality prove instrumental in the course of the sequel, as Ash unearths the dreadful secrets of a sleepy village in the Chilterns.

Of course not all haunted-house fictions end in greater self-knowledge and a stronger personality and sense of purpose for the protagonist. In Poe's classic tale, the house and its resident family collapse into the tarn, and Hill House ends with the protagonist's suicide (or was Eleanor murdered by a malevolent supernatural force?). While Poe's story unambiguously concerns Roderick's mental disintegration under forces outside of his control,

the more ambiguous Hill House, for all its emphasis on mental disorientation, also contains the theme of individual personality growth. The close reading of the text presented below will show that Eleanor's death can be understood as the effect of coercive ideological forces that stunt this growth, leading to collapse. Eleanor's death is the result of her own, and her so-called new friends' inability to allow a young woman the space to develop her own sense of self in response to her desires. In doing so, the novel foregrounds the need to resist the potentially pernicious effects of ideological pressures on individual personality growth, echoing the concerns raised by contemporary humanistic psychologists that "a fiercely competitive and sometimes soul-destroying world" has left increasing amounts of individuals—even entire social groups—"fallen by the wayside" (House, et.al. xvii). While I plan to explore this thesis more extensively in a future book-length project—one that will also analyze the narratological aspects of parapsychological discourse—this paper takes the first steps towards constructing a reading model of modern haunted-house fiction that will allow readers to draw a sharper distinction between the various functions of haunted-houses in popular horror narratives. The texts discussed in more detail below invite an allegorical reading in which the exploration of the haunted house represents a mental drama that plays itself out in everyday life on a daily basis: the struggle of the individual to develop a sense of personal integrity in a world governed by ideologically prescribed gender and class roles, as well as economic and educational systems that seem to have conformity as their ultimate goal.

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Various developments in psychological, sociological and literary-critical theory have foregrounded the idea that human beings do not have a unique core identity; but humanistic psychological studies have shown that a sense of a stable and "authentic" individual personality is of great importance to human well-being. Humanistic psychologists like Gordon W. Allport, Abraham Maslow and Carl Rogers, and more

recently David N. Elkins and Kirk J. Schneider, have researched the important role that individual human spirituality—or soul-searching as it is popularly known—plays in the social and mental processes through which human personalities are formed and upheld. Polkinghorne summarizes Rogers' thesis as follows:

> All living things have an essential pattern of dynamic change that serves to move them toward their full and mature development. In a human, this innate pattern of growth toward full development includes not only the physical growth of the body but also the psychological growth to the full unique potential inherent in a person. (82)

While the humanistic understanding of "the self" as an ever-ongoing process of becoming—an "urge to develop" a unique and whole personality (Polkinghorne 82)—foregrounds concepts such as change and variety, Allport stresses that "culture imposes rigid constraints that tend to offset nature's preference for diversity" (Individual 26). The demands that a hegemonic ideology makes on the individual—on the level of class, gender, ethnicity, education, family, friends and so on—can hinder and at worst block the development of an individual's sense of self.

Willard B. Frick put the same argument forward in Marxist terms. He argued that in modern-day capitalist societies, "alienation and disaffection, personal and interpersonal, is a fact, a way of life. We live among strangers and enemies, even when we are alone" (3). According to Frick, many human beings in late twentieth-century capitalist cultures live their life in "a spiritual vacuum" (8). This perspective on the foundations of human life in modern western culture is echoed by current psychologists sympathetic to the humanistic psychological project, such as Lois Holzam. She argues that "in the current economic, political and cultural climate, human beings are socialized as commodified and alienated individuals" (House, et.al. 37). Colin Feltham, in turn, calls for the need of "some pro-humanizing wedge between the dehumanizing and irrational forces shaping our collective culture" (House, et.al. 7). Humanistic psychology shares with Marxist cul-

tural theory the conviction that ideological pressures to conform alienate the individual from his fellows and from himself, emptying human lives of meaning and purpose. Such developments have led to what Frick called "the crisis of personal experience" (4) in the modern world:

> Rather than a sharing and interaction of my experience with your experience so that we may understand and develop a mutual respect for our unique experiential selves and bring into being an enlarged and enriched sense of awareness and reality, it is more often that we struggle in competition for the validity of our experience…like two teams engaged in a contest for the highest score. (Frick 5)

In The Closed Space (1990), Manuel Aguirre highlights the Gothic's focus on the fragmentation and disintegration of the self. Again, Poe's "House of Usher" is invoked as exemplary:

> Usher dies with Madeline, the two die with the mansion, the mansion dies with—upon —its reflection in the tarn: a world of growing and narrowing affinities has reached its centre. The inward collapse corresponds to the image of the whirlpool that grasps the ghost-ship in 'Ms. Found in a Bottle.' (126)

In contrast to images of disintegration or immanent collapse, various post-war haunted-house fictions revolve around a struggle over meaning and truth—the validity of individual experience—between various characters who are all—from their personal perspectives—trying to understand the nature of the mysterious supernatural phenomena they encounter. While the protagonists in such haunted-house fictions are often presented as round characters, many of the supporting characters are stereotypes, representing various restrictive ideological forces the protagonists must confront and overcome in order to develop: the Reverend Edmund Lockwood and Dr. Robert Stapley in The Ghosts of Sleath, or the workaholic parents in Coraline. Most exemplary are the parapsychologists Montague and Barrett in Hill House and Hell House respectively.

Montague and Barrett may seem like odd-ball figures in their obsession to prove the reality of

a spirit world, but as characters in an allegorical drama they clearly represent conformity to the ideological pressure to succeed in life on a professional level. On the one hand, they present Eleanor and Ben with the chance to climb out of their slough of despond; on the other hand, having been offered 100.000 dollars by the media magnate Deutsch, Lionel Barrett, B.S., M.A., PhD., explains to his wife that a week in a haunted house is "an opportunity to prove my theory, and provision for our later years. Really I could ask no more" (5-6). Barrett hopes to complete his masterpiece "Borders of the Human Faculty," during his week at the Belasco House. That Montague was also aiming for professional glory becomes apparent when the narrator concludes that he "retired from active scholarly pursuits after the cool, almost contemptuous reception of his preliminary article analyzing the psychic phenomena of Hill House" (246).

As parapsychologists, Montague and Barrett exist on the margins of mainstream scientific research, a position with which they are both unhappy. Their goal is to move towards the very center of mainstream academia by empirically proving the truth of their theory: "Well, if I do say so myself, it's going to give parapsychology rather a leg up into polite society" (Matheson 212). Unsurprisingly, Barrett claims he "must maintain a standard" (60) and jumps at any danger of irregularity or ambiguity creeping into his work. The socially marginalized psychics that Montague and Barrett have invited to Hill and Hell House—Eleanor Vance and Ben Fisher—are merely tools in their eyes; they will allow them to achieve their personal goal: academic status and world renown. Where Ash in Herbert's series learns to embrace the significance of numinous experience, and in doing so is able to explore his soul, Montague and Barrett are presented as soulless figures intent on fame and fortune.

In Gaiman's Coraline and Barker's Thief, the parents of the protagonists represent the dull misery of conformity to economic demands and domestic rituals. Coraline's almost invisible father and mother are workaholics whose life re-volves around telephones, computers and home offices. In Thief, Harvey's mother is introduced to the reader as the epitome of convention. Her first and only suggestion to break Harvey's boredom is "…make yourself useful….you can start by tidying up your room" (4). From the outset of each text, the child's wonder at the world is stifled by the demands of its parents to conform to a prescribed model of good behavior.

A comparative analysis of Hill House, Hell House, Thief, and Coraline suggests that the thematic foundation of haunted-house fiction is indeed what Frick has defined as "the crisis of personal experience" in western society. Each story opens by foregrounding the spiritual void of the protagonist. In the course of each story this void is slowly filled, for better or worse. The escape from, or destruction of, the mansion—with the exception of Hill House—signals a personal crisis successfully overcome.

The opening sentence of Hill House illustrates that the void at the center of Jackson's novel is indeed a spiritual one: "No live organism can continue for long to exist sanely under conditions of absolute reality; even larks and katydids are supposed, by some, to dream" (3). The stifling "absolute reality" in Eleanor's life is represented by her family, especially her sister and her husband with whom she lives. Their incessant demands and continual unkind treatment of Eleanor stifle her ability to explore and develop her personality. In Becoming (1955), a book published only four years before Jackson's, Allport explains that "disordered affiliative relationships may leave an ineradicable scar. Pathological anxiety and also guilt in adult years may be nothing more than manifestations of unresolved infant distress" (33). Jackson seems to follow this line of thought. Eleanor has lived all her life complying with the demands of her parents and older sister. The narrator points out the extent to which this has negatively affected her psychological well-being: "the only person in the world she genuinely hated, now that her mother was dead, was her sister" (6). For Eleanor daily life is a struggle against the overbearing pressures laid on her personality

by the constricting demands of her conventional sister and her husband. The extent to which Eleanor is wallowing in a "Slough of Despond" becomes clear when the narrator explains that "she disliked her brother-in-law and her five-year-old niece, and she had no friends" (6). Bailey concludes that "Eleanor has no life she can call her own" (45). Her decision to join Montague's expedition seems driven by her desire to find a sense of belonging, friendship and happiness, on her own terms, which can give meaning and purpose to her life.

In Matheson's Hell House, Ben's decision to join Barrett's team is similarly driven by a crisis of personal experience. As a young celebrity psychic, he was called upon to play the role of superhero. Apparently, only Ben's paranormal gift was believed powerful enough to exorcize the evil mansion from its ghosts, first time round. Unable to live up to the unreasonable expectations that the media and the parapsychological establishment had created around his personality, Ben was left mentally scarred as a child and feeling like a failure as an adult. Ever since that day he has harbored an irrational desire for revenge on the house. This negative desire for revenge—and also on the establishment that flaunted his failure—needs to be satisfied before Ben can rid himself of the sense of shame and defeat that he has carried with him since childhood.

Both Thief and Coraline illustrate that the spiritual-void trope is not limited to midlife crisis fictions such as Hell House, Robert Marasco's Burnt Offerings (1973) or Stephen King's The Shining (1977). In Barker's novel, ten-year old Harvey Swick is so bored by the grey realities of February school days and his mother's demands to perform mundane tasks that he is in danger of forgetting how to breathe (4). In Coraline, the young protagonist, ignored by her parents, who are always "doing things on computers" (16), and forbid her to touch any of their valuable possessions, is equally in danger of boring herself to death. The overbearing power of the dominant ideology on Coraline's personality is highlighted by the fact she dreams commercials (21). The

mind-numbing effect that living in "absolute reality" has on Coraline is further illustrated by the task that her father suggests she performs to entertain herself: counting things in their new flat: "153 blue objects, 21 windows, and 14 doors" (17); in other words, reducing lived experience to a set of mathematically measurable data. Significantly, Coraline catalogues only the architectural features of the flat her parents have bought. The narrator emphasizes at the outset that the old house was too big to be owned outright, that other people lived there too, and that it had an attic, cellar and an "overgrown garden" (11). The reader knows from the outset that the "reality" Coraline is able to measure is much greater than her parents allow her to explore. When Coraline does step outside, the image of "a thick white fog" that "had lowered over the house" (23) further underscores the limited nature of Coraline's experiences. The narrator aligns mist with "blindness" (31) and parenting with restriction, as Coraline's mother says: "Don't go too far…and dress up warmly" (23).

While the symbolic use of claustrophobic spaces and social restrictions have been features of the Gothic from the outset, each of the haunted-house stories under scrutiny also contains supporting characters that offer the protagonist alternative perspectives on themselves and their plight. Miss Forcible and Miss Spink, for instance are portrayed as eccentric bohemian types, retired actresses, who, in contrast to Coraline's parents, encourage the young girl's desire to explore. They understand the significance of play. Rather than restricting her movement, they offer constructive advice: "Don't get lost, now" (24).

These alternative perspectives offer the protagonists new ways of looking at the mysteries they encounter, which lets them develop their personality further in relation to the world. What allows the otherwise formulaic genre of haunted-house fiction to retain its appeal with readers is the ever-varying ways in which the protagonist negotiates the different worldviews and identities that are on offer through the engagement with the supporting characters. The pleasure of read-

ing haunted-house fiction resides in the reader's sympathetic engagements with the protagonist's exploration of the self; the horror that the reader may encounter is in the sympathetic realization that the individual identity that a protagonist has developed may be incommensurable with the identities of those around him or her.

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In The Undiscovered Self (1958), Carl Jung warned against the dangers of constructing an ideal world picture using only averages produced by amassing statistical data. The modern obsession to measure, calculate and transform every facet of human life into analyzable statistics can in fact "falsify the truth" (5), he argued. This notion is seconded by Matheson's text in its presentation of Barrett's obsession with measuring, listing and rationally explaining the phenomena at the house (29). He persistently refuses to join forces with the spiritualist Florence, holding fast to his thesis that all that she feels and sees is rationally explicable. Barrett's obsession with measurable proof—and over-confidence in his "triumph" (212) towards the end of the novel—illustrates how amassing statistical data can stifle a correct understanding of the world because it does not acknowledge the autonomy of individual experience and cannot take into account the highly personal, emotional and numinous aspects of life that color and govern a human being's perception of and interaction with the work-a-day world, on a daily basis. In the words of Allport: "the demands of our environment cause us to develop numerous systems of behavior that seem to dwell forever on the periphery of our being. They facilitate our commerce with our world but are never geared into our private lives" (Becoming 77). In contrast to this pull towards conformity, Allport explains that

> a personal style is a way of achieving definiteness and effectiveness in our self-image and in our relationships with other people. It evolves gradual-

ly by our adopting a consistent line of procedure and sticking to it. Style is the stamp of individuality impressed upon our adaptive behavior. (Becoming 78)

In many haunted-house fictions, the protagonists, when drawn out of their "Slough of Despond" and into the dark and mysterious adventure of exploring the mansion, come into an awareness of the tension that exists between the demands made on them by their culture and their own private desires, dreams and spiritual needs; their sense of self. Importantly, many humanistic psychologists explain that "the realization that the socially imposed notions of their selves do not represent who and what people really are frees them to turn their attention to the submerged voices of their selves" (Polkinghorne 83-84). In haunted-house fictions this moment of heightened awareness of their individual dreams and desires often leads the protagonists to go exploring.

In his reading of Eleanor Vance's adventures at Hill House, Bailey takes a Freudian approach to Eleanor's adventure , complete with "the enormous tower, the phallic emblem of Hugh Cairn" (42). Unsurprisingly, Bailey is pessimistic about Eleanor's potential for psychological growth. In contrast to the humanistic-psychological understanding of personality as "continually undergoing change" in a life-long process of "becoming" (Allport, Becoming 19), Bailey interprets Eleanor's personality as fully-formed and even ossified at the time the novel opens. Like Roderick Usher's mind, any change in Eleanor's mind, any revelation of alternative possibilities, can only occur as a form of disintegration. Bailey describes the thirty-two-year-old woman's personality as governed by a "basic conservatism" that "prevents her from acting on her natural impulses" (39). Bailey concludes that "Eleanor, succumbing to the June Cleaver[1] ideology of her day, has surrendered her dreams and ambitions" and has

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[1] June Cleaver is a fictional character in the 1950s American TV sitcom Leave it to Beaver that Bailey invokes as the symbol of the dominant gender ideology of the time. She is a "doting wife and mother" (Bailey 25), whose sense of self is constructed and upheld entirely through an uncritical devotion to and performance of the ideologically prescribed female gender role of homemaker. Andrew Smith has also argued that Hill House "examines the experiences of many white middle-class American women in the 1950s who felt trapped within the domestic spaces and unable to develop a model of identity that was independent of family life" (152).

"so wholly internalized the assumptions of the patriarchy that she can only look with a curious mixture of emotions—wonder and vague disapproval— upon a woman as self-possessed and assertive as Theo" (44). Hattenhauer follows Bailey and describes Eleanor as "a socially maladroit loner" who "lives in her childhood world of fairy tales imagining enchanted gardens as she drives through the country. She also lives in adolescent romances, imagining handsome males rescuing her from homelessness" (157).

I agree with Bailey that Jackson's novel is a call to women to rebel against the gender ideology that hailed women as homemakers, daughters, wives, mothers and caretakers. I also agree with Hattenhauer that Eleanor is "another of Jackson's disintegrating protagonists" (159), and that in the end—as Jackson wrote in her own notes—Eleanor and the House are one (Hattenhauer 159). But if Eleanor and the House are indeed one, than the reader would expect, following the Gothic formula exemplified by "The Fall of the House of Usher," that the house will disintegrate along with the mind of the protagonist. Instead, Jackson makes an important change to the formula, as the house remains standing in the final paragraph of the novel, exactly as it had been described in the opening paragraph: "not sane…against its hills, holding darkness within" (246). Instead of evoking a sense of closure through complete disintegration—"the deep and dank tarn at my feet closed sullenly and silently over the fragments of the 'House of Usher'" (Poe 417)—the final paragraph of Jackson's novel foregrounds the struggle between Eleanor's desire to develop a sense of self, independent from the role prescribed to her within the mainstream culture, and the coercive power of historically inscribed ideologies of gender, class and economy. Even in the late 1950s, Crain's house—a symbol of his wealth and power—literally holds up "walls continued upright, bricks met neatly, floors were firm, and doors sensibly shut" (3 and 246) a feature of "absolute reality" (3) but also "not sane."

