

The Popular Gothic Novel
Indian Institute of Technology, Madras
Lecture - 60
Lecture Overview

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Week 12 C

Lecture Overview- The Mysteries Of Udolpho (1794)
Wuthering Heights (1847)
The Picture Of Dorian Gray(1891)



Image Source: <https://www.canterbury.ac.uk/arts-and-humanities/school-of-humanities/images/soh/victorian-women-writers>



Hello. Welcome to this NPTEL lecture. This session will give you a short summary of the lectures that we have covered so far. The focus of today's lecture will be on three novels and they are The Mysteries of Udolpho, Wuthering Heights, and The Picture of Dorian Gray. So let us start with Mysteries of Udolpho.

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Ann Radcliffe (1764-1823)

Gothic Enchantress

Mother Radcliff

Female Gothic

Explained Supernatural

Writing as a worthy pursuit and occupation suitable for women



Image Source: <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-ann-radcliffe>



The *Mysteries of Udolpho* was written by Ann Radcliffe. Ann Radcliffe was a Victorian writer and the pioneer of Gothic fiction. Ann Radcliffe was born in the year 1764, and interestingly, this is the year that the first Gothic novel, *The Castle of Otranto* was published. Her works are largely invested with the themes of Gothicism and romanticism, which later earned her the title, the Gothic Enchantress.

The ingenuity of this writer has been intellectually contagious enough to compel the poet John Keats from the romantic era to address her, that is, Ann Radcliffe, as Mother Radcliffe in one of his letters. Even her name became synonymous with the ideas of Gothic elements. And *The Mysteries of Udolpho* attains and compels at times, compellingly literary distinction by putting forward the ideas such as female Gothic and the explained supernatural.

Ann Radcliffe started to write in a period where women's freedom was constrained and the strings of the uppers were in the hands of the male members of the household. Besides creating a niche for herself, Radcliffe indeed took writing as a profession and succeeded in it.

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The Mysteries of Udolpho

- Emily St Aubert - Benign and Sensible Heroine
- Valancourt - Over emotive hero
- Count Montoni - Ruthless Villain
- Eponymous Castle - Udolpho
- Set in late 16th Century France and Italy
- Gothic Romance



Image Source: <http://libetext.anglo-amer.com/2015/04/24/46-udolpho-illustration-from-the-mysteries-of-udolpho/>



The novel *The Mysteries of Udolpho* revolve around the story of Emily St. Aubert, the benign and sensible heroine. As the story progresses, she loses her parents and takes shelter under the custody of her aunt Madame Cheron. After acknowledging the connection of Valancourt with Madame Clairval, Madame Cheron agrees for the marriage of Emily St. Aubert with her lover Valancourt.

And however, this marriage between Emily St. Aubert and Valancourt is thwarted because her aunt Madame Cheron gets betrothed to Count Montoni who will eventually become the villain of this novel.

And now, this trio, Emily St. Aubert, her aunt, Madame Cheron, and the villain, Count Montoni is seen to be presiding in the castle, eponymous castle Udolpho. And set in the late 16th century France and Italy, this novel dwells deep into the aspects of Gothicism and romance. The mysterious heritage, the idea of the Gothic double, and supernatural elements undoubtedly placed this novel under the School of Gothic Literature.

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Spatiality and Gothicism

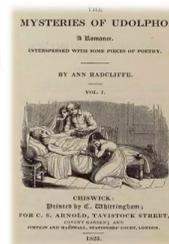
- Claustrophobically Oppressive
- Physical and Psychic Episodes of Terror
- Literariness via spatial specifications

For Instance: "melancholy awe", "voice of some supernatural being"

- Temporality of Past and Present

(The Mysteries of Udolpho)

Image Source:
https://64.media.tumblr.com/42cc5767bb16c6177a8a95df164a399b/tumblr_mfm9sicffqhhidio1_500.jpg



The traditional Gothic episodes of jump scare and violence are comparatively subdued as the space in itself exhibits the forbidding or for instance, the spatial pockets of the castle are overwhelming in nature.

Besides the physical torture inflicted by Count Montoni, the female characters in the novel rather become victims as they also suffered from the psychic episodes of terror. For instance, we have already seen how Emily suffers a lot from her unbridled imagination than the actual happenings in her life.

It is rather interesting to note how Ann Radcliffe slips in the idea of terror through her narrative. For instance, when Emily St. Aubert enters the castle of Udolpho, she is seen to be gazing at the

castle of Udolpho in a melancholy awe. At another situation, even the gust of air appears as if it is a voice of some supernatural being to Emily St. Aubert.

And of course, there is the element of past defining the present is also prevalent in this novel. And we can witness this argument in the story of Sister St. Agnes.