Stories are never about their endings alone. Even though Eleanor's death and the "victory" of the house foreground the pernicious effect that ideological pressures can have on individual personality, her story contains many moments—analyzed in more detail below—in which the significance of personal psychological growth and resistance towards societal pressures is highlighted. As Andrew Smith points out, Eleanor's eventual suicide "is a moment of liberation and self-destruction" (152). By aligning Eleanor's desire for liberation with a road to self-destruction, the novel does not condemn the awakening of desire in Eleanor by representing it as a hopeless adolescent dream; neither does it vindicate the old order. Instead, the novel condemns the cultural mainstream's tendency to downplay the significance of pursuing individual dreams and desires for personal and social well-being.

The first moment in the novel in which Eleanor consciously recognizes aspects of her personality previously unacknowledged is when Theodora cajoles her to "go exploring" (46). While Theodora suggests this, Eleanor is reflecting on one of her first rebellious acts: the purchase of a red sweater and matching sandals, which she now "wanted to wear" even though she "never did before" (47). The mirror reveals to Eleanor that she "looked oddly well…almost comfortable" (47). A new Eleanor is emerging at Hill House; one who is becoming aware that her own sense of self clashes with the identity her family and the broader society has allowed her to develop. Just as Miss Forcible approves of Coraline's desire to explore, Theodora voices her approval of Eleanor's decision to wear her new red sweater (47). Together they fantasize, in a comic spirit, that Hill House is Dracula's weekend hideaway, and the narrator describes them "moving with color and life against the dark woodwork and the clouded light of the stairs" (48). Theodora's assertive personality allows Eleanor briefly to overcome the lingering presence of her family's coercive influence. It is in conversation and co-exploration with Theo that Eleanor hears the voice in her mind telling her: "Don't be so afraid all the time" (50). It is in following Theo that she overcomes the restrictive thought more typical of the concerned parent than the inquisi-

tive child: "We can't go too far" (50). The narrator presents Theo and Eleanor "like two children… with an instinct almost animal" (51), relishing the joys of a summer day.

While the grounds and corridors of Hill House offer Eleanor a chance to explore new territory, her failure to successfully negotiate the challenges that the various rooms and their symbolic features pose turns the novel ultimately into a tragedy. Hill House is a work of serious, intellectual horror, in the nineteenth-century Gothic tradition of Mary Shelley, Nathaniel Hawthorne and Robert Louis Stevenson. Kirk J. Schneider has called the classic horror narratives of these writers "wisdom-teachings." Jackson's Hill House is no exception. Schneider explains that classic horror "calls on us…to stop, pause, and reflect deeply upon the phenomenon before us. The question that horror poses is, what is it about this phenomenon that both attracts and repels; how can we learn from it and fruitfully integrate it into our lives?" (100). Eleanor's suicide—or her murder by the house if you will—may be the ending of the novel proper, but it invites the reader to reflect on the road Eleanor has travelled to reach this end, and on her own motivations and her new-found friends' responsibilities concerning her well-being. In Hell House, Burnt Offerings, and The Shining, all of which are indebted to Jackson's example, the mental journey that parallels the protagonists' actual adventure, is the central theme.

According to Allport, "to understand what a person is, it is necessary always to refer to what he may be in the future, for every state of the person is pointed in the direction of future possibilities" (Becoming 12). Even if Dr. Montague desires Eleanor's presence at Hill House only to conduct his psychical experiments, his letter reveals to Eleanor that there is a world beyond her sister's apartment, that there is a future for her outside of the home. Eleanor's trip to Hill House is described from Eleanor's perspective as an escape from prison and an act of nonconformity. She sneaks out and "steals" the family car (which in fact she half owns). In escaping to Hill House,

Eleanor consciously defies social customs and the rules of behavior laid down by her sister. The narrator describes how she experiences her journey as a rebirth of spirit: "Time is beginning this morning in June….a time that is strangely new and of itself" (18). Whatever Montague's designs and the eventual outcome of the adventure, Eleanor is initially elated to explore new territory. Just because the reader—who is likely to read the novel with some knowledge of the generic conventions of the haunted-house tale—can identify the irony latent in Eleanor's experience, her experience should not be invalidated as a delusion mocking her personality.

In Hell House the narrator similarly highlights Ben's genuinely positive feelings as he travels towards the Belasco mansion. Like Eleanor, who for the first time is out on her own, Ben is inspired enough by Deutsch's call to join Barrett that he decides to fly for the very first time (10). Looking back at the tragic events of September 1940, Ben wonders why he is "going back for more" (10) and decides simply that "it's time" to face his demons: "he never dreamed in his wildest fancies that he'd be given a second chance at the house" (11). The idea of confronting the ghosts in the mansion pulls Ben half-way out of his quagmire, which, even if it proves to be only a half-truth by the end, does facilitate a shift in Ben's attitude towards life, from sufferer to participant.

Not only adult characters experience moments of heightened desire and optimism about the future when they are called upon to leave their mundane lives and to enter the mysterious world betwixt their own and their imagination. In Thief, Harvey's moribund mentality is transformed into a keen wakefulness after Rictus visits his room and tells him of the delights of Hood's Holiday House. Unaware that Rictus is a tempter and Hood's Holiday House is full of booby-traps, Harvey keeps one eye open in his sleep to watch for the mysterious man's return, making sure not to tell his parents "in case they put locks on the windows to stop Rictus returning to the house" (12). Like Eleanor, Harvey experiences his desire to explore a new world as a form of dissidence.

This is understandable, since Rictus advertises the Holiday House as a world of unbounded pleasure (at a price of course).

Gaiman also foregrounds the theme of exploration by opening his novel with the phrase "Coraline discovered the door…" (11). In the first chapter alone, the narrator repeats the word "explore" eight times in the context of describing Coraline's desires. Like Harvey, Coraline does not want to do the obvious things her mother advises: "read a book…watch a video…play with your toys" (14). She wants to find a world beyond the mundane and boring confines of her parents' fashionable apartment. Like Harvey's mother, Coraline's mother reveals her conformity to mainstream cultural standards: "I don't really mind what you do… as long as you don't make a mess" (15).

To go exploring, Hill House, Hell House, Thief and Coraline suggest, is to take a risk: to step outside of your comfort zone and into a new world. While such openings could signal merely that these stories belong to adolescent adventure tales, the general gloomy atmosphere in which they play out suggests that joyful entertainment is not the sole design. In this sense, these modern haunted-house texts still utilize the narrative conventions developed by Ann Radcliffe in her classic Gothic romances of the 1790s: sensitive, imaginative, but troubled protagonists set out on a journey that will lead them through picturesque but increasingly gloomy landscapes to the sublime center of a maze-like plot: a ruined abbey in a forest, the castle of Udolpho, the prisons of the Inquisition. But where Radcliffe's protagonists are faced with "real" dangers in the shape of tyrannical fathers, debauched aristocrats and power-hungry abbots, and the supposedly supernatural events turn out to projections of their overwrought imaginations, the protagonists of many modern haunted-house narratives face "real" spirits, symbolic of a more personal spiritual crisis. While, as Aguirre argues, the classic Gothic novel is concerned "with the preservation of what the character deems his self, and with the preservation of the normal world" (114)—order is restored—many modern haunted-house fictions revolve around tropes of transformation of the self and problematize the concept of "the normal."

In Gaiman's novel, "a shadow" appears, and "scuttled down the darkened hall fast" (19), immediately after Coraline sets out on her journey of discovery. The extension of such imagery to passages describing Coraline herself invites an allegorical reading of Gaiman's story. Coraline also "cast a huge and distorted shadow" (20). When she turns on the light, she discovers that "the old door" her mother had locked "was ever so lightly open" (20). Here Gaiman seems to play with Jungian imagery. After her first discovery Coraline dreams of "black shapes that slid from place to place, avoiding the light" (21). Such imagery foregrounds the possibility that this is a journey into the self, rather than a Boy's-Own adventure story.

In Hell House, "expanding" (55) shadows similarly signal a journey inward. Barrett's wife, Edith, examines shadows cast by Barrett on the ceiling of the steam-room. Not long afterwards, in another dark enclosure, during what is supposed to be a routine, technical, examination of Florence's body (to rule out the possibility of the spiritualist committing fraud), Edith is forced to acknowledge to herself that she is sexually aroused by Florence's voluptuous figure, but cannot in any way express her feelings and looks at the ceiling instead. Edith often stares at the ceiling, and in the course of the novel she comes to understand that she shares a mental demon with Florence. The Spiritualist lives in denial of the flesh altogether. Edith, while aware of her body and its needs, fears her sexuality, and other forms of sensual pleasure such as alcohol. Through the character of Edith, Matheson makes explicit his story's potential to be read as an allegory concerning character development. Edith's fear of sex and alcohol was instilled into her by her mother who had married a drunk and believed that sex was "evil" (84, 109). When Edith—alone at night—becomes conscious of what she has denied herself all these years, she enters her shadow world where she must confront her demons.

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Ever since that "dull, dark, and soundless day in the autumn of the year" 1839, "when the clouds hung oppressively low in the heavens" (Poe 397), mist, fog, and other oppressive vapors have been stock images in haunted-house fiction, often signaling the turn inward. Eleanor is led into the soft-focus fairyland that makes up the gardens of Hill House: "I'm sure I've been here before" Eleanor says, "In a book of fairy tales, perhaps" (52). In her (day) dreams at the house she plays out her as yet unexpressed desires: "Journeys end in lovers meeting" (56). Matheson's protagonists champion a "greenish mist" (Matheson 13) as they enter the Belasco mansion. Harvey is finally cajoled to follow Rictus while on his way to school on "a foggy morning" (12) and has to penetrate "misty stones" (Barker 16) before entering the haunted world of the Holiday House. The day after Coraline chases the shadow and dreams of black shapes, "a thick white fog…lower[s] over the house" (23) and its surrounding garden.

The mist motif allows authors to dissolve the solid structure of the masonry and to close-off their protagonists from the harsh light of day, leaving "absolute reality" and the measurable facts and figures that support it stranded outside the gates. Empirical investigation of the actual house becomes difficult and the protagonists' exploration of the self becomes easier. Hill House is only connected to the "real" world by the electrical "wires which ran to the house from a spot among the trees" (49). Similarly, Ben emphasizes the isolation of the Belasco house and how in the past "isolated from the contrast of normal society, the society in this house became the norm. Total self-indulgence became the norm" (40).

That the protagonist's exploration of the house is in fact a mental quest to fill an existential void is highlighted in many haunted-house stories by a scene in which the soul- searching motif is explicitly represented. Having stolen her sister's car and escaped the confines of the familial sphere, Eleanor finds herself in a rebellious mood. Stopping for lunch, she finds herself privately encouraging a young girl to resist the will of her parents: "don't do it…insist on your cup of stars; once

they have trapped you into being like every-one else you will never see your cup of stars again" (22). If Hill House is indeed a tragedy concerning an individual's failure to develop a coherent sense of self in the face of ideological pressures, this scene presents the central motif explicitly. Eleanor realizes that she has stopped at Hillsdale against the advice of Dr. Montague. As such she is rebelling against his authority: "I will not be doing wrong. Anyway, she thought obscurely, it's my last chance" (23). Eleanor is developing an independent will, but simultaneously, her thoughts reveal a sense of fear and anxiety in taking these first steps towards independence. Just as a child may rationalize a transgression of parental authority by telling itself it will obey in future: Eleanor convinces herself that "next time I will listen to Dr. Montague" (24). Doing your own thing is exciting, but also scary and fraught with danger.

The conversation Eleanor starts up with the waitress at the diner about finding and remodeling old, private homes, in the hills, on the margins of the town, invokes Poe's "Usher" legacy. The local man warns Eleanor: "People leave this town….They don't come here" (26). Eleanor's question to the waitress: "Why don't you run away" (26), further signals the juxtaposition of architectural and environment features with the theme of personal integrity. Just like the gruff man "who comes in every day" (26), the waitress simply cannot imagine an alternative to her present life of quiet desperation. She replies: "would I be better off?" (26). In their passivity and lack of creative thought, the anonymous customer and the waitress are like Roderick and Madeline Usher, accepting their fate, awaiting their doom. Their personalities seem to have merged with the lethargic town unable to provide them with a positive vision of their future; theirs, like the Ushers, is a life-in-death.

Unable to imagine a life for herself beyond the routines offered by the greasy diner, the waitress does wish Eleanor good luck and says: "I hope you find your house" (27). This statement could be read as a sarcastic remark on the part of a cynical young woman, or as a playful comment by a

fictional character self-aware of the genre conventions that determine the outcome of the narrative in which she exists. In the context of the preceding conversation, however, it resonates with Eleanor's hope of finding a new environment, a new home, that she can remodel to her own taste to suit her newly developing sense of self. The opening paragraph of the next chapter confirms that architectural and environmental imagery in the novel can be read in light of the theme of personality growth. Eleanor wonders: "everything is different. I am a new person, very far from home" (27). Soon after her car rolls through the gate of Hill House, Eleanor reflects: "Why I am here?" (28), a fearful moment that signals the true beginning of Eleanor's spiritual journey.

In Hell House, a recording of Emeric Belasco's voice welcomes the protagonists with the words:

> I am certain you will find your stay here most illuminating…Think of me as your unseen host and believe that, during your stay here, I shall be with you in spirit…Go where you will and do what you will—these are the cardinal precepts of my home. Feel free to function as you choose. There are no responsibilities, no rules. 'Each to his own devices shall be the only standard here May you find the answer that you seek. (23)

On the one hand, Belasco plays the same role Mr. Hood does in Barker's novel. He offers his "holiday-home" to visitors as an environment for fulfilling desires otherwise stifled by the hegemonic cultural standards that pull the individual towards conformity. On the other hand, Belasco's rhetoric echoes the biblical teaching "Ask, and it shall be given you; seek, and ye shall find; knock and it shall be opened unto you" (Matthew 7:7). Belasco's posthumous voice from the phonograph foregrounds that the protagonists are about to become spiritual seekers as much as parapsychological investigators.

Belasco's voice brings about Florence's first disappearance. She is the first to hear the voice and is drawn away from the others, deeper into the structure of the building. As the novel progresses it becomes clear that Belasco means something entirely different for each of the individuals. Fisher recounts the legend of Belasco's supernatural powers: "he could will the attention of a group of people to some particular object, and move among them unobserved" (24). The reader is invited to understand Belasco as a force, rather than a human being. His presence will unlock aspects of each character's personality that the constricting forces of "absolute reality" have hidden to themselves. After Belasco's welcome, Florence acknowledges to herself that the house will present her with "a challenge" and tells herself that "God will grant her the power" to meet it "when it's time" (26). Florence acknowledges that her greatest challenge will be to enter the chapel, adorned with pornographic images. This invites the reader to interpret her mental journey as one towards the acknowledgement and acceptance of her sexuality; an intrinsic aspect of any human life that has been Florence's Apollyon up to now. The legend of the house seems to represent the protagonists' fear of what will happen when their own "mind-forg'd manacles" (Blake l.8) are loosened. Fear of excess can actually inhibit personality growth.

Ben's Apollyon is his sense of shame and failure to perform the role of hero that the popular media had cast upon him (27); Barrett's Apollyon is his reliance on scientific instruments to measure human experience and feeling. He has brought an

> astatic galvanometer, mirror galvanometer, quadrant electrometer, Crookes balance, camera, gauze cage, smoke absorber, manometer, weighing platform, tape recorder…contact clock, electroscope, lights (standard and infrared), maximum and minimum thermometer, hygroscope, sthenometer, phosphorescent sulfide screen, electric stove, the box of vessels and tubes, the molding materials, and the cabinet equipment. (28)

Rather than giving the novel a science-fiction feel, such an over-extensive list of measuring instruments mocks Barrett's reliance on reason, empiricism and statistical data. Matheson's satire of scientific hubris is further highlighted by Barrett's unpacking of the "Barrett-EMR" (28) and his impatience for the arrival of the gigantic Re-

versor (158), an instrument Barrett calls "My machine" (98). Matheson expresses his blunt moral with unsubtle irony when Barrett's machinery explodes and flying metal splinters and debris blind him as a supernatural force hurls the scientist against his Reversor, draining the life from him.

Florence and Barrett present personality stereotypes that Ben, the protagonist, has to negotiate. Florence is like the young Ben—all spirit—convinced he was "God's gift to psychical research" (33). Barrett represents the opposite extreme. He wants "mind reduced to matter, subject to scientific observation, measurement, and analysis" (70). His profession forces him to reject unmeasurable phenomena as "mumbo Jumbo" (212). As the "effective protagonist" (Dawson 277), Ben's task is to unify these two facets of his personality into a coherent whole.

In Thief, Barker foregrounds the symbolic status of the house and the allegorical status of the narrative by describing how Harvey first perceives Hood's mansion as "a House that had surely been first imagined in a dream" (17). The chapter closes as Harvey "hurried into the shadow of the Dream-House" (17). In Harvey's eyes the house is "a maze" and "a treasure house" (22), but Mrs. Griffin points out that "nothing's perfect… time passes….And the beetle and the worm find their way into everything sooner or later" (22). The melancholy Mrs. Griffin—bereft of solace (36)—checks Harvey's unbridled optimism, and her own wisdom-teaching points up her knowledge that Harvey's adventure is primarily a spiritual journey.

Gaiman foregrounds the spiritual quest motif in Coraline by setting his protagonist the challenge of retrieving lost souls. The ghosts in the cupboard tell Coraline that to lose your soul is to lose your life. They warn her to "flee while you still have your mind and your soul" (100). Coraline realises that she and her parents are in danger of becoming "a dead shell" (106) and challenges the Other Mother to "an exploring game…a finding things game" (108). While Gaiman's choice of imagery may over-emphasize the soul-searching motif for adult readers, it is

more elegant than Matheson's strategy. Matheson allows his scientist Barrett—who denies the existence of the supernatural—to point out that the ghost hunt will be an exploration of "the subliminal self, that vast, concealed expanse of the human personality which, iceberg-like, inheres beneath the so-called threshold of consciousness" (36). Hell House, with its explicit sexual imagery and graphic violence, has adult modern-horror fans as its target audience. Coraline, by contrast, while full of horrific details, is presented more like a dark fairy-tale for readers of all ages. The symbolic game Coraline plays with the Other Mother is so designed that it can teach younger readers the joy of reading allegorically.

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From a humanistic psychological perspective, it is not surprising that Coraline has achieved vast international success. Gaiman's soul-searching allegory for the whole family may have struck a chord with readers because, as David Elkins argues, "we live in a culture that has forgotten the soul" (38). From this perspective, the novel resonates with a key existential crisis of modern Western life. Elkins believes, however, that the soul "lies buried still under the haze of mortgages, work schedules, and other stresses of adult life" (4). For Elkins soul refers to a human state of psychological awareness. He defines it against the notion of spirit: if "spirit is the phoenix rising from the ashes," a mental state characterized by hope and the desire to soar and grasp the opportunities offered by life, then "soul is the ashes from which the spirit rises" (43). According to Elkins, "soul is always … about descending into our depths … learning the lessons that triumph and achievement cannot teach" (43). In the words of Allport: "to find one's life one must lose it" (24). What Allport means by this is that in order to develop psychologically, to become more self-aware of what shapes our personality, we need to empty our mind of all the pre-conceived notions about ourselves and the socio-cultural pressures that are involved in shaping our personalities. Protagonists in haunted-house fictions, like Eleanor, Ben, Harvey and Coraline, need to explore their

private darkness before they can fill the existential void in their life with a new spirit that will allow them to step back into the sunlight in order to grow. The tarns, cellars, catacombs and wells, ubiquitous to haunted-house fictions, tend to signal this descent.

Edith' awakening to the fact that she is "a woman with desires" (131) is preceded by a nightly, somnambulistic visit through "swirling mist" (87) to the tarn with its "miasma of decay" (15), from which she is rescued by Ben. Eventually, the years of repression under patriarchy cause Edith's desires to erupt in frenzy. Matheson ensures his reader does not overlook this psychological theme. Dr. Barrett states it literally at several moments in the story. But Barrett's perspective is not the perspective Matheson wishes his reader to adopt. While Barrett seems to understand the psychological origins of each woman's extreme behavior—they are "possessed by… [their] inner self" (189)—he is also a male scientist intent on dominating proceedings at the house. As such, he represents the pernicious effects of ideological coercion in the novel. To his wife Edith he appears as a "wave of darkness" (135), instantly putting a stop to her desperate appeal to have her feelings and desires acknowledged.

In Thief, the "gloomy and drear" (41) lake with its dark stones "covered in green scum" (41) harbors Harvey's fears: "This was a place where dead things belonged" (41). At Mr. Hood's Holiday House, Harvey soon becomes suspicious that the sunny delights offered to him are enjoyed at a great price. He imagines the gigantic fish in the cold dark lake on the edge of the grounds to be "prisoners" of the house (42). His anxieties about the house make him more determined to "know everything there is to know" (43). For Harvey this moment of emptying his mind of selfish desires and prejudice comes when he imagines the scary fish in the lake to be prisoners. But he is only able to defeat Hood after he falls into the lake himself and recognizes it as "a nightmare place, full of monstrous things." Harvey realizes that the Lake has dragged "a little part of himself…down into the dark" (71). He knows now that the more

he enjoys Hood's pleasures the more the lake will slowly drag him under to finally imprison him with the other children waiting below.

Just as Harvey confronts and survives the dark waters of the lake, Coraline is drawn towards a symbol of darkness. In the garden "there was also a well" (13). Miss Spink and Miss Forcible warn Coraline of its dangers and tell her to keep away. The well is covered and overgrown, but Coraline spends an afternoon throwing "pebbles and acorns" (14) through a knothole to sound its depths. During the climax of the story Coraline uncovers the well to set a trap for the Other Mother's severed right hand. Gaiman emphasizes that condemning the Other Mother to eternal darkness is a symbolic act by leaving his young protagonist confident to face the first day of a new term at school.

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According to Elkins, "spiritual development is not about religious rituals and practices; it is about waking up to the wonders of life" (4). By the end of Thief, Coraline and Hell House, the effective protagonists return to the real world with a renewed faith that it is filled with friendship, compassion and kindness, as much as uncertainty, fear and repression. They are no longer bogged down by coercive ideological forces that constrict the growth of their personality, but embrace the possibilities for further development. Ben "wonder[s] consciously, what lay ahead of him. Not that it mattered. Whatever it was, he had a chance to face it now" (246). Coraline is not worried that Miss Forcible fails to read her tea leaves correctly, which suggests that she now accepts uncertainty as the foundation of human consciousness. Her successful scheme to imprison the hand of her other mother in the well shows that she has developed an active imagination that can find solutions to the problems she faces. The hill on which Hood's Holiday House once stood has become a "healing earth" for the children that Harvey has saved from imprisonment in the cold lake (228).

In many instances, haunted-house fictions redefine the concept of home. With the destruction or "cleansing" of the evil or infected build-

ing, home comes to stand for an understanding and acceptance of who you are as an individual, and where you stand in relation to others in your social circle. This motif is tragically, explored in Jackson's novel. The climax of this story is Eleanor's experience on the spiral staircase. In this scene she often repeats the phrase "I am home" (232). "I am home" she says, "now climb" (232). Her ascent is described as "intoxicating—going higher, and higher, around and around" (232). As she climbs higher she wonders about

> the soft green grass outside and the rolling hills and the rich trees. Looking up, she thought of the tower of Hill House rising triumphantly between the trees, tall over the road which wound through Hillsdale and past a white house set in flowers and past the magic oleanders and past the stone lions and on, far, far away, to a little lady who was going to pray for her. Time is ended now, she thought, all that is gone and left behind, and that poor little lady, praying still, for me. (232)

On one level, Eleanor seems to have a momentary mystical awakening—not unlike Clifford Pyncheon's vision of the spiral movement of progress in Hawthorne's The House of the Seven Gables—but her mental state on the stairs is understood only as a sign of her madness by the other characters, brought on by the house's malign influence. While Eleanor hoped she could discover herself at Hill House, the story suggests that her new-found friends are no less constrictive than the family she had left behind. They call her back to "absolute re-

ality" by shouting her name in unison: "Eleanor!" The next day Mrs. Montague condemns her actions as "childish nonsense" (236). Luke similarly denies Eleanor her self-expression. He exerts his patriarchal authority by telling her she is "no longer welcome as [his] guest" (238). Dr. Montague and Theodora also deny Eleanor her own will by insisting that she goes home, even though the reader has found out that she never had a home. Theo describes Eleanor's home in material terms: "your own little place, your own apartment, where all your things are" (239), revealing her lack of understanding of Eleanor's plight. Eleanor has to correct Theo and says: "I sleep in a cot at my sisters…I haven't any home" (239). Tragically, Eleanor is denied a personality by her family and her new-found "friends"; to all intents and purposes she is denied a life, which her tragic death on the final page of the novel confirms. Eleanor's death is not a consequence of her innate conservatism, or her failure to be more like Theo. Throughout her troubled journey, and up until the final moment of the novel, Eleanor questions and searches for the meaning and purpose to her life; her eventual suicide (or was it the house?), under the unrelenting pressures to conform, reveals how cold, unforgiving and destructive "absolute reality" can be. Eleanor's fate in Jackson's Hill House illustrates Carl Rogers' contention in The Way of Being (1980) that "our attempts…to live in the 'real world' which all perceive in the same way have…led us to the brink of annihilation as a species" (104).

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Articles

The origins of Turkish Gothic: The adaptations of Stoker's Dracula in Turkish literature and film

Tugce Bicakci

As the grounding of the modern vampire narrative in Turkey, Ali Rıza Seyfi's Kazıklı Voyvoda (1928)[1], hereafter Vlad the Impaler[2], appears in a time of change, modernisation, and reform during the first years of the Republic of Turkey. As widely known, the publication of Stoker's novel coincides with the time when Britain faced with the anxieties of a changing world evoked by the technological and scientific advancements of the nineteenth century. A great deal of literary criticism, therefore, represents Dracula and accordingly his successor vampire figures as the reflection of political and social anxieties of a particular culture in a particular period of time. For decades, Stoker's Dracula has gone beyond its cultural boundaries and has been revisited many times in different mediums and by different cultures. These visits appeared mostly in Judeo-Christian countries with similar religious backgrounds, yet each culture interpreted the vampire figure according to their own historical anxieties. However, when the character of Count Dracula appeared in Turkish literature, it did not only construct the literary role of the vampire figure for the first time by emphasising the discussions of national identity and race, but also introduced a new genre to Turkish audiences: the Gothic.

Dracula's story in Turkey began in 1928, when a novelist, historian, and poet Ali Rıza Seyfi wrote the first vampire novel in Turkish literature. This novel was published as an original story in Ottoman Turkish with no reference to Bram Stoker and his novel. However, with its alterations that relate the plot to Ottoman history and Turkish nationalist propaganda of the 1920s, Seyfi's novel demonstrates the characteristics of what Linda Hutcheon calls, "transcultural adaptation". In 1953, this adaptation was in turn adapted into film in a time of quest for development and innovation in Turkish cinema. Directed by Mehmet Muhtar, Drakula Istanbul'da, hereafter Dracula in Istanbul, was harshly criticized by cinema critics of the time, yet recently it has gained national and international recognition due to its successful creation of a gothic atmosphere in a Turkish context.

In this article, I argue that these adaptations not only constitute the origins of Turkish Gothic by transforming Stoker's text through national identity discussions of their time rather than copying the original, but also pave the way for a broader discussion of the Gothic genre in contemporary Turkish literature and film by evoking the foundations of the term Globalgothic. I will develop my argument through three parts in this article. While the first part provides a short overview of the Gothic scholarship and adaptation theories that I will be referring to throughout the article, the second and third parts cover the close readings of the adaptations by disambiguating the strong relationships between the texts and the historical context of Turkey which will shape the core of my argument. The conclusion of the article challenges the hitherto limited discussion of the Gothic genre in Turkey and aims to extend Globalgothic studies by paying attention to a distinctively Turkish Gothic.

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[1] This novel was relatively unknown until in 1997, when cinema historian and scholar Giovanni Scognamillo translated it from Ottoman Turkish to modern Turkish and was reissued under the title of Dracula in Istanbul, alluding to the 1953 film adaptation. In the article, the original name of the novel will be used for convenience.

[2] Throughout this article, Turkish quotes, lines, and the names of Turkish works will be translated by the author.

Transcultural Adaptation and Globalgothic

In A Theory of Adaptation, Linda Hutcheon argues that "there is a kind of dialogue between the society in which the works, both the adapted text and adaptation, are produced and that in which they are received, and both are in dialogue with the works themselves" (Hutcheon 149). If we think of the adaptation process as a kind of wormhole which opens to a different time and place than ours, in Hutcheon's theory, not only stories but also historical and social circumstances that create them travel through this wormhole and form again with the conditions of the new world that they arrive at. Though it may sound scientific, this example explains why transcultural adaptation is similar to time travel of a possible kind.

According to Hutcheon, an adaptation is a retelling of an old story by "recreation" and "reinterpretation" (8), but adaptation from one culture to another should offer more than just a translation of that interpretation. Although it has been around for centuries, the reason why adaptation from one culture to another became particularly popular from the 1980s onwards is due to the results of cultural globalization, a term defined as "the process of cultural flows across the world" through "contacts between people and their cultures – their ideas, their values, their way of life –" (Kumaravadivelu 37-38). For Hutcheon, transcultural adaptation is the product of cultural globalization, and thus, needs to establish certain cultural rules during the adaptation process such as a change in language, place and time period, and mostly a shift in the political valence and racial and/or gender politics (145-147). However, when these changes are made, it does not necessarily mean the adaptation process is over. In order to complete the process the context and the meaning of the adaptation should be synchronous as "for audiences experiencing an adaptation … cultural and social meaning has to be adapted and conveyed to the new environment" (149). The context and the meaning can only be synchronic after they are filtered through the different philosophies, histories, national identities, religions, races, genders, and moral values between the original and the adapted audience. In this way, stories travel in time and they

are received by an audience who can actually make sense of what they experience.

Similar to transcultural adaptations, Globalgothic, too, attaches importance to cultural flows formed by globalization. In Globalgothic (2013) Glennis Byron argues that "gothic has energetically participated in the cultural flows and deterritorialisations that characterise globalisation", and thus, the emphasis given to American and Western culture has been eradicated leaving their places to multidirectional flows. For Byron, thanks to "the increasing mobility and fluidity of people and products in the globalised world", we are now more aware of the fact that archaic figures of the Gothic genre such as ghosts, vampires, witches, zombies, and monsters "have their counterparts in other cultures, however differently these may be inflected by specific histories and belief systems" (3). These transformations that the Gothic figures experience are, however, always connected to certain cultures, geographical territories, or national contexts and how they experience the globalization process. Thus, the representations of geographical or national identities constructed, developed, and conveyed through Gothic tropes are vitally important for the implications of Globalgothic. In this respect, transcultural adaptations play a crucial role in Globalgothic studies.

The adaptations discussed in this article provide great examples of this cooperation between transcultural adaptations and Globalgothic through multidirectional cultural flows. Although globalization is a process that occurred only after the 1980s and these adaptations belong to the period before then, it is an indisputable fact that multidirectional cultural flows were present long before the invention of the term globalization – even if they were less prominent. In fact, the geopolitical location of modern Turkey, its classic attribution as the bridge between Europe and Asia, its long history as the home of several civilizations and the ancient trade routes, such as the Silk Road, indicate that for centuries, the lands of Turkey has been the actual source of multidirectional cultural flows connecting the West and the East together in a sense. In this respect, Napoleon Bonaparte's well known quote, "If the Earth were a single state, Constantinople would be its capital" should be reconsid-

ered. The stories of different religions, cultures, and ideas that Istanbul contains within itself provide a perfect basis for discussions of transcultural adaptations and Globalgothic. This is why the adaptations of Dracula – one of the most well-known and the most adapted Gothic texts of all time – in Turkish literature and film tell us not only how the Gothic and the vampire figure were interpreted in Turkey, but also how they contribute to emerging Globalgothic studies by initiating an exchange between Western Gothic and Turkish culture that led to the formation of a distinctly Turkish Gothic.

The Great Turks vs. Dracula: Ali Rıza Seyfi's Vlad the Impaler (1928)
The Turkish War of Independence fought against Western imperialist powers ended in victory in 1923 and out of the fallen ashes of the Ottoman Empire, a new nation was born. The following years were the time that Turkish national identity began to be constituted by reforms and disengagement from the Ottoman influence. Ali Rıza Seyfi's adaptation Vlad the Impaler coincides with the first years of this revolutionary time and has the title of being the first and only literary Dracula adaptation around the world until the 1960s (Melton 206)[3]. To adapt the novel, Seyfi changed the characters' names for Turkish names, shifted the time and place of the story from 19th century Britain to Turkey in the 1920s, and changed the synchrony between the context and the meaning that Hutcheon discusses. To put it more clearly, he effectively created a transcultural adaptation.

Seyfi's adaptation opens with a brief explanation by an unknown character who tells the story of the novel's discovery on a ferry in Istanbul. This short opening resembles the introduction to Bram Stoker's novel and serves as a preface to the book, creating a characteristically Gothic effect from the beginning. In this way, Seyfi also provides readers with an introduction to epistolary form. After this, Azmi – who is the Turkish equivalent of Jonathan Harker – begins his journey to Transylvania as a solicitor's assistant. The novel continues in a similar manner to Stoker's original text with the exception of a few

minor changes. Renfield's character is removed from the plot and Dracula never encounters Mina. Instead of London, Dracula comes to Istanbul and at the end of the novel is killed by the hunter group. This change in location, from London to Istanbul, initiates the process of transcultural adaptation.

As David Punter suggests, Gothic fiction deals with "the impossibility of escape from history", combined with the fact that "past can never be left behind" and will manifest itself constantly "to exact a necessary price" (Punter and Byron 55). In Seyfi's adaptation, this relationship with the past is fully exploited, more so, in fact, than in Stoker's text. Since Dracul is a name for a dynasty in Transylvanian history, there is still controversy about which of the Wallachian rulers named Dracul Stoker got his inspiration from.[4] However, the one that inspired Seyfi was definitely Vlad Tepes, a significant enemy of the Ottoman Empire in the fifteenth century. The Ottoman side of the story tells that, having stayed captive in the Court for years, Vlad was sent to his motherland, Wallachia, and soon started to show disloyalty to the Sultan. When he became one of the cruellest tyrants in world history, impaling people was the most famous of his methods. Records show that he would order his soldiers to strip the skin from Turkish captives' feet, pour salt on them and make goats lick those feet. Once he even had a few women's breasts hacked off and had their children's head stitched to their bosom instead (Simsirgil 89-185). A Western account also suggests that "Dracula may have used 'germ warfare', as he reputedly paid Wallachians infected with diseases such as syphilis or tuberculosis to dress as Ottomans and enter enemy camps, thus spreading disease to the Turks" (Beresford 84).

Although, in Romania, Vlad Tepes was regarded as a national hero who defended his country from Turkish oppressors, he has been known as a cruel enemy by Turks throughout the centuries. Thus, Seyfi strengthened the connection between Count Dracula and Vlad Tepes in his adaptation by using these historical facts. During his journey to Bistritz, Azmi writes in his journal that Guzin (Mina) re-

[3] The Icelandic edition of Dracula (1900) has not yet been officially referred as the first adaptation due to lack of any comprehensive published study.
[4] For a discussion on the topic, see Collins, "The Originality of Bram Stoker's Character Dracula".

called the historical figure Voivode Dracul as soon as she heard the name of Count Dracula:

> Guzin knows well the bloody, terrifying and dreadful deeds that Voivode Dracul committed in the history of Turkish Empire and the period of Mehmed the Second. She told me, with glowing eyes bursting with anger, the tortures that this wild and cruel monster of the history did to Turks and other people. (Seyfi 10)

Guzin's deep interest in history and her angry attitude towards Voivode Dracul attract Azmi's attention. When he encounters the Transylvanian couple who cross themselves and fearfully refuse to answer his questions about the Count, Azmi remembers Guzin's words and suspects the peasants associate the Count with Voivode Dracul.