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Patriarchy and Female Gothic



- Count Montoni- tyrant
- Impervious Villain
- Disguising Sensibilities
- “It was the air and attitude of Montoni”
- Unconventionally Conventional heroine



(Northanger Abbey)

Image Source: https://eighteenthcenturylit.files.wordpress.com/2011/11/the_monk.jpg?w=242



The idea of female Gothic is shown not just through the character of Emily St. Aubert, but also through other female characters as well. And with the castle, there is an embodiment of oppressive, sexual parochialism distinctively avenged in the person of the tyrant Count Montoni himself. His impervious character renders him indomitable.

And when it comes to dissembling his emotion, he is an inveterate imposter. He disguises his nature and goes on achieving his gold. Probably, this would have aided him in tracking Madame Cheron into marriage.

And his character wheels influence as to find differences in other books of literature as well. For instance, in the work, written by Jane Austen, that is, Northanger Abbey, the protagonist, Catherine Morland is seen to be referring to Count Montoni to her friend Isabella.

So we see Catherine Morland singing, it was the air and the attitude of Montoni, And this is a reference from the book, the Northanger Abbey. And this showed how the cruelty of Count Montoni was very much prevalent in the episodes of literature. And when it comes to the

heroine, we see that Emily is not really a rebel, neither is she a revolutionary outcast. She stays within her sphere of domesticity and shows her resistance.

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Sensibilities of Gothic Heroine



- Growth of Sensibility and Female Bildungsroman
- Art and Aesthetics
- Threat of female resistance
- Dual Tyranny



Image Source: <http://www.ancestryimages.com/proddetail.php?prod=p5347>



And special attention has to be paid to the sensibilities of Emily St. Aubert because she, as we have seen earlier, she maintains a balanced oscillation between her emotions and rationality. This in turn is actually a product of her father's early tutoring.

And the idea of Female Bildungsroman can be very well derived from the character of Emily St. Aubert because we see how the character, how the sensibility of Emily St. Aubert gets more refined and sophisticated when it reaches the end of the novel.

And the strength of art and aesthetics ties the characters of Emily St. Aubert, her father St. Aubert, and her lover Valancourt together. Their shared liking and admiration for the picturesque landscape is an ocular proof for it. The threat of female resistance is shown in snippets, which ostensibly get revealed to the characters of both Emily St. Aubert and Madame Cheron.

Madame Cheron's refusal to sign the documents which will make her property transfer to Count Montoni and Emily St. Aubert's refusal to marry Count Morano can be one such example. And as we have seen in the earlier lectures, Emily battles against the dual tyrants; that is, against the assaults inflicted by Count Montoni and also against her perturbed imaginations. The scene behind the black veil and her fainting after seeing the thing behind the black veil serves him justifying such an argument

And in this female Gothic, *Mysteries of Udolpho*, Emily becomes a sentimental heroine as well. It is not because of her faintings and extremes of emotion, but because of her just sensibility.

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Explained Supernatural

- Myth into Matter
- Trajectory of Reason over Fear
- "All circumstances of her narrative, however mysterious and apparently superhuman, were to be accounted for on natural principles at the winding of the story"
- "Apparently supernatural occurrences are spine-chillingly evoked only to be explained away in the end as the product of natural causes"

Source: <https://www.hausarbeiten.de/document/62262>
Image Source: <https://00.us.com/www.horrorhome.com/wp-content/uploads/2016/02/Leah1.jpg>



And the obfuscatory nature of the mysterious happenings in the life of Emily comes to a clearer light when it reaches the end of the novel. For instance, the story behind the back statue, it stays behind the black veil, and also the entanglement of mysterious or daunting ties of Emily's heritage clears the fog of mysteriousness in her life and as well as in the plot of the novel.

And what can be inferred from such a revelation is that the author privileges the reason over fear. And these two quotes mentioned in the slide can be seen as a criticism of Ann Radcliffe's employment of explained supernatural.

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Wuthering Heights

Emily Bronte(1818-1848)

Haworth and Wilderness

Passively Passionate Nature

Play of bio graphical sketches

The Anti-social Myth

“it is clear from Emily's poetry in particular that imaginative inspiration was most often caused by the experience of weather and natural environment”

Source: <https://www.bl.uk/collection-items/emily-brontes-diary-1837/mobile-on>

Image Source: <https://frankhudson.org/2019/04/09/emily-brontes-hope/>



Now, let us move on to the novel Wuthering Heights. And Wuthering Heights was written by Emily Bronte and it was published in the year 1847. Emily Bronte was born in 1818 in Thornton, Yorkshire. She has written nearly 200 poems and is best known for her novel Wuthering Heights. Critics have suspected the play of autobiographical element in the construction of this particular novel.