In his well-known essay "The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization" (1990) Stephen D. Arata argues that "late-Victorian Gothic in general and Dracula in particular, continually calls our attention to the cultural context surrounding and informing the text, and insists that we take that context into account" (622). When we look at the historical context of Seyfi's adaptation, we see that the Ottomans were defeated at the end of the First World War, and Western imperialist countries were ready to have their share of Ottoman soil. The Turkish War of Independence ended on 24 July 1923 and the Republic of Turkey was founded by Mustafa Kemal (later known as Ataturk, meaning the father of Turks) on 29 October 1923.

When Seyfi wrote his adaptation, Turkey was only five years old and nationalist propaganda was at its peak. As a historian, Seyfi mostly wrote historical novels mentioning the great achievements the Turks made. However, he did not support the narrow-mindedness that the Ottomans adopted before their fall and took a stand with the reformists. Consequently, after the foundation of Turkey he started to work as a translator and continued to write on Turkishness, nationalism, and Mustafa Kemal's great leadership (Yildiz 89-109). This is why his adaptation demonstrates the nationalist spirit depicted in Ataturk's words: "The power you need, is present in your noble blood" (898).

Turkish blood was one of the most important symbols of national identity at the time. Indeed, the red colour of the Turkish flag was a representation of the Turkish blood that was shed by the soldiers in the War of Independence. This is why Seyfi uses this symbol frequently in his adaptation.

> I was being the stooge of this unthinkable terrifying creature to go into Istanbul, into my dearest country! There, this damned thing was going to drink Turkish blood as much as he wants and create a cursed and disastrous neighbourhood for himself. My insane anger overflowed again, I had the idea to save the world from this devil grandson of Bloody Voivode. (Seyfi 70-71)

As a nationalist who believes that the blood represents the nation and the race, Azmi becomes racist towards the Count after realizing he is with the grandson of Vlad the Impaler in Vlad's castle. In the above passage, he thinks of the tortures that Voivode Dracul carried out upon Turkish people in this castle and gets furious both at himself, as he is about to help the Count move to Istanbul, and at the Count because of his endless hunger for Turkish blood. Dr. Resuhi (Van Helsing) also mentions the phrase "Turkish blood" in his speech to the vampire hunter team:

> Isn't that strange, my fellows? We will prevent a monster who centuries ago was not satiated with Turkish blood, from drinking Turkish blood again in Istanbul and destroy him while armies, states could not. Who would believe this? God, is it possible to believe? (Seyfi 169)

When Dr. Resuhi gathers the team that includes Azmi, Dr. Afif (Jack), Turan (Arthur) and Ozdemir (Quincey), he says that they should determine their "war plan" (168). He explicitly emphasises the fact that Dracula's hunger is again for Turkish blood since he was an enemy of Turks for centuries. Besides, he seems proud that he and his vampire-hunting team will be the ones who manage to get rid of this "bloodthirsty monster". Recalling Stoker's emphasis on blood and race in Dracula, Fred Botting argues that "by engaging in battle with Dracula, Van Helsing's vampire-killers reawaken racial memories and myths of blood and honour" (99). In Sadan's (Lucy) diary entries,

Turan, Dr. Afif and Ozdemir are all described as great Turkish men with military backgrounds. Sadan writes to Guzin about how all of her suitors fought in several battles in the Turkish War of Independence and how they tell stories about the great history that brave and powerful Turkish soldiers had written in the war (73-76). The emphasis placed upon Turkish blood and race during the 1920s is clearly revealed in Seyfi's adaptation, through the discussions of nationalism and race that lead the characters to a war with the Count.

Considering the rise of imperialist ideologies in Britain in the second half of the nineteenth century, Arata interprets Dracula as "a narrative of reverse colonization," which "expresses both fear and guilt" as "the coloniser Britain sees its own imperial practices mirrored back in monstrous form" (623). In Vlad the Impaler, however, Dracula is the colonizer, the Western imperialist who tries to colonize the Turkish blood, and thereby, Turkish national identity. Furthermore, Arata states that "in the heart of the reverse colonization narrative is the fear of seeing Britons ultimately dissolving into Romanians or vampires or savages" (631). By extension, Seyfi's use of nationalism reveals the fear of "dissolving into Westerners," since what Turkish people tried to do in the War of Independence was precisely to prohibit their national identity from being lost to the imperialist aspirations of the Western world.

The Count's persistent enthusiasm about going to Istanbul reveals more about his nationalist spirit and his insidious plan for colonization. The night that Azmi finds out that Vlad is actually the ancestor of the Count sheds further light upon this idea and Dracula's interest in his country's history, particularly in regard to its connection to Ottoman history:

> I asked the Count some questions about Transylvanian history, which is relevant to my nation's history, the heroic Turkish armies and raiders, and to old Turkish political ideas … While he was talking about the past, the events, and especially the wars of this country, he had enthusiasm, strength and anger as if he had been present at all of those moments … In particular, he was try-

ing to narrate the events related to the Turkish Empire in a slapdash manner. It was quite normal because he couldn't behave in another way towards a Turk. He wouldn't be tactless enough to speak highly and proudly of the man who was his namesake and committed those bloody, cruel deeds and tortures against Turks – the man who broke his oath many times and gained epithets in our history such as Devil Voivode and Vlad the Impaler – even though he was a national hero for Transylvanians. (Seyfi 51)

Dracula's enthusiastic speech on Transylvanian history and his omission of details about the Turkish Empire provide a second dimension to analyze in the contexts of nationalism and colonialism. As Azmi also states above, Vlad is still regarded as a national hero in Romania. In fact, in 1976, a commemorative stamp was issued in honour of Vlad to mark the 500th anniversary of his death (Beresford 77). He is the ultimate tourist attraction for Romania. On the other hand, many nations had to live under the hegemony of the Ottoman Empire during its reign, including Transylvania. Thus, from Dracula's viewpoint the Turks have been the enemies of his race for centuries: they are the imperialist Eastern power, the primitive "Other" who once tried to colonize his people, and he is the noble warrior of his land who has to take revenge for his ancestors. When viewed in this manner, Dracula's aim can also be interpreted as illustrative of "reverse colonization", as he inwardly believes that the Turks deserve this punishment after all. Therefore, in Seyfi's adaptation, the Count and the Turks switch roles repeatedly; each becomes the coloniser and the colonized at the same time sharing both the guilt of and the fear to which Arata refers.

Discussions of religion and sexuality are also effective in constructing national identity and Seyfi's adaptation reflects Turkish people's approaches to these issues in the 1920s. As Victor Sage suggests, "the horror novel is shaped by the language, imagery and assumptions of a Christian consciousness" (16). However, in order to achieve a transcultural adaptation and create a Turkish Gothic atmosphere, Seyfi changed

this Christian tradition for an Islamic tradition. When his Transylvanian hostess in Bistritz gives him a cross for protection from bad spirits and demons, Azmi questions not only her anxious state, but also superstition and religion:

> … she took out a cross … My situation was quite sensitive. Was she offering it to me to kiss or giving it to me for protection from evil? In truth, I would not persuade my heart to kiss that piece of wood even to please that pure, kind hearted woman. This situation was not only ridiculous for a Muslim but also unpleasant for an intellectual person. I took out my amulet from my neck and said: "Madam, do not worry, look, this is my religion's book on my neck, and it has almighty God's words in it. This protects me as well." The old woman answered: "Very well, but this is harmless too. Keep that… One, all one! God is one, everything, everybody is one." (Seyfi 16-18)

As a Muslim, Azmi at first finds the old woman's offer absurd; however, he cannot resist in the face of her concerned manners. Seyfi's use of the triangular Muslim amulet instead of the Christian cross is only one of the examples of the exchange of religious traditions. Later on in the novel, Dr. Resuhi remarks on another religious exchange: "It [the vampire] is afraid of the Koran and the soil of our Prophet's grave; in fact, Christians also use their crosses for protection from the vampire. Shortly, the holiness of religion is regarded as a weapon against vampires everywhere." (168) Seyfi replaces the cross with the amulet and the Bible with the Koran, but the old woman's words saying that all religions and humans are one, indicates that Seyfi's purpose in this exchange was not to praise Islam over Christianity, but to create an atmosphere that is familiar to Turkish readers.

Arata argues that "reverse colonization narratives are obsessed with the spectacle of the primitive and the atavistic" and sees Dracula as the Eastern uncivilized, primitive "Other" who threatens the modernization in Britain at the time (624). In Turkey from the 1920s onwards, many efforts were made for modernization to create a secular country that appreciates science instead of bigotry. However, even during this process, religion

was not completely excluded. Dr. Resuhi uses the blood transfusion process though he strictly believes in the power of the sacred. By connecting the past and the present, that is, the religious Ottomans and modernized Turkey, Seyfi portrays the religious identity of Turkey in the 1920s.

As a Muslim country in the process of modernization, women and gender were delicate issues in those days. Influenced by the debate over "The Woman Question" that took place in the United Kingdom and Europe during the nineteenth century, women in the Empire were allowed to have certain professions. Selling women as slaves or concubines in the Ottoman lands was prohibited and in the beginning of twentieth century, women could work as government officials. However, the number of women in professional life and education was still very low. After modern Turkey was founded, women's rights became a prime issue for the new parliament. Due to their active roles in the War of Independence, women were highly respected and many efforts were made by the government to establish equality between men and women. With the Turkish Civil Law of 1926 the role of women in family and society was adjusted to modern standards (Gokcimen 10-11). Laws enforcing women's rights continued to expand in the following years, creating the modern Turkish woman's identity.

While Stoker used Mina and Lucy as the face of Victorian women and modernity, Seyfi adapted these female characters by modelling them on the Turkish women of the time. In Stoker's text, Mina is portrayed as the ideal Victorian woman with her virtuousness and sophistication. In Seyfi's adaptation, too, Guzin is portrayed as an ideal Turkish girl who is to be the perfect wife, but is also as nationalist as the Turkish men when it comes to her country. In her last diary entry, Guzin writes: "When I read my nation's great history, when I saw, with tearful eyes, the evils that Dracula – this matchless creature that was named as The Black Devil and Voivode the Impaler – did to my gallant nation and the murders he committed, I cursed that I was not born as a Turkish cavalryman four hundred years ago" (165). Guzin is

the image of an educated modern Turkish woman with her nationalism. Later, Azmi writes about his astonishment, which turns into admiration of Guzin's strong personality, when he realises that instead of preventing him from going to this war, she supports him and the others since she, herself, is also a true nationalist.

> … my Guzin, who is kind as a rose and fragile as a hyacinth, is tough as steel, no, tough as a real Turkish girl, to my surprise. Turkish girl… What measure should be used to choose a Turkish girl? Her proud and wishful state when she sees her lover or her husband attack the hazards, hardships and impediments must be the easiest way to choose. (Seyfi 169)

The emphasis given to the idea of the "Turkish girl" shows that for Seyfi, a Turkish girl is a girl like Guzin who is educated and sophisticated in different subjects, helpful, and caring for her loved ones, open minded to new ideas, and moreover, brave and loyal to her country and race. However, when Guzin wants to join them in this war with "the enemy of her race", the men do not allow it (172). Dr. Resuhi says that she should stay at home and wait for them but never lose her faith in God. Thus, for Seyfi, another feature of the "Turkish girl" is that she is always in the background, as she obeys the men and prays at home. This shows that Seyfi's version of the new Turkish woman identity combines both modernization and a traditional role of woman, and feeds on Turkish nationalism to grow strong.

Sadan, on the other hand, is not as ideal as Guzin and becomes the actual victim of the Count's irresistible attacks. According to Arata, "Dracula not only endangers the personal identity of individuals, but also Britain's integrity as a nation" (630). Moreover, as Botting also claims, "Dracula manages to realise his plans of colonisation through women and their bodies" (98). In Seyfi's adaptation, however, Guzin remains unaffected and Sadan is the only vessel for Dracula to reach the Turkish blood. Sadan is easily victimized by Dracula because of her various weaknesses. She never acts like an unvirtuous girl, but she is too shallow by comparison to Guzin.

Sadan cannot go further than being a beautiful woman, while, with her intellectuality and nationalist spirit, Guzin embodies the modernized face of Turkish women. Thus, Dracula can drink, colonize and contaminate the Turkish blood only through Sadan, who represents not only the shallow housewife, but also the old shallow minded state of the country. Meanwhile, unlike Mina in Stoker's text, Guzin never encounters Dracula and remains unharmed, as she is the ideal Turkish woman representing modern Turkey.

The First Vampire in Turkish Cinema: Dracula in Istanbul (1953)

In 1953, Count Dracula appeared as a visual character in Dracula in Istanbul in Turkish cinemas. The influence of Stoker's text was present, but the film was mostly adapted from Seyfi's Vlad the Impaler without even changing the names of the characters. The adaptation was deprived of Seyfi's nationalistic tone, but contrary to the popular belief in the West, it was the first film adaptation to reveal the connection between Vlad Tepes and the Count. The film is also widely accepted as the first Dracula adaptation made by a Muslim country and the first adaptation in which the Count's fangs are seen. Nevertheless, the fact that Dracula in Istanbul is Turkish cinema's first horror film indicates that there is more to say about the film in terms of its contribution to the construction of Turkish horror cinema and the Turkish identity that it represents.

Dracula in Istanbul is a reinterpretation, as the original story line does not fully change, but the modifications create a new retelling of the Dracula story which makes it another transcultural adaptation. Hutcheon argues that "these stories adapt just as they are adapted, and that alterations are therefore necessary and inevitable outcome of creativity" (31). One of the basic alterations in the process of transcultural adaptation is again a shift in time and place. As the title hints, in Dracula in Istanbul, the destination of Dracula changes from England to Istanbul, as it also does in Seyfi's novel, and the story takes place in the 1950s instead of the late nineteenth century. Apart

from this shift, Dracula in Istanbul also changes the cultural associations constructed in the original text, making the synchrony between the context and the meaning available to Turkish audiences.

The unprecedented representation of the historical connection between Vlad Tepes and Dracula in Dracula in Istanbul has been already suggested by several Western scholars (Silver and Ursini 155; Joslin 47). In the film, when Azmi (J. Harker) and Dracula spend their first night in the castle, Dracula tells Azmi that everybody is afraid of him as they think him cruel like his ancestor Vlad the Impaler. While Azmi wanders around the ancient castle, the audience sees steel armour and swords that would remind them of medieval knights. In this context, the setting also helps the audience to recognize the connection between the Count and Vlad. As Julie Sanders suggests, adaptation can constitute a simpler way of making texts "relevant" or easily comprehensible to new audiences and readerships (19). Thus, the purpose of this connection is obviously to engage attention and create a sense of familiarity for Turkish viewers. However, when the shift in religion was shown on the screen, a new dimension was added to the altered cultural associations.

As the director and scriptwriter used Seyfi's adaptation as a source text, the shift from Christian to Islamic tradition retains Seyfi's use of religious imagery with slight differences. In the very beginning of Stoker's story and in Tod Browning's adaptation Dracula (1931), a Transylvanian woman warns Jonathan Harker and gives him a cross to protect himself. In Dracula in Istanbul, when the woman warns Azmi not to go to Dracula's castle, he shows his "'cevşen'" – an Islamic amulet with prayers written inside it – to show that he does not believe in superstitions and says: "I only believe in my Allah". In Stoker's text and Browning's Dracula, the cross on Harker's neck prohibits Dracula from biting him when he gets a paper-cut. In Dracula in Istanbul, however, the cross is replaced with a "cevşen" in the same scene. Furthermore, instead of the Bible and holy water, Dr. Naci (Van Helsing) gives pocket size Korans to the vampire hunter team for protection. This change in religious traditions and iconography makes it easier for the Turkish audience to empathize with Azmi and the other characters.

Although religion is regarded as the ultimate way to scare away the vampire, garlic also plays a significant role in this war against Dracula. In Dracula's castle, Azmi meets a male servant who looks like a mixture of Renfield, the hunchback of Notre Dame and Frankenstein's assistant Igor in Universal's adaptations. Azmi gives him his cigarette case and in return for the favor, the servant saves his life by winding a bunch of garlic around his neck, and is himself violently killed by Dracula because of this. Dr. Naci states that Sadan, who was bitten by Dracula and is still under his effect, can only be killed by filling her mouth with garlic and staking her in the heart. Azmi also uses garlic several times to scare away Dracula and to save Guzin from getting bitten. At the end of the film, Azmi throws away all of the garlic inside their house and on Guzin's neck, saying that he is fed up with garlic and its smell. Guzin's reaction here adds a comical effect to the idea of garlic as a weapon: "But I could have used them for stuffed eggplant!" Stuffed eggplant is an authentic Turkish recipe that contains a lot of garlic. This last scene portrays an aspect of Turkish identity by defusing the threat of the vampire with domestic humor calculated to appeal to the national audience.

Dracula in Istanbul was also the first time that the vampire in its visual form was introduced to Turkish audiences. Peter Hutchings suggests that "the history of the Dracula story is a history of constant reinterpretation" (79). Likewise, creating Dracula's character is itself a reinterpretation. While Max Schreck creates a monstrous vampire figure in Nosferatu (1922), Bela Lugosi portrays the aristocratic face of the vampire in Browning's adaptation. Although his baldness resembles Nosferatu, Atıf Kaptan can be associated with Bela Lugosi's Dracula rather than with Nosferatu, as he wears a tuxedo and, in some scenes, a cloak that helps him to change into a bat. Turgut Demirag, the producer of Dracula in Istanbul – who studied in the USA and worked in Paramount Studios – admits that he was influenced by Bela Lugosi and Max Schreck and explains his casting

decision in an interview: "I chose Atif Kaptan for Dracula deliberately because his facial features, eyes, looks, physical appearance, and acting talent were the most appropriate for this character" (Scognamillo and Demirhan 64). Indeed, like all the other vampire films, Kaptan's eyes and looks, play a significant role in creating the Dracula character, as the hypnotic influence of the Count's looks are used in the film.

Another significant feature of this Turkish-made Dracula was that he had fangs. In Dracula: A British Film Guide, Peter Hutchings claims that Dracula's fangs were first shown in Horror of Dracula (1958):

> Hammer's poster offered something new as well. The fangs, for example. Lugosi had not worn fangs; nor had any of his vampiric successors … To find a befanged vampire, you would have had to track down a critically acclaimed but hard-to-see German film from 1922, F.W. Murnau's Nosferatu: A Symphony of Terror, and even there the fangs were different, rodent-like incisors rather than the more dignified canine fangs sported by the Hammer Dracula. (7)

Peter Hutchings was right: Nosferatu had fangs but they were two front teeth like a rabbit's or a rat's and not retractable. However, Hutchings was also wrong because Dracula in Istanbul was the first film that showed Dracula with his fangs. These fangs were both retractable and could even be seen when Dracula's mouth was closed. In fact, just before the title sequence, the audience sees Dracula's wide open dull eyes as if they are hypnotizing and then, they see his fangs with a pull-back shot. Within the film, Dracula's fangs are seen a few more times when his hunger for blood is aroused, particularly in the paper cut scene and his scenes with Sadan and Guzin.

Vampirism and sexual desire are two concepts that have been associated with each other since the birth of the vampire narrative and they have been repeatedly discussed and developed into new dimensions through adaptations. With the influence of rising interest in gender identity and Queer studies in the early 1970s, sexuality discussions about Dracula and other vampire

narratives have also expanded. The vampire's hunger for blood has since been read as a representation of his sexual desire for both females and males and its bite is considered as an act of sexual intercourse as much as a way of survival. William Hughes comments on this as such:

> In its sexualized quest for blood … the vampire is capable of disrupting what have been culturally perceived as discrete patterns of sexual behaviour, and of evading the taboos that polarise heterosexuality and homosexuality. The vampire represents, in this sense, the liberation of those sexual activities or desires that have been allegedly proscribed or censored in society or repressed within the self. (199)

Arguments relating to sexuality in Dracula particularly target the arrival of Dracula while the three sirens were about to drink Harker's blood. This scene is not included in Browning's 1931 adaptation. Seyfi's adaptation, on the other hand, includes this scene in which Dracula reprimands the sirens for touching Harker, who belongs to him. In Dracula in Istanbul this scene is also offered; although there is only one woman, it is reproduced in the same spirit. Azmi walks into a room and falls asleep from the effects of the sleeping gas that comes out of the eyes of the Nosferatu painting on the wall. When the woman comes and tries to kiss Azmi, Dracula scolds her, emphasising that Azmi belongs to him, and adds: "Your turn will come too but first, me!" When the woman leaves with a baby that Dracula brought for her, Dracula awakens Azmi and compassionately helps him to stand up and walk to his room. Either to show sexual affection or hospitality as a host, Dracula's desire for blood is reflected through his tenderness towards Azmi in this scene.

In Seyfi's novel adaptation, Dracula's desire for blood was not discussed as sexual, but in the context of race and nation. Therefore, in Dracula in Istanbul, perhaps the most effective creative change made by the director and the scriptwriter is the way of addressing sexuality. In Seyfi's adaptation, Guzin was a teacher's assistant with a deep interest in history and was also

portrayed as the perfect modern Turkish woman. However, in Dracula in Istanbul, Guzin is a show girl. When the story shifts from Transylvania to Istanbul, the audience sees a flashing sign for Guzin's show and a big stage with a closed curtain. When the curtain is opened, Guzin starts to do the cha-cha dance in a special frilled costume. In another scene, Guzin becomes a belly dancer and dances to an oriental song with a palace setting behind. As is widely known, belly-dancing is still a popular dance in Turkey and a part of Turkish culture. Scognamillo and Demirhan suggest that "for years what represented Istanbul on the silver screen were beautiful belly dancers dancing in front of a palace setting" (65). In this respect, Guzin's profession not only emphasises sexuality but also shows the emphasis given to cultural heritage when creating a transcultural adaptation.

This shift from teacher's assistant to lead dancer makes Guzin the actual object of Dracula's sexual desire. The first encounter between Dracula and Guzin takes place in Guzin's house. Guzin comes home from work and starts to undress herself. In this scene her sexual desirability is stressed, particularly when she goes to the bathroom and takes off all her remaining clothes to get into the foamy bathtub. The camera pans down to her legs and the audience understands that she is completely naked. While having her bath, she hears some noises and goes to check wearing her bathrobe. All of a sudden, Dracula appears in front of her. The camera shows Dracula's eyes with a close-up shot and Guzin faints. Just as the Count is about to feed on her, Azmi arrives and scares Dracula away with garlic. However, the climax occurs when Dracula finds Guzin towards the end of the film. After completing her performance, Guzin is about to leave the theatre when she sees Dracula waiting for her on the stage. The hypnotizing influence of Dracula's eyes is stressed again with another close-up shot and Dracula starts speaking slowly with his deep voice: "You are an amazing creature. I am going to drink your blood bit by bit. Tonight you will dance only for me." The piano starts to play by itself, which is a cleverly conceived detail, and Guzin dances for Dracula in a white dress repre-

senting her purity and virtue as an engaged woman. Having watched her in admiration, Dracula's sexual desires are heightened and he gets closer to Guzin to bite her. Once again, Azmi comes to save his fiancée and scares the Count away with garlic. In both scenes Guzin's beauty and sexuality are represented through her body. Moreover, Guzin's belly-dancing scenes complete the process of localization of the story while adapting the work from one culture to another.

Another reason for this creative alteration in the adaptation process was of course due to commercial concerns and the situation of the film industry. The 1950s were the years of development and innovation for Turkish cinema. Until the end of the Second World War, Turkish cinema was mostly controlled by people from the theatre industry. It was only after 1945 that Turkish cinema increased its film production. Until then, Egyptian films with songs and dance became one of the most popular genres of the time ('Turk Sinema Tarihine Genel Bir Bakis', sinema.gov.tr). Influenced by Egyptian cinema, the Turkish melodrama form was constructed. This is a form in which women are portrayed as sufferers who find themselves singing on the stage at some point during the film. In Dracula in Istanbul, too, both the effect of these Egyptian films and the melodrama form are perceivable. While Sadan portrays the woman who suffers, Guzin portrays the woman on the stage, and both are victimized by Dracula. Therefore, while adapting a Western literary myth, Dracula in Istanbul combines one of the most popular genres of the time with a fresh genre for the Turkish audience: the Gothic.

In fact, the first horror film of Turkish cinema was Scream, which was made by a young director called Aydin Arakon in 1949. The story starts on a rough night; a doctor comes to a mysterious mansion in which he meets a girl who has been driven mad by her uncle because of an inheritance issue. However, the film did not get much attention and got lost over the years (Scognamillo and Demirhan 63). Thus, Dracula in Istanbul is accepted as the first horror film in Turkish cinema, as it is the earliest that has survived until

today. Even though the film seems quite simple and superficial in effects by today's standards, for its time, it had a high budget compared to others and achieved box office success. The producer, Turgut Demirag, remarks that "the shooting took seven weeks and that all indoor scenes and a few outdoor ones were shot on a set" (Scognamillo and Demirhan 64). The art director of the film, Sohban Kologlu, says that he and his crew "made an extra effort for the bats and armour, for Dracula's downhill scrambling, and for the model of Dracula's castle". He also adds that one of the main deficiencies of the equipment was a fog machine, and to create fog, especially in cemetery scenes, "a group of thirty or more people from the crew with at least three cigarettes in their mouths had to lie down on the floor and puff smoke during the shooting" (Scognamillo and Demirhan 66).

Despite all these difficulties, the director and his team worked hard to create a better production than the other films of its time, but they could still not avoid some harsh criticism. In one of the most popular cinema magazine of the time, Yildiz, Sezai Solelli criticizes the film in his column "The Man on the Luxurious Chair" claiming that the film is "neither scary nor funny". He also criticizes the cinematography, suggesting it is too dark (qtd. in Scognamillo and Demirhan 68). However, the cinematography is what creates a Gothic effect. According to Scognamillo and Demirhan, the film is the first trial in Turkish cinema into creating an atmosphere rather than a horror film (68-71), and it succeeds in doing that particularly in the scenes that take place in Dracula's castle. Thus, the Gothic atmosphere that these scenes and the rest of the film create is a first in Turkish cinema. Dracula in Istanbul succeeds in initiating the Gothic mode in Turkish cinema and becomes a Turkish classic on several counts.

Tracking down Turkish Gothic for Globalgothic

Linda Hutcheon suggests that "an adaptation is not vampiric" since it keeps the original "alive" by "giving it an afterlife", instead of leaving it to die or getting paler after sucking its life source (176). Indeed, the adaptations of Dracula in Turkish literature and film do not deteriorate or warp the original as Turkish critics thought for a long time, but they give the original a new impulse – a Turkish impulse – and maintain the popularity of the Dracula myth within a Turkish context. When creating an adaptation from another culture, an adapter reinterprets – as Hutcheon would say – creating a familiar world for their audience from a pre-existing world. Thus, as transcultural reinterpretations, Vlad the Impaler and Dracula in Istanbul construct the synchrony between the context and the meaning sifting the original text through a cultural transformation. Seyfi's adaptation serves as an embodiment of Turkish nationalism in the 1920s, particularly due to its praise of Turkishness and its tone of protest against Western imperialism, which is represented in Count Dracula's character. He depicts a very accurate picture of Turkey's historical, political and cultural state in the 1920s. Dracula in Istanbul, on the other hand, creates an inception point for producing the Gothic atmosphere in Turkish cinema. The film, as a transcultural adaptation, is notably creative at reflecting Turkishness through domestic aspects such as belly-dancing and Turkish cuisine, and addresses sexuality through Guzin's dancing profession.

Scognamillo and Demirhan argue that a national Gothic tradition does not yet exist in Turkey ('Korkunun Turkcesi'). It is true that, although these adaptations contributed dramatically to the emergence of the Gothic genre in Turkey, the Gothic did not become popular until the late 1980s, around when the globalization process entered Turkish people's lives, and has still not been established as a genre, at least not officially. The reasons for its unpopularity were mostly due to political and social instabilities between the 1950s and 1980s. The earlier nationalist propaganda of the 1920s and these instabilities together created the understanding that realist works were better suited for educating people and transmitting society's problems and concerns. Fantasy and horror were regarded as unrealistic compared to the social problems of those crucial times. Another reason was the cultural differences between Western

Gothic and Turkish culture. As the Gothic has always been associated with the Christian tradition and iconography, Turkish writers and filmmakers had difficulties when trying to create the genre within the Turkish cultural context. One of the reasons that the genre emerged later in Turkish literature than in Christian cultures is seen as the difference in religious beliefs (Yucesoy 42-43). Indeed, religious imagery used within the Gothic genre in Turkey shows, and should show, different interpretations of the Gothic that have developed in Christian countries. However, the fact that the Gothic has been embraced by many cultures that are not Christian in origin negates this argument. Japanese Gothic or Malaysian Gothic are only two examples of many. Particularly, the recent Globalgothic studies prove that the genre is adaptable and transformable to any culture as long as the conventions are met.

Although adapted before Globalgothic term was established, Vlad the Impaler and Dracula in Istanbul are perfect examples of transcultural adaptations which initiated the inclusion of the Gothic in Turkish studies and offer a starting point for tracking down the Gothic genre in Turkey. These adaptations managed to create the Gothic atmosphere in Turkish contexts by using representations of national identity and thus, they form the origins of Turkish Gothic. However, they cannot define what Turkish Gothic is on their own. Since Globalgothic also emphasises the role of national identity and culture while looking at the counterparts of Western Gothic in other cultures, critical analysis of works which pursue the path that these Dracula adaptations opened and that reflect the fears and desires of Turkish people in the modern globalized age, will reveal the characteristics of Turkish Gothic much clearly. This kind of study is needed not only in Turkish studies but also in Globalgothic studies. At the moment, Turkish Gothic is invisible in the scope of Globalgothic, but its heyday surely is around the corner.

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Articles

Delving into the Psychic Depths: Manfred's Unconscious in The Castle of Otranto's Gothic/Religious Narrative

Bratislav Milošević

Dating back to 1764 and regarded as the first Gothic novel, Horace Walpole's masterpiece, The Castle of Otranto, has justifiably been visited and re-visited by Gothic scholars as a comprehensive, intriguing, and multi-layered work of art. Apart from offering a storehouse of the future Gothic tropes, the novel has been literally anatomized, both structurally and thematically, providing a patchwork of different approaches to Walpole's Gothic such as cultural, historical, social-historical and psychological. Naturally, it has entailed an in-depth, ever-broadening and ever-evolving perspective on the oldest and most authentic piece of the original Gothic genre in Europe. Prioritizing the psychological approach in my reading of the first Anglo-Saxon Gothic novel in the so-called heyday of this literary genre (1764-1820), this paper is focused on the unconscious in Horace Walpole's The Castle of Otranto. However, it does not only give a perspective on those aspects of the psyche which have always been ascribed to the dark, negative demarcations such as the deviant, the irrational, the repressed, and the tabooed –aspects which have been vastly exploited in Gothic-related studies and researches. Not neglecting the anarchic and subversive aspects of the unconscious, the article also revolves around the two archetypes homo creator and homo religiosus; even though they originate from the unconscious, these two archetypes are, in the words of the Serbian psychoanalyst Vladeta Jerotić[1] and the Russian philosopher Berdyaev[2], life-affirming and life-propagating. Whereas the first part of the paper acknowledges the dark, shadowy aspects of the unconscious, the second part is centered on the failure to recognize the two life-propelling archetypes of the unconscious which are, in Jerotić's and Berdyaev's idiom, about divine, redemptive creativity. Man, Berdyaev argues, is made in God's likeness.

My approach, which is psychoanalytically oriented, is aimed at pointing to a life of near-devastating absurdity and spiritual void due to the threatening darkness of the personal unconscious, as well to the utter neglect of the above-mentioned archetypal segments of the collective unconscious. In fact, I attempt to point out that if these archetypes had been acknowledged and incorporated into life purposefully, a person might have responded creatively and his or her life could have been less tormenting and dramatic. Therefore, what my paper explores are the internal processes of characters inhabiting Walpole's Gothic world: the consequences of the externalization and the objectification of the irrational and the morbid from Manfred's personal unconscious as well as the consequences of his non-recognition of the two life-oriented archetypes from his collective unconscious – homo creator and homo religiosus.

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[1] Vladeta Jerotić (1924-) is the famous Serbian psychiatrist, psychoanalyst, cultural critic and writer. He is the reputable academic who is well known for his many books and lectures on a variety of topics: psychiatry, psychoanalysis, religion, culture, man and his identity etc.

[2] Importantly, the famous Russian philosopher Nicholas Berdyaev (1874-1948), whose philosophy is both social and religious, was well acquainted with Freud's work and psychoanalysis, too. Not neglecting the fact that Freud's psychoanalysis must have affected Berdyaev's philosophical thought, the Russian philosopher developed his own, very complex approach in the analysis of the psyche (the unconscious, the conscious and the superconscious) and his religiousness was largely about divine humanity – the continuing, ever-insightful and still never wholly demystified link between man and God.

Considered as the "proto-novel" (Silver 3) of the Gothic genre, The Castle of Otranto offers a convoluted narrative revolving around the diverse aspects of Manfred's, lord of Otranto's, psychological turmoil and around the unsettling nature of the subdued aspects of the unconscious mind – the 'trapdoor' of his unconscious is steadily being unfixed with the dark, the shadowy and the transgressive pressing ahead. Interestingly, with its shadowy recesses the labyrinthine structure of the story bears a large semblance to Manfred's mind, his unconscious mind in a state of turmoil. And the process of identification and mapping out of the narrative thread on the part of the reader is, therefore, his or her attempt to identify and possibly understand the unconscious drives – the anarchic fluidity of the energies surging forth from the unconscious.

From a psychological standpoint, Walpole's novel lays out a complex trajectory of an attempted introspection of the dark as well as darkened recesses of the human mind and the analysis of the convoluted psyche. For the sake of keeping a clear dividing line between what I have termed as the dark and the darkened (the personal and the collective unconscious respectively), I have to maintain a double focus throughout. Thus, I focus on the personal unconscious, which has almost always been associated most directly and exclusively with the dark, the undesired, the irrational, the suppressed and the tabooed. At the same time, I approach the collective unconscious or "the inherited brain-structure itself" (Jung 66) as a rich and yet darkened repository of the unexplored in which some life-affirming archetypes such as homo creator and homo religiosus reside. Thus, Manfred's suffering is complex. On the one hand, he is a victim of the overflow of the dark energies and impulses from the personal unconscious. On the other, his suffering is ultimately attributed to non-recognition of homo creator and homo religiosus, which only propels the victimization and fragmentation of his own self.