For example, a drunken brother of Catherine has been influenced from Emily Bronte's own brother Branwell. Similarly, the character of Joseph with Emily Bronte's aunt. Pairness can be effectively drawn between the character of Emily Bronte and Catherine, as we see both these characters gets attached to the setting that they are a part of. For example, Emily gets really attached to Haworth Parsonage and this gets reflected in the character of Catherine, where she identifies herself with the moor.

Also, we see that Emily refuses to take medication when she was suffering from tuberculosis. This idea gets reflected in the character of Catherine as well because we see Catherine refuses to eat anything, refuses food, and starves herself to death. And the popular understanding of Emily as a refuge or an antisocial person is curious because she is portrayed as a good listener by her neighbours.

The natural genius of Emily can be surmised through this quote taken from Bronte Diary. It is clear from Emily's poetry in particular that imaginative inspiration was most often caused by the

experience of a better and natural environment. The attachment of Emily Bronte with Hawthorn Parsonage gets reflected in this quote. And this element gets reflected in the character of Catherine as well because she gets attached to the moor.

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Plot of the novel

- 1801, Yorkshire Moor
- The Importance of Opening Scene
- Dual Narrators – Lockwood and Nelly Dean
- Wuthering heights and Thrushcross Grange
- “On that bleak hill-top the earth was hard with a black frost, and the air made me shiver through every limb”

(Wuthering Heights)

Image Source: <https://vtime.com/vi/vtXSV6SKG9k/mavresdefault.jpg>



Wuthering Heights is set in Yorkshire Moor in the early 19th century. To put the story in a nutshell, the novel Wuthering Heights narrates a story of two families Earnshaws and Lintons, who reside in Wuthering Heights and Thrushcross Grange.

And the novel begins with Lockwood, a new tenant to the Thrushcross Grange, meeting the master Heathcliff. The snowing cold weather and the beatnik dogs since cold chills down this spine of the visitor. The literary devices compel us to categorize this scene as a foreshadowing of the upcoming events in the story. Then, the novel proceeds from the writings of both, Nelly Dean and Lockwood. So it becomes very clear that the novel has two narratives and they, Lockwood and Nelly Dean.

The landscapes from the novel effectively become an element Gothic as it delineates the idea of strangeness through its description. And the quote given here is a description of Wuthering Heights as explicated by the character Lockwood. And this quote serves the purpose to say how the idea of coldness exists both within the characters and also paraded among the entire Heights.

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Abounding Gothicity

- Transformation through transgression
- Isolation and Trappings
- Quintessential animals
- Children and the setting
- Crack “promised fair to grow up as rude as savages” “many a time I’ve cried ,myself to watch them growing more reckless daily”



(Wuthering Heights)

Image Source: http://www.huffenglish.com/wp-content/uploads/2016/03/6571919907_18be5f4875_wuthering-heights.jpg



The characters in the novel *Wuthering Heights* attain transformation only when they cross the boundaries, only when they transgress their habitual zones of domesticity, they achieved a changeover. So, for instance, we can see how rude savage-like girl like Catherine transforms into a lady, only when she transgresses the boundaries of *Wuthering Heights* and enters Thrushcross Grange.

Similarly, Heathcliff’s transformation into a gentleman kind of figure happens only when he transgresses *Wuthering Heights*. And the peculiarity of Gothic narrative demands the elements of isolation and trapping. And Catherine’s isolation and hallucination as she dies can be a perfect example for certain argument.

And despite the landscape that is the setting, Emily Bronte utilizes the animals to emit the Gothic trends in the novel. That is, Emily Bronte uses animals to bring in the Gothic elements in the novel. For example, the beast-like dogs in Heights as it scare people who come to Heights will be a perfect example for it. And interestingly, the children in this novel turns out to be the reflection of the domestic spirit that they are brought up.

We see Heathcliff and Catherine grow up as rude, as savages as described by Nelly Dean, whereas the characters like Isabella and Linton grew up in a very general fashion. Here again, we are reminded of the storm and calm allegory that we have seen in the earlier lectures. The storm referring to Heathcliff and Catherine, and the calm referring to the Lintons.

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Role of Class

- Lintons and Earnshaws
- Heathcliff – foundling to Master
- Catherine- wild savage to a lady
- Hindley- brother to a wastrel
- Politics of Marriage and Sublimated Romance
- Power and Aristocracy

"The master's bad ways and bad companions formed a pretty example for Catherine and Heathcliff. His treatment of the latter was enough to make a fiend of a saint..I could not half tell what infernal house we had"

(Wuthering Heights)

Image Source: https://c1.staticflickr.com/1/136/383452351_32fa9f7da9_b.jpg



The Role of Class is very vital in this novel just like Gothicism. So it can be rather argued to an extent that the idea of class provokes the raw emotions from the characters. It would be clear if I give you an example. Like Heathcliff, due to his ill-treatment from Hindley and Linton, Heathcliff works to take revenge on them. And he takes this revenge by conquering the class that Linton and Earnshaw possessed.