Manfred – the Entrapment in the Anarchic Energies of the Unconscious

Ever since the story's beginning, which coincides with the death of Manfred's son Conrad and the thwarted prospect of Conrad's prearranged marriage with Princess Isabella, the focus is almost unremittingly on Manfred. Believing that his wife Hippolita is unable to provide him with a male heir, Manfred relentlessly pursues Princess Isabella in the violence-imbued scene of near-rape. By the end, Manfred's obsession to force Isabella into marriage, which would have directly implied marital transgression as well as the violation of the aesthetical, the ethical and the religious, falls flat. Consequently, he is faced with a double dispossession or loss. The loss of the usurped castle, which falls apart with a powerful bolt of thunder, only precedes an even more terrifying loss i.e. the loss of Isabella to Theodore, the legitimate heir of the castle of Otranto. Dispossessed and bereft, Manfred retires into a nearby monastery with his ever-obedient, subservient wife Hippolita: "each took on them the habit of religion" (Walpole 245).

From the very start, we learn that Manfred's unconscious mind is psychologically doomed. Plagued and tortured by the ancestral secret of his grandfather Ricardo's usurpation of the castle of Otranto from its rightful owner Alfonso, his unconscious mind is burdened with the dark, hushed-up ancestral secret of the illegitimate ownership of the castle and the prophecy that "his [Ricardo's] posterity should reign in Otranto until the rightful owner should be grown too large to inhabit the castle, and as long as male descendants of Ricardo should live to enjoy it" (242). Upon the death of his son, Manfred's deep-seated apprehension is fuelled by panic, fear and horror at the prospect of the prophecy being fulfilled. It is, therefore, out of the paralyzing fear that his unconscious mind gives rise to the anarchic outburst of the dark passions and the possible transgression of the marital into the extramarital of the worst kind. In the fashion of a true rapist, he literally chases the distressed Isabella whom he envisages as his future wife and the mother of his male descendant.

Manfred's sole obsession to get a male descendant, even at the cost of sexual violence, exemplifies another morbid expression of his unconscious mind, transgressing the aesthetical, ethical and re-

ligious norms. What is exploited at length and dramatized in depth is the dark obsession of Manfred's narcissistic ego and the darkness of his obsession is by no means dissociated from the castle. Rather, the psychic, the internal and the dark reside within the castle walls and the castle becomes emblematic of the dark, irrational psychic processes beside its other symbolic implications:

> The castle is a multivalent symbol; it may be associated with the maternal or the sexual body, the human psyche, or the patriarchal social order. The dark tunnels and underground passages of Gothic edifices represent descent into the unconscious, away from the socially constructed self and toward the uncivilized, the primitive. Violence, pursuit, and rape occur in these lower depths. (Valdine 7)

Indeed, it is in the dark, underground passages of the usurped castle of Otranto where Manfred's relentless pursuit of Isabella occurs, involving a threat of violence and rape. Symbolically, the underground area of the castle represents Manfred's unconscious mind in an act of boundary-crossing and transgression of both the aesthetical and the ethical. The most primitive urges burst forth from the hidden depths of Manfred's mind. It is, therefore, in the unconscious mind itself that we witness the de-construction of his socially construed self and, subsequently, the surfacing of Manfred's aesthetically and ethically transgressive nature which is beastly, uncivilized, and violent. In other words, it is a descent from Manfred's conscious into the unconscious mind, which unleashes his compulsive-obsessive pursuit of the damsel in distress, Isabella, in a twilight scene of near rape just for the sake of securing a male heir to the throne of the castle.

After she escapes from the imprisoning, shadowy walls of the castle, from the lustful pursuit of its lord, and from his darker reality, the victimized Isabella finds refuge in a nearby church where she lives in isolation, both physical and psychological. Not depicted as god-fearing or repenting, Manfred persists in his being villainous and in being "warped by dark passions and twisted by dark motives. His lust for power and per-

verted moral energy are similar to Milton's Satan, while his domestic savagery carries reminders of many of the sexually-driven hero-villains of the Elizabethan and Jacobean blood tragedies, especially Shakespeare's Macbeth, a castle tyrant also driven by 'black and deep desires'" (Frederick 21). Compared to the two equally negative characters – the Miltonic power-hungry Satan and the Shakespearean sexually-driven, tyrannous Macbeth – Walpole's Manfred is aligned with a rich gallery of male characters in literature whose narcissistic egos are fuelled by the dark, unwarrantable desires and motives. Plagued himself, he plagues others: Hippolita (through his disrespect of the institution of marriage), Isabella (through his relentless pursuit of the victimized damsel, forcing her to a life of physical and psychological isolation) and Theodore (through his imprisonment within the castle walls for helping Isabella escape from Manfred's sexually-driven pursuit). What Walpole foregrounds is a man driven by dark, twisted impulses that surface from the unconscious for the sole purpose of satisfying the ideals self-centeredly and uncritically set forth by his ego – to have a male heir and, thus, perpetuate the reign of his own familial line.

Ultimately, Manfred's impulsive, unpredictable nature, often driven by the dark unconscious, leads him to commit filicide: thinking that Isabella, not his own daughter Matilda, is secretly meeting Theodore in the church, Manfred pushes the knife through the curtains and stabs his daughter to death. In this way, the death scene, which is implicit of the transgressions of sorts, conveys the unsettling eruption of the darkest impulse of the unconscious, the death impulse. To make things even worse, he kills his own daughter and it is by no means some divine or supernatural intervention. Rather, Manfred's personal and familial tragedy is, ironically, orchestrated by pater familias i.e. Manfred himself and, metaphorically, by the hand of the doomed family line. Indeed, it is by the end that the destroyer becomes largely mentally destroyed himself due to this filicide. Furthermore, with the usurped castle being "thrown down with a mighty force"

(Walpole 239), the castle tyrant finds himself in an equally ruinous state of mind since he cannot maintain the façade of grandeur, magnificence, wealth and prosperity. It follows that the destroyer becomes the destroyed, both physically and psychologically: he does not recognize homo creator deeply embedded in his collective unconscious, his actions are not creative, procreative, regenerative, redemptive or humane. Conversely, they are destructive in their very essence, illustrating the physicalization of his inner darkness i.e. the darkness of his unconscious.

In the end, "Manfred signed his abdication of the principality, with the approbation of Hippolita, and each took on them the habit of religion" (245). His retirement into a nearby convent does not, however, imply his transformation or translation into a god-fearing, religious man. The scene is not implicit of a discovery of homo religiosus inscribed deep into his collective unconscious. Rather he approaches religion from the outside. In other words, he approaches the church as a building providing him and his wife a 'home' rather than as an institution of religion.

What has only been glimpsed at in the previous two paragraphs will be approached with a steady, insightful gaze in the second part of the paper: the unconscious, almost always synonymous with the multi-layered excavation and sudden, frequent irruption of anarchic energies, has unjustifiably been ignorant of the two archetypes of the collective unconscious – homo creator and homo religiosus. In fact, Gothic characters are physically and psychologically doomed not only because of what might be defined as the darkness of the unconscious but also because of the characters' non-recognition of the potentially enlightening archetypes embedded in the collective unconscious. Thus, Manfred exemplifies the triumph of the darkness of the unconscious, the inability to control the dark, anarchic drives rising from the depths of his unconscious and, at the same time, the failure to recognize the two archetypes, homo creator and homo religiosus, and their incorporation into his life. The acknowledgement of both archetypes would not have revolutionized the status of the fallen, flawed, tragic hero like Manfred, but it might have made their existence more purposeful.

In fact, the unconscious, alongside its darker side,

is also the repository of some life-affirming archetypes such as homo creator and homo religiosus. Berdyaev claims that "The path of creativeness is also a path to moral and religious perfection, a way of realizing the fullness of life" (132). According to him, the two archetypes, homo creator and homo religiosus, seem to be mutually dependent and relational: since a person is made in his or her creator's likeness, it is through his or her creativeness that they best exemplify their divine nature i.e. homo religiosus. Indeed, "Humankind possesses a divine image and is a microcosm as well as a microtheos" (Wood 43) and a person, assigned a divine image and described as a microtheos, is supposed to be a creator in the first place. A person's creativity, which is intrinsically divine, is aimed at perfecting not only the physical world (macrocosm) but also one's own self (microcosm): "man as homo creaturam creatus not only is summoned to create within the matter of this world but, first of all, constitutes himself in the process of his creativity" (Katarzyna 226).

And yet, Walpole's protagonist/hero-villain has remained blind to and ignorant of the rich potential of these two life-affirming archetypes. In fact, it is not the path of creativity that Manfred has chosen; his choice, by contrast, has been the path of destruction and death. Not choosing the road of moral and religious perfection, Manfred has failed to realize the fullness or totality of being. Put differently, his life has been a life of estrangement from religion despite the fact that Friar Jerome, the friar of the nearby Church of St. Nicholas, has frequently attempted to point to the immoral, irreligious nature of Manfred's designs in relation to his saintly wife Hippolita and his 'contracted' daughter Isabella:

> The will of heaven be done!" said the Friar. "I am but its worthless instrument. It makes use of my tongue to tell thee, Prince, of thy unwarrantable designs. The injuries of the virtuous Hippolita have mounted to the throne of pity. By me thou are reprimanded for thy adulterous intention of repudiating her: by me thou art warned not to pursue the incestuous design of thy contracted daughter … Heaven mocks the short-sighted views of man. (Walpole 84-85)

Religion, Walpole highlights, has its warrantable and unwarrantable designs strictly defined. Friar Jerome is, however, only an administrator of the religious, the moral and the humane in the physical world. Even though the Friar describes himself as a 'worthless instrument' against the omnipotence and grandeur of Heaven, he does have the function of an intermediary between the divine and the mundane: he points to the divine path of creativity as opposed to the path of destructiveness and makes an attempt at sparking off and enlivening homo religiosus inside Manfred's hardened soul. He warns him against the short-sightedness of people in aesthetical, ethical and religious terms and, in this way, discourages the primitive, beastly, perverse impulses of human nature. However, Manfred's narcissistic ego remains impervious to the well-meaning remarks of the unassuming Friar: in his self-assumed arrogance, Manfred ignores it all and maintains the image of a patriarch, who is a law onto himself.

On top of all that, Manfred, disrespectful and transgressive of the religious norms, commits a murder inside the church – the building which is the most sacred institution of all. The death of his daughter Matilda, mistaken for Isabella by Manfred, is a testimony of his mind as debased, deranged, disassociated, and estranged from religion and its basic premises. In addition, the death in the Church witnesses the deadening of the last burning spark of homo religiosus and, metaphorically, the extinguishing of the dying embers of homo creator inside Manfred. What is more, the ancestral curse, running in the family for generations, has reached its climactic point in the scene of Manfred's sacrilegious murder of his daughter Matilda in the church – the sins of the ancestors are visited on their descendants in the most shocking way. It, ultimately, leaves Walpole's protagonist, Manfred, in the state of negative transcendence or non-transcendental state and what he is faced with is the absurdity of life; it is the necessary consequence the person has to face, sooner or later, for not acknowledging the two intertwining and saving archetypes: homo religiosus and homo creator.

In other words, Manfred has definitely failed to free himself from the ancestral curse, has selfishly pursued the interests of his narcissistic ego at all costs, and has, as a result, metamorphosed into an utterly destructive as well as self-destructive human being. His metamorphosis could metaphorically be described as a downward, haphazard, or vortex-like process of destruction and self-destruction. Therefore, being in dissonance with what Berdyaev emphasizes as the key for the road to meaningful and purposeful life – creativity – Manfred has, metaphorically, bypassed an ascending spiral of creativity, possibly resulting in the temporary transcendence of the co-ordinates of one's own self and in the participation of the world as selfless, infinite, and eternal:

> In The Meaning of the Creative Act he argued that creativity is a form of temporal TRANSCENDENCE, a way of liberation from the crushing absurdity of the universe … Creative expression rises above the finite to the infinite; it is what the ancient Greeks termed an ekstasis, an experience of freedom from the mundane that leads to the eternal. (Wood 44)

Temporal transcendence is, in Berdyaev's terms, permanently denied to Manfred because he has ultimately failed to create a connective tissue between the collective unconscious and what Berdyaev terms as the superconscious which is, subsequently, conducive to the personal conscious:

> Berdyaev's most perfect model of … creativity, involves the redirection of what lay in the lower unconscious and may have been tinged with sin, even demonism, upwards in the creative ascent to the free superconscious, where it is completely purified in its transformation and then moves back into the consciousness where the craft/artisanship part of the actual execution … takes place until a sense of completion is achieved. (Crone 177)

Put differently, Manfred's tragedy is, within Berdyaev's framework of reference, the consequence of not "turning from the objective world of actualized being to living meonic freedom" (Wood 45) and freedom of creativity, which could have led to the recovery of the deeply hidden archetypal of the collective unconscious and

its incorporation in the conscious mind via the superconscious. It follows, therefore, that Manfred's recourse has been away from the creative as well as from the meonic which is descriptive of "intradivine reality" (Frederick 144) on the road to the redemptive and liberating spirituality. Rather, Manfred has opted for the mundane and the objective. Most sorrowfully, his life illustrates a negation of Berdyaev's belief that "humans could prepare the way for a new outpouring of the spirit that would end spiritual alienation and objectification" (Wood 45).

Hardly surprisingly, the very last scene in Walpole's novel depicts Manfred's and Hippolita's retirement into the convent – with a strong emphasis on their taking on religion as a habit.[3] Not being a believing, praying person throughout his life, Manfred's developmental habit of religion seems rather artificial, contrived, and unnatural. Or, to put it more precisely, his recourse to religion and the convent is more of a kind of self-imposed flight from life which has become absurd, meaningless, and purposeless. For Manfred, the convent serves the function of offering him a sanctuary from the world which he has left in ruins. My argument is that Manfred's recourse is by no means a result of his discovery of homo religiosus embedded deep into his collective unconscious and a subsequent enactment upon such a discovery. His distorted attitude to life, irrespective of any norms, has nurtured the aesthetically and ethically deviant and religiously transgressive human nature in Manfred. Being out of touch with his innermost self, by nature creative and divine, he can never retrieve the treasure chest of the recuperating archetype. In fact, homo religiosus and homo creator remain

beyond his reach: religiousness and creativity are certainly not about rather forceful, self-imposed habits, but more about the spontaneous discovery of the redemptive powers hidden in the collective unconscious. In other words, both religiousness and creativity are being discovered, improved, and perfected throughout one's life.

Coda

All things considered, I hope that I have given a slightly new reading of the Walpolean story: it is reading from an angle that traces two developing narratives – the Gothic narrative and the religious and sacrilege narrative. The two narrative strands are grounded on a shared theme:

> The sacrilege narrative is, prior to Gothic fiction, the only genre to link two topics which were to become pervasive in that fiction: family curses and medieval architecture. Walpole's narrative utilises both, and in addition explicitly engages with questions of sacrilege … it became rapidly clear that both themes were capable of much wider application; the family curse, especially, developed a multivalency and wide suggestiveness. (Alison 36)

Refusing to prioritize the importance of one narrative over the other or to view one narrative as secondary to the other, I have shown how the two narrative strands run parallel to each other: the ancestral curse reaches its climactic point in the protagonist's sacrilegious murder of his own daughter inside the church of St. Nicholas. Against the background of unsettling hauntings of the ancestral misdeeds in the form of the spectral ("the immense body of Alfonso the Good, the walking specter of Ricardo, and the animated skeletal monk of Isabella's oratory"), (Frank

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[3] Having in mind that the publication of Samuel Johnson's Dictionary or A Dictionary of the English Language (1755) only shortly preceded the publication of Walpole's The Castle of Otranto (1764), there remains a possibility that Walpole exploits both senses of the noun 'habit' – both as custom and as a form of a dress, a religious habit or clerical clothing; either way, the implication remains the same. If the latter were the case – not an unlikely, improbable one, the word is suggestive of the clerical dress which was a part of the Catholic devotee's clothing. Accordingly, Manfred's conversion into Catholicism is by no means a genuine, heart-felt transformation resulting from his discovery of homo religiosus. Rather it is merely a disguise, a posture, and a ruse - a reinstatement of my above-mentioned argument that Manfred's conversion is feigned and insincere. Interestingly, the scene is also reflective of Walpole's deeply engrained anti-Catholicism – the crooked, twisted castle tyrant is not only harboured in the Catholic Church but he is, ironically, also clad in the clerical costume as if for promotion, a reward or recompense. And, in this way, Walpole has tacitly and unpretentiously opened the door for the future anti-Catholic attitude in the Gothic writing: "Abbeys and convents presided over by monastic tyrants and twisted authority figures are never sanctuaries but are instead houses of horror and are as frequent as haunted castles or mansions in post-Walpolean Gothic fiction" (Frank 341).

343) which are suggestive of the ancestral family curse, the narrative traces the doomed Manfred as an agent of usurpation, torment, victimization, and destruction. The narrative evinces his irretrievable estrangement not only from homo religiosus but at the same time from homo creator: the final act of the victimizing Manfred is the act of religious transgression and destruction of someone of his own blood – the sacrilegious murder of his daughter. By the end, the victimizer becomes self-victimized: it is not the destruction of the castle of Otranto as much as the death of his own daughter through infanticide which leaves him in psychological ruins. Finding himself the destroyed and dispossessed castle owner, Manfred's recourse is to withdraw to the nearby convent with his wife Hippolita and take up religion as a habit – self-imposed religiousness as a saving illusion that his microcosm of horrifying absurdity and spiritual void might be made more enduring, tolerable, and sustaining.

Additionally, despite the fact that the unconscious is underexplored and that there is little likelihood that it will ever be fully explored, I believe that I have to a large degree succeeded in shedding some light on the unacknowledged potentials of the unconscious mind, holding the creative and religious dimensions deeply inscribed into it. Hopefully, my research has pointed in the direction of paramount importance of the rarely mentioned segment of the archetypal in the unconscious: homo creator and homo religiosus are the archetypes in the collective unconscious which should be integrated into the conscious so that they become formative elements in the process of a more insightful knowledge of the self. Had they been acknowledged at least tangentially, those archetypes might have eased the plight and suffering of the tormented tormentor – Manfred.

Importantly, the paper will perhaps encourage Gothic scholarship, grounded in psychoanalytic theory, to further engage with this captivating subject, opening up more possibilities to and more insights into the psychology of the literary Gothic. Being itself heavily grounded in psychoanalysis, the paper points in the direction of a psychoanalytical reading of the Gothic in which the landscape in ruins should be approached as the mindscape in psychological ruins or, even more pretentiously, the physicalization of the shattered self. Also, my research paper addresses Gothic scholars, who view Walpole's text from the psychoanalytical standpoint, to attempt to piece together the bits and pieces of the ruined psyche and, even more significantly, approach them as a patchwork of the long-buried, the repressed, the forbidden and the deviant. These aspects should unequivocally be attended more seriously and more understandingly.

Finally, this reading of the Gothic has proved the significance of delving into the unconscious mind, giving us an opportunity to learn more about the personal and the collective unconscious. The paper acknowledges the existence of the anarchic, dark, and destructive energies in the labyrinthine structure of the unconscious ruining the life of Walpole's protagonist. But, perhaps more importantly, the paper illustrates Manfred's life as spiritually void and twisted because of the neglected, unused reservoir of the two life-affirming and life-oriented archetypes – homo creator and homo religiosus. My psychoanalytically inflected research does not, of course, offer any final word about the nature of Manfred's personal or collective unconscious. Still, I think the research has certainly provided a better and more comprehensive understanding of Walpole's protagonist, especially his unconscious, and will thus propel deeper insights into the further study of the psychological underside of early Gothic writing.

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Articles

Etched in the Stone: A Semantic Tour of Castle Gormenghast's Onomastic Construction

James Butler

The term new geographies may be applied to 'fantasies that take place in imaginary, but not necessarily supernatural, worlds' (Wolfe 80), wherein the environmental construction is entirely unique to the text or series. Such settings are entirely fictional, and are shaped exclusively through the stylistic effects generated through the semantic connotational power of those features named in its composition. There are theoretically no restrictions in such creativity, and completely disparate worlds, whose form could only be realized within unshackled artistic landscapes, allow for a creative use of naming to situate the reader within an intended stylized framework; as may be observed in exploring the highly-gothic setting of Mervyn Peake's Gormenghast novels, in order to provide a new critical interpretation of the extent to which the names are crafted to serve its thematic build.

The lands of the eponymous castle that features within the narratives are entirely isolated, with no external points of reference against which to plot inferential states. The names are formed, for the most part, entirely from their descriptive components, and so their semantic implications are one and the same with their structural elements, both qualifying (e.g. 'cool –' or '– of roots') and generic (e.g. '– hall' or 'room –'). Earlier literary onomastic studies have typically focused primarily on the assessment of qualifying elements as opposed to their generic counterparts, perhaps in the erroneous belief that the level of semantic content possessed is far greater in the former than the latter (the very term 'generic' imparting a sense of standardization, unlike the more freeform nature of qualifiers). This is, however, a highly errone-

ous assumption, as the descriptive and emotional qualities conveyed through the precise environmental form is inarguably at least equivalent in potency – as forms the basis for the field of terrapsychology. The world created within Peake's texts has been the focus of much critical commentary: 'the castle itself, far more than the characters in it or the plot on which the trilogy is hinged, remains a fine effigy … of the gothic' (Punter and Byron, 2004: 154-155) and '[it is] the place rather than the plot that remains in the mind' (Winnington 5). Gardiner-Scott traces Peake's stylistic development from a dark romanticism to a highly personal form of decadence, but Gormenghast is consistently recognized as bearing a highly gothic sensibility. Names are a core aspect of setting construction that are directly connected to environmental perception; for literary spaces are created, defined, and refined entirely through semantic association.

All worlds encountered within art (no matter their degree of fictionality) are open to hermeneutic development in any manner of the author's choosing, and so every stylistic selection – including the defining onymic forms – works together in tailoring the setting to achieve a desired emotional response. The construction of these fictional worlds is necessarily directed by an author towards achieving a desired emotional framework for their material, which in turns offers a valuable basis for assessing names coined specifically for a work. These need not conform to any traditionally prescribed rules, beyond serving as a primary referent and communicating some detail that defines a set identifiable point, making their expressive creative as open as an author may desire.

An overlooked aspect of semantic value in namecrafting is the role of terrapsychology: the emotional responses generated by certain types of space and terrain. This is a succinct definition of the field, formed from a variety of other researchers that have contributed to the development of the field (Brady; Chalquist; Foster). By examining how and why emotional responses to certain types of environment come to be formed, and the ways by which they can be altered or subverted, be this conducted purposefully or through unintentional means, allows for the critical investigation the functional semantic bond between form and intended effect provided. What has been poetically called the genius loci, the 'spirit' of place, exploring the responsive interplay between man and environment is a fundamental aspect of artistic interpretation, a network of relationships which directly maps onto the role of names. In regards to the manner by which this concept may provide a new angle for literary analysis, stylistic and thematic demands may be taken to provide an essential overarching framework against which naming strategies may be assessed.

Gormenghast is a uniquely coined name, bearing no familiar specific or generic element, and serves as the opening word for the texts, establishing a referential base for every description, detail and name contained within. This one name serves to define the attribution of the fictional world, and so plays a crucial role exploring the influence of semantic qualities. The name has no prior lexical counterpart for comparison, but the '-ghast' component has a deeply-rooted connection with the sense of 'spirit' (or 'visitor', determined by the length ascribed the 'a') consistent across a number of historical languages. Given this entrenched association (evidenced through semantically-related words of modern usage, such as 'ghost', 'ghastly', 'aghast', and the like), there follows a high level of impressionistic deep meaning through the slowly-spoken name, which structurally, semantically, and poetically reverberates with ponderous age – an aspect that corresponds with the physical attributes of the place. This is befitting of the 'phonetic intensity' or 'physiog-

nomy' of names suggested by Gerus-Tarnawecky (319) as being of great aesthetic importance. The close relationship between sound, aesthetic sensibility, and literal significance is explored in detail across various fantasy authors by Robinson, whose fundamental argument is the impressionistic qualities of fantastic creations as being key to setting a stylistic tone for a work. Naming presents an ideal element for critical assessment against genre adherence, for which no comprehensive critical assessment of Gormenghast has hitherto been conducted.

A nickname ascribed to the castle is 'The Stones' (476), suggestive of Gormenghast being firmly set in both its history and its composition. A solid construction shaped by man intended to stand unchanging for a great time. Yet, also present within this construction is the hermeneutic implication that such form might prove slowly vulnerable to unalterable forces of nature, suffering gradual erosion through time; reflecting both the ideological premise of the narrative, as well as the thematic constructive framework of the gothic as a genre.

Only small portions of the external geography surrounding the castle are named, with the few instances of Titus Groan escaping the remit of such authority indicating that he is seemingly happiest when lost in an undefined and unidentifiable nature. The names that are bestowed to the general terrain, however, appear to have two forms. The 'Twisted Woods', with an implication of a gnarled, wild, and ancient forest that would provide no clear means of escape to those that might seek it, cuts off one side of the landscape. The metaphorical aspect of the word 'twisted' also offers a noteworthy interpretational aspect, the sinister allusions reflective of a broken, bent, mangled, or otherwise disjointed deviation from the norm. All of these characteristics are expressed through the name, crafting a detailed network of associative properties, before any additional description is provided. An alternative name given to this same location is 'Gormenghast Forest', which highlights the level of redefinition made possible entirely through the alteration of a name. This change allows for an examination

of both the extent of the semantic properties lost with the descriptive prefix, as well as a comparative assessment the persistent terrapsychological value that may remain with the archetypal suffix. The emotional and physical sense of barrier remains, but it is the additional intangible sense that is directly shifted with the latter form to a sense of protection from the terrain being a part of the castle, as opposed to a separate entity outside of its domain. Likewise, 'Gormen Mountain', most prominent of those that tower over the immediate landscape is renamed 'Gormenghast Mountain'. Perhaps an editorial inconsistency, or perhaps merely a shortened form, that feature – which may have loaned its name to the castle originally, if traditional external naming patterns were followed – has in turn been retaken and reshaped by the removal of that single syllable. Both of the latter names are weighted with a level of subservience to the castle, reflecting the landscape being brought into the grip of those who would reshape the land to a singular purpose: the service of the castle and all its traditions. Everything is dictated over – and by – the castle.

'Gormenghast Lake' serves as the final part of the immediate environment that features heavily in the ritualistic practices of the castle, but no other name is revealed. Everything within the world is forced into falling in line with the name of Gormenghast, for all that is (in the case of the environment) or are (for individuals) encountered within the text that '[the castle] is the world; it has subsumed nature and stands as a hollow mockery of the powerless natural realm' (Punter 2: 122), and so the surrounding terrain is literally redefined as the reader progresses through the text through its renaming so as to not overshadow the castle in any manner. Even a feature of terrain that is not enveloped in this may still be identified as repurposed and renamed accordingly. The 'Long Sandy Valley' is turned into 'the Valley of Graves', with the original natural characteristic removed in favor of those that serve the castle.

In addition to this suggestively grand cemetery, two other such places are named within the texts; 'the Retainer's Graveyard' is also rendered distinct from the 'Graveyard of the Elect Retainers', so that levels of servitude may be quantified, and placed accordingly, even after internment. The world is entirely situated with Gormenghast at its centre, even onomastically. The only other distinct lands acknowledged within the texts are the 'Isles of Blood and Spices', the name of which betrays their dangerous association but equally rich bounty that is exotic and colorful, qualities not beheld in any other part of the castle or its immediate lands. Although this could be read as a poetic formation derived entirely from symbolic qualities, given that there is little ambiguity in the names of any other named location as to their purpose within the realm, it would be unusual to encounter a single break from the onymic pattern.

The semi-ruined 'Tower of Flints' serves as the unofficial central feature of the castle: 'It was from about midway along this attenuated East Wing that the Tower of Flints arose in a scarred and lofty sovereignty over all the towers of Gormenghast' (144), and provides a solid example of both semantic and terrapsychological implication that may be wrought by a name. The descriptive element of the name instantly implicates a number of properties that are suggestively attached to the feature. Despite having a minimal physical description within the text, the name alone may be identified as directing its form as being a dull grey in color, cold to the touch and impression, with a broken, jagged appearance. All of these are elements associated with the material of its construction, and a semantic transference of the perceived properties engages with the descriptive elements so as to become symbolically representative of that which the name denotes. Associated qualities, characteristics and the resulting emotional responses to these elements take on a definitional root for the denotatum thereby providing a semantic identity wrought through the deep meaning of the surface lexical formation. These suggestions as to its being are wrought entirely through the semantic choice of its name. Given its place as the grandest of all the exten-

sive array of turrets and buildings, this status is also reflected in the onomastic reduction to 'The Tower'. It is the defining construct of that type for Gormenghast, and so provides an influential aesthetic template for all the other physical features within the castle. The 'Outer Wall', as well as serving that role, may be read as emphatic of the dividing nature of such constructions, with that representing the ultimate barrier between those within and those not. For Keda, an outsider brought into the castle to serve as the young Titus' nurse, 'the face of the outer wall had been like the symbol of endlessness, of changelessness, of austerity and of protection' (172); a fitting encapsulation of the terrapsychological value of that constructed terrain.

Within the confines of the castle, the 'Stone Lanes', or just 'Lanes', consist of a labyrinthine series of corridors and tunnels that connect the various sections of the castle currently occupied. The area is described in a manner befitting its composition: 'there was no place on earth so terrible and so suited to a game of hide and seek as this gaunt warren' (661), with the descriptor 'gaunt' here supporting the grey, lifeless, and hollow qualities suggested by the name. The place element 'lane' possesses a number of characteristically associated elements distinct from similarly functional terrain types, such as 'avenue', 'walkway', or 'alley'. Although linguistically these terms may be identified as synonymous to a degree, they nevertheless hold very different terrapsychological values, and it is in these effects that aesthetic and stylistic couplings enter the interpretative field. The specific use of 'lanes' here may be used to emphasize the confined and narrow nature of the passageways, with the semantic association of such forms providing this additional level of uncommunicated detail. Brady states that these 'expressive qualities give meaning to the environment' (2003: 74), and this opinion on the effects of such detailing is supported by other critics who advocate the importance of aesthetic value (Carroll; Foster; Beller and Leersden). The 'Tower of Towers' serves as mausoleum for Groan Earls, named perhaps literally for the headstones

held within, but potentially also metaphorically, for they were the individuals who stand above all and watch over all that is.

Peake describes Steerpike's increasing understanding of the composition of Gormenghast as learning an 'alphabet of arch and aisle' (373), a poetic description equally applicable to terrapsychology as a whole – which argues that landscape and features themselves impart an emotional engagement with every encounter, which may be suggested as the poetic force (or genius-loci) that must be manipulated in any artistic depiction of such terrain. Stone and masonry feature as the dominant external descriptors, for this physicality is their prominent readily communicable and lasting form, from which we also find within this series of lanes: 'the Blackstone Quarter' and 'the Stone Hall'. As literary names may be argued as semantically interpretative in their construction, which an argument presented throughout this discussion, then these characteristics serve to form the perceived identity of the site upon the qualifying (descriptive non-generic) element. The semantic component is tied into the linguistic elements of their composition, and both the generic and qualifier of a name may serve in providing powerful implicative connotations that underpin the creation of onyms.

It may have been authorial desire for the reader to become quickly disorientated amidst the mass of otherwise unnamed rooms, corridors and areas, reflected in the need for the inhabitants and narrator to refer to places by means of their physical identity. Although this erratic means of onomastic focus has been criticized, with '[the] narrator describes the castle from a remote exterior view, isolating unimportant features' (Tolley 154), this base assertion may be readily countered, as no name functions in isolation – instead providing a sweeping and consistent semantically-expressive castlescape. No detail is too minor in how it fits into the overall construction of the setting. In conducting a mental survey of the immediate environment, Steerpike is described as forming 'a map of the district that surrounds him – the empty world, whose anatomy, little by lit-

tle, he is piecing together, extending, correcting, classifying' (621), in an attempt to uncover and understand the surrounding world, and be able to navigate freely rather than follow blindly – as befits his character.

Winnington names earlier scenes where Steerpike gains such a viewpoint as 'the creator's view' (205), but he discusses this concept in terms of theatrical perception, not as a means of further integrating the landscape into the thematic adherence of the narrative. Throughout the texts, the characters stumble across long-forgotten areas of the castle, such as an unnamed veranda, four distant alleys, an 'enormous quadrangle as secret as it was naked' (92) seemingly lacking any immediately distinctive quality with which to refer or provide the basis for a suitable description name. The terrapsychological influence contained the description of these areas may serve to influence the reading of other places that are specifically named, such as: "He had seen away to his right a dome covered with black moss. He had seen the high façade of a wall that had been painted in green-and-black checks. It was faded and partly overgrown with clinging weeds and had cracked from top to bottom in a gigantic sawtoothed curve" (101). Despite this section not being named, the language used in the description taints the interpretation of the surrounding environment towards a shared aesthetic that informs the overall development of the fictional landscape. It is for this reason that the onomasticon taken alone may not provide sufficient information for the full aesthetic implications of any of the individual entities of which it is composed; highlighting the need for literary onomastic surveys to span a wider area to uncover the full connotative implications of any given name. Whether this be the full collective onomasticon of a text, the wider thematic implications (both within the singular work and close intertextual neighbors), or even external non-literary associative social ramifications, every name is a complex network of connotation, that together build a setting with an emotional engagement unique for each and every text.

The referential aspect of onyms allows even simple, definitively labeled generics, such as: 'the Tree', to serve as a contextually relevant referential form within a closed environment. This serves as a means of distinguishment for a specific location, and so may be included as a valid onomastic entity. The reader is not made aware of what makes this particular tree worthy of this level of distinctive identity, whether it holds a descriptive uniqueness or stands alone in an expanse bereft of any other trees, but for those who are aware of its notable referential situation, the generic appellative crosses over into use as a proper (at least, situated within the literary setting) name. The identity of these locations is paired with their distinguishing characteristic, and the aesthetic qualities possessed by these assets are then transferred through the semantics of the name.

So too is the skyline of the castle given unique character through the assignation of names to particular features, and thi category of names is of particular interest as the examples given are taken directly from the rocky terrain of the Channel Island of Sark. This was where Peake resided for a period of his life and served as an acknowledged inspiration for many of his settings, most notably Mr. Pye. Each of the following is rattled off as places to hunt for Steerpike upon his fugitive run from the remaining established authority. 'The Stone Dogshead', 'the Angel's Buttress', 'the Coupee' (otherwise referred to as 'the High Knife-Edge', the existing counterpart of which is a narrow isthmus that links Little and Greater Sark, the toponymy bearing a possible likeness within the structure of the castle), 'the North Headstones', 'the Silver Mines', 'the Twin Fingers', 'the Bluff', 'Gory', and 'Little Sark'; all feature as distinct parts of the roofscape, and provide a wealth of semantic detail to what is earlier described as a 'stationary gathering of stone personalities' (96). No knowledge of the inspirational sources, for their placement is a stylistic derivative rather than direct crossover, but these names reflect a carefully shaped aesthetic build. The aesthetic qualities wrought by these lexical components together prove a representative and consistent slice

of the impressionistic properties carved by man that are attributable to the castle as a whole.

Internal locations appear to be defined through some physical quality of their present situation, in three distinct patterns. Be it from their appearance, as may be seen with areas such as 'the Accacia Avenue', 'the Attic Arches' and 'the Octagonal Room', their forms acutely summarized, for that is their most unchanging feature. The second quality may be seen with their physical placement in relation to the currently active part of the sprawling castle, seen with names such as 'the Western Wing', 'the Southern Wing', and 'the Central Hall'. The final branch of economic onomastic identification is through their current inhabitants, as with 'the Doctor's Quadrangle', 'the Twin's Domain' comprised of an area granted them in order that they feel as though they still hold a semblance of power, and 'the Cat Room', designated as home for the myriad of pets under the protection of Countess Groan. The Doctor's Quadrangle holds a degree of ambiguity in this regard, as that area could serve as the traditional domain of such a servant. Whether these areas would permanently retain these identities is not explored in the texts, but following the inherent thematic trait of following tradition – even when sense of meaning and purpose is lost – suggest this as a likely development.

Another section of the castle is termed 'the Professorial Quarters', serving as dedicated domain of the teachers, where they both reside and fulfill their academic duties. This is the area to which they are consigned, by dint of the traditions held in their profession, rather than choice. Within this closed area, through which a barrier of 'the Great Turnstile' must be passed, is found a number of halls. The 'Central Hall', 'the Professor's Common-Room', 'the Master's Hall' and 'the Long Hall', the latter of which serves as their place of dining. From the Central Hall is accessed the 'numerous classrooms of Gormenghast, each one with its unique character' (448), which despite not being directly named, follows the same feature-set notion of identity that may be seen in the other placenames of the castle, with no ambiguity as to its form. It may be assumed that the other areas classed as belonging to a distinct class of workers, such as 'the Servants Quadrangle', follow a similar pattern of acting as distinct hubs within the wider operation of the castle, but the academic section is the only such area explored in greater detail within the texts.

Every other named interior location encountered in the castlescape follows a strictly descriptive onomastic pattern: 'the Hall of Bright Carvings', 'the Lichen Fort' (a place of solitary confinement), 'the Corridor of Statues', 'the Room of Roots', 'the Cool Room', 'the Chequered Stairway', 'the Twelve Blue Attics', and 'the Leather Room', the latter named for the giant chair which is traditionally the seat of the Headmaster of the school within Gormenghast. Coates (40) argues that 'acts of bestowal place the prototypical proper names in the onomasticon directly', yet all of these tokens serve as proper nouns within the context of this fiction. These locations are identified through their characteristics, serving as both descriptor and reference, reaffirming the need to adopt description names as the most suited means of classifying these onomastic entities. With the adoption of these entities as valid names from a prototypical origin, a further stylistic point seeks address: whether the qualifier of 'the' should be included within their form. As these locations have transitioned to linguistically functional proper nouns within the confines of this fictional realm, it may be further argued that the determiner is similarly carried over as part of the descriptor element, for there are only single instances of such places. They are specific description-names, distinguished from appellative labels, and so the determiner similarly crosses over as part of the full proper name, which correspond with Millar's argument that a specific referent for an otherwise generic concept allows for such entities to be treated as a name in this context.

The highlighting (or not) of the determiner within this study should be seen as neither random nor inconsistent, but instead acknowledging the interpretative implication that such an addition may make, and serves as a part of the full onymic identification. 'The Great Kitchen' may

thus may be so named for the grandiose scale which is a stated requirement to meet the significant demands of the castle, but it may also serve as a potential indicator that there are other kitchens, but that this one overseen by the head chief Swelter serves to mark it as the primary such location. The reader is not informed of any other kitchen, and may only assess the merit of such a descriptor with the details provided. In contrast, 'the Library' that serves as Lord Sepulchrave's personal retreat – made distinct by the assigned determiner that marks the primacy of the location within the subset of similar areas – which is differentiated from 'the Central Library'. Distinct from both of these repositories of knowledge is the 'Room of Documents', which holds all of the details of ritual that binds the castle to its past. These volumes are lexically distinguished from other bound works, so that this increased status is readily apparent in the name of the room in which they are held. Even temporary constructions follow this pattern of naming, with the 'Floor of Boats' serving as the central flotilla upon the flooding of Gormenghast. This name may be identified as serving a seamless integration of the ramshackle development into an extended part of the castle, which again follows the typical naming convention seen throughout.

'The Room of Spiders' is named as the result of neglect spanning decades, with the forgotten room reclaimed from the activities of man by time, dust, and hundreds of arachnids. These properties weave the suggestive semantic and aesthetic elements together by way of it being a name – the reference for the location. 'The Lifeless Halls' as a named area similarly display an extensive array of sections that have long been abandoned. They have no function within the castle, and so all that they may have once been – their identity – forgotten. That the adjective 'lifeless' was the chosen descriptor imparts an emotional inference of death, entirely in keeping with the gothic sensibilities seen with the thematically influenced lexis that is incorporated into many of the individual names.

A rigid hierarchy is present within the setting,

headed by the Groans, otherwise referred to as: 'The Family' (with the determiner again providing grammatical emphasis and distinction from all other such units). The 'Castles' are those who reside, serve and otherwise have a function within the walls of Gormenghast, where every position is carefully dictated and cast according to the traditions dictated by the Documents. 'The Dwellers', however, are those who exist outside of the boundaries of the castle, identified only as a group until it is necessary that one individual be plucked from their ranks to serve within. 'The Mud Dwellings' serves as the meagre home of those outside the castle walls, acknowledged only in their barest form. The base composition of these huts, as with their social placement, runs directly counter to that of the castle, and although there is little to distinguish the lanes in this settlement, one area is given a unique name. 'The Square of the Black Rider', where only the most revered of the populace were allowed to settle, named for a carving from hundreds of years previous, the only one to escape the fate of being burned (and a direct breach of tradition, which stood in its centre. The 'Bright Carvers' serve as this distinctly named group, a stark contrast to the symbolic home of their most venerated members. All of the names assigned to these social groups correspond to their purpose concerning the castle, reiterating the place as the centre of the entire fictional world, not just the texts. There is Gormenghast and its surrounding environment, and nothing else; resulting in the definition of all that is within the setting being necessarily tied into the notion of the castle as being central to the world. And inside of this setting, the social structure contains no ambiguity, reflecting the philosophic demands that are central to the maintaining the endless and unchanging cycle of tradition.

Emphasis throughout the onomastic structure of Gormenghast is on boundaries, and with this is found categorization and segregation. All is contained, or trapped, within the crumbling walls, just as the castle itself is trapped within its surrounding terrain: "Those tracts of country that stretch on every hand, in the north to the wastelands in the south to the grey salt marshes, in the

east to the quicksands and the tideless sea, and in the west to knuckles of endless rock" (221).

This emotional register serves as the terrapsychological basis for the narrative, as it is matched by the aesthetic composition of the fictional castle, and consequentially the names attached must also be assessed according to this stylistic base. Emphasis within the castle is focused around the unyielding stone of its composition, carved and placed by man, as a means of forming a barrier against the wilderness and unpredictability of nature – that this is crumbling in every description outside of the onymic reference highlights the use of names to reference not only what is, but what could (or should, in the naming authority's perspective – of which the author themselves provides an additional level of influence) be. Everything is named for a reason, and determining potential authorial motivation for bestowing particular onyms is the quintessential art of literary onomastics, allowing for a high degree of critical interpretation against the wider thematic backdrop.

As with any fictional creation, 'what readers "see" in Peake's descriptions they create in their own minds from language', but with Gormenghast especially – as an entirely fictional new geography – such descriptions have been argued as relating 'more to sensation than to sight' (Winnington 25). Although this same sentiment serves as the central premise to the entire concept of terrapsychological implication, Peake's detailed descriptiveness of the environment emphasizes the hermeneutic and terrapsychological association of the spaces encountered and makes their gothic nature all the more prominent. The environment experienced is governed as much by the rooms, halls, crumbling towers, and courtyards in the generic elements of the names, as it is by the dominant and stylized specifics. Even general descriptions draw upon such allusions, with examples of including: 'Great halls are his dim playgrounds, his fields are stone, his trees pillars' (373) 'a mist of masonry' (96), 'a promontory of dank stone' (402), and 'cold stone desert (261) providing a tiny smattering of examples.

Winnington comments on Peake's penchant for utilizing islands, both literal and in metaphor, further noting that throughout his works 'there is nothing fortuitous about the characteristic shape of [his] islands across both text and image; he always drew them with a central monolith of rock' (64). Gormenghast encapsulates this concept from the outset, set within 'a sea of nettles' (7), consisting of 'crags and stark walls of cliff (95); this representation is steeped in adjectives that provide a pervasive atmosphere filled with gothic sentiment. The heavy use of descriptors is similar to the adjective-laden style of Lovecraft, where contextual metaphors provide thematic flavor for the placenames encountered (Butler 2014), directing the reader towards a desired interpretive sentiment.

Gormenghast provides a unique landscape that possesses no knowable parallel, and so its semantic development is dependent upon the individual descriptive semantic elements that form an overarching stylistic framework. The names utilized by Peake are carefully crafted to be entirely descriptive of their pertinent properties, be it physical appearance or currently held purpose – although the latter is a seeming contrast with the thematic domination of tradition, purpose and strictly defined place, in practice these traits do not provide an effective means of reference. The rituals are conducted blindly, possessing purpose yet no reason or identity other than having always been so, but the named locations of Gormenghast are functionally-comprised by necessity – to direct both internal character and external reader, albeit in very different manners.

This article has demonstrated that identity and form are woven together in onomastic constructions, serving to evoke an emotional response in the reader, which is of particular note within Peake's castlescape, in addition to highlighting the extent to which names integrate into the wider thematic focus of the novels. No prior research has made note of this constructive relationship. Names poetically furnish a fictional landscape with connotatively-informed and emotional-tuning responses that cannot be ignored by the reader, nor neglected by the author, providing a significant feature in directing

engagement with the narrative. Such is the definitive power that names – as referential entities and primary means of encountering places and people within literature – hold. The world of Peake's Gor-

menghast presents a powerful exemplar of the extent to which they are an essential part of the setting, deeply interwoven with the semantic construction, narrative premise, and thematic overtone.

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Francesca Saggini. The Gothic Novel and the Stage: Romantic Appropriations. London: Pickering & Chatto, 2015. 299 pp. Hardcover. ISBN 978-1848934146

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Francesca Saggini provides important and over-looked aspects of both the Gothic novel and Gothic drama in her monograph, The Gothic Novel and the Stage: Romantic Appropriations. As outlined in the introduction, for too long Gothic drama has held a subsidiary seat in theatre and Gothic fields, particularly when compared to the Gothic novel's dominance in literary criticism. Key works on Gothic drama have contributed to the scholarly debate over the past few decades, but it is still an under-studied and under-researched genre. Thus, as she asserts in the introduction, her study "wishes to unshackle the Romantic Gothic from the text-based tyranny which many critical appreciations have forced upon it" (p. 22). By guiding the reader through the history and development of Gothic drama in the early sections of the book, Saggini effectively sets the scene of the genre's background, before convincingly putting forward her argument that through a cultural network of stage theatricals and novel-writing, Gothic dramas inspired Gothic novelists. The network also uncovers evidence that the Gothic novel influenced the composition and staging of Gothic plays. These multiple and inter-active appropriations exchanged between novelists and playwrights are neatly presented in formulaic chapters, with further sub-sections breaking the material down, to clearly illustrate the discourses.

Part I provides the essential background on the staging, technology, and reception of Gothic dramas in the late eighteenth and early nineteenth centuries. We are also introduced to the methodological framework which is implemented to support the claims throughout the monograph. For example, Saggini clearly defines her deployment of "appropriation" as "the multiple process of con-sumption and creative (re)production of objects / texts enacted by author(s) and audiences" (p. 1). This lively network and re-circulation of theatre techniques, novel-writing, and dissemination is focused upon to support the relationship between Gothic novels and plays. For instance, in setting up some of her later discussion on the performative elements in Matthew G. Lewis's The Monk: A Romance (1796), the crossovers between the stage and Gothic novel's page are illustrated by how pan-tomimic and spectacular techniques were "assimilated" into the novel. Indeed, she makes the cogent point that contemporary readers and audiences were likely to have been more alert and receptive to the shared practices between the page and stage – thus, we need to take a step back, in order to re-view and sufficiently understand the interactions carried out by novelists and playwrights, and to acknowledge the fundamental dynamics of appro-priation which took place in the closing decades of the eighteenth century. The methodology also incorporates semiotics theory, as dramaturgical language is identified as embedded within sections of Gothic novels. Tables are provided intermittently to further illustrate and validate the findings, as readers can trace and view the comparative analyses which Saggini presents. The empirical approach for illustrating the striking similarities between texts and plays may appear at first glance quite complex, yet the semantic and chronological data is clearly presented, with key phrases highlighted to assert the findings' relevance, which guides the reader through the arguments.

An array of Gothic writers is drawn upon to explore the "cultural appropriations" between plays and novels, with Ann Radcliffe and Lew-

is taking the main roles in the primary analyses. The discussion on Gothic plays' contextual backdrops, and the parallels to Gothic novelists' activity in the same respective eras is developed upon in Part Two. By examining the hypotexts (source texts) and hypertexts (afterlives of the source texts) within the theatre culture of the late eighteenth century, Saggini identifies similarities in staging techniques with narrative details in Gothic novels. The transmissions between the intertheatrical and infratheatrical dynamics (internal theatre mechanics and external communications, respectively) also suggest further possible sources of influence between novelists and playwrights. This hub of theatrical activity, in the moment when Radcliffe and Lewis penned their canonical Gothic novels, highlights the interactive influences circulated between the theatre and literary texts. Along with drawing upon playbills and contemporary reviews to demonstrate the influences between the Gothic page and stage, writers' biographical details expand on the appropriations. For example, Radcliffe often visited the theatre, and her husband possibly wrote theatre reviews for the Gazetteer, which exhibits a further parallel between the writing of Gothic novels and the stage (p. 101). In addition, the crossovers between hypo- and hypertexts helped to challenge boundaries of "high" and "low" entertainment, as the "highbrow" readership of novels became interwoven, in the "cultural appropriation" process, with Gothic plays. The shared elements also carried neo-classical and Shakespearean references from Gothic novels to the Gothic drama, which was often seen as a genre targeted at lower-class audiences (pp. 105-7).

I particularly enjoyed the exploration of Lewis's appropriations of stage techniques in his novel-writing, which are discussed in Part III. Saggini uncovers some remarkable similarities between the ways in which characters and settings are described in The Monk with stage mechanics. For instance, a passage in the novel indicates an intense focus on light shining directly upon faces, to accentuate facial gesture. This attention to light parallels with the regular stage directions in place during the late eigh-

teenth-century theatre for casting light on actors' expressions, to heighten their emotions (p. 190). In addition, Ambrosio's use of Matilda's enchanted myrtle branch, which he uses to trespass Antonia's abode, bears a strong resemblance to a harlequin's magic wand, as it gave the illusion of moving stage props and scenery in order to (usually) rescue the heroine. When on the Gothic novel's page however, this instrument for benevolence is darkly subverted (pp. 193-4). Moreover, the penultimate section of the book also addresses the relationship between Gothic drama and the Gothic chapbook (also known as bluebooks, due to the tendency to bind them with blue covers). By comparing the publication of these works (within the timeframe of 1785-1826) with the activities in theatres at the time of circulation, it is demonstrated that either shortly or relatively long after the stagings, plays were revised and published in chapbooks, with similar titles. The printing of chapbooks based upon plays therefore illustrates a further means of dissemination, and shows that along with cheap editions of play collections, the reworking into chapbooks (as Saggini notes how plots could radically change from stage to page) exhibits a further avenue of consumerism in the theatre world's trade, as revenue was derived from platforms beyond the sale of theatre tickets.

The focus on Gothic redactions and afterlives incorporates further influences in Romantic writing and stage production. For example, the shifting trends in scenery painting correspond with developments in Gothic plays' mise en scène, and overlaps between painting styles and landscape descriptions in Gothic novels are also outlined. The consumerism of Gothic drama also sees a recirculation of stage mechanics; for instance, song books from plays became increasingly available for sale, which expanded the cultural network of stage dynamics on the page and stage. In addition, the continuation of the "Bleeding Nun" subplot beyond The Monk in further texts and plays particularly exemplifies the interactive hub of influences between Gothic texts and theatre. On the note of this large mixture of various Gothic texts, Saggini neatly collates the necessary breadth of the primary sources, and also effectively handles the difficulties in the availability

of primary material from the long nineteenth-century theatre. The problems which can cause issues for theatre historians and literary critics – such as the reliability of provenances, locating the required version of a text (as many were numerously revised and reprinted), lack of reviews, costume and stage details – can sometimes raise a frustrating obstacle in theatre criticism. Yet, by selectively focusing on manuscripts from certain collections, reviews, and playbills, Saggini efficiently draws together available sources to support her claims.

By the conclusion of the book, it may initially appear that the two perspectives on page to stage, and stage to page appropriations, become merged together, as the tracing of the developments is somewhat obscured by the wealth of material. However, the numerous sections are delineated with clear outlining titles as remind-ers for the reader, and the interwoven strands of Saggini's discourse perhaps simply encapsulate the energetic crossovers at the heart of her discussion. Indeed, after the breadth and depth of the study, the monograph ends on a slightly abrupt note. The jolting feeling is, though, merely the unavoidable consequence of the fact that Saggini's book has set up a solid premise for further work on the topic. For instance, more analyses of the appropriations, further elucidated separation of different theatrical entertainments (as various forms such as harlequin shows, pantomimes and spectacles are focused on), and perhaps a closer examination of other influencing factors (such as French and German literature, which were of course germane to the British Gothic), will offer ways to build upon the fascinating discussion in The Gothic Novel and the Stage.

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