So the deplorable condition of Hindley caused by Heathcliff and also the ill-treatment that Hareton receives in the hands of a Heathcliff shows the impact of economy and education, even Catherine's marriage to Linton would be a perfect example to show how the idea of class was very prevalent during that period.

And the quote mentioned here depicts the kind of treatment, the kind of prudent treatment that Heathcliff received from Hindley. And this treatment gets replicated or repeated rather by Heathcliff to Hareton in the latter part of the novel.

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Setting and Savagery

- Unrestrained Passions
- Rawness in Emotions – Equally distributed
- Cold façade
- Estrangement - Reclusiveness
- Symbiotic relationship of men and nature
- “Belonging is the way not to belong”



(Wuthering Heights)

Image Source: <https://www.bl.uk/britishlibrary/media/bl/global/d1%20romantics%20and%20victorians/banners/wuthering-landscape-crop.jpg>



The aspects of uncultured savagery can be very well applied to the novel because it brings in the raw emotion from the characters. When Heathcliff promises to take revenge from Hindley, Nelly Dean admonishes him by saying that one day God has the right to punish people. But Heathcliff says that God will not have the satisfaction that he will have by punishing Hindley. Such a powerful statement shows or unmasks the real nature or the darker energies of human being.

Even the calmer and amiable nature of characters like Lockwood and Isabella are provoked or perturbed to bring out the raw emotions by the end of the novel, because despite stopping her from entering the Heights, Lockwood harms the child ghost of Catherine. He rather makes her to bleed as he scratches her hand against the windowpane.

The cold ambience prevails on the entire novel both in the characters and also in the setting. And this idea of coldness becomes a very important factor in any Gothic fiction.

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Gothic Double

- Parallelism – Recurrent Motif
- Dual Narrators
- Twin Landscapes
- Cathy and Heathcliff- Gothic Doppelgangers
- Thematic Parallels
- Incest and Necrophilia
- “I AM HEATHCLIFF!” “ he’s more myself than I am. Whatever our souls are made of, his and mine are the same”

(Wuthering Heights)

Image Source: http://www.tate.org.uk/art/images/work/N/NOS/NOS273_10.jpg



Parallelism becomes one important element in Gothic narratives and it gets materialized in Wuthering Heights. Also, it also becomes a recurring motif in this novel. The employment of dual narratives between landscapes, thematic parallels can also be drawn between the character of Catherine Earnshaw and Catherine Linton.

Critics have also suggested that there seem to be an element of incest and necrophilia embedded deeply into the structures of this novel. But to an extent, it can be argued that we can view Heathcliff and Catherine through the lens of Gothic doppelgangers as well. And it becomes true when Catherine says, “I am Heathcliff, he is more myself than I am. Whatever our souls are made of his and mine are the same.”

This sentence by Catherine can be really employed to show how these both characters are one and not two different characters. And without any need for argument, it becomes very clear that the idea of patriarchy exists both in Thrushcross Grange and Wuthering Heights.

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Gothic and Gender

- Patrilineal Society
- Heathcliff- Byronic/misogynist/aristocratic villain
- Ploy of economy in gender roles
- Gothic horror of instilling stereotypes
- “I discerned a soft-featured face, exceedingly resembling the young lady at the Heights, but more pensive and amiable in expression. It formed a sweet picture. The long hair curled slightly on the temples..the figure almost too graceful”

(Wuthering Heights)

Image Source: <https://www.lookandlearn.com/history-images/preview/M/M355/M355609> Illustration-for-Wuthering-Heights-by-Emily-Bronte.jpg



And the story conspicuously captures the Gothic hoarder of instilling crude gender roles as well. For example, the occasional repulsions that Catherine gets when she considers Edgar to be less masculine than Heathcliff depict the harmful impacts of instilling gender stereotypes in the minds of the children.

Modern feminist suggests that Heathcliff becomes, Heathcliff fits under each category of being a misogynist villain, aristocratic villain, and Byronic villain because he is propelled by his toxic, hegemonic masculinity. They are actually against the idea of romanticizing the relationship between Catherine and Heathcliff.

The quote given here clearly expresses how the character Linton was actually feminized even through the descriptions by Emily Bronte. The words such as a sweet picture, a long curly, long hair curl, and soft-featured face, these are the words during that period were used to describe a woman.

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Gothic tropes and Heights

- Harmonious existence and polarization
- Extremities of emotions
- Greed and Industrialization
- Performativity of Gothic

"There's Heathcliff and a woman yonder..I darnut pass 'em'."

(Wuthering Heights)
Image Source: <http://kleurrikkbrontesisters.blogspot.com/2012/07/blee-post.html>



The eeriness in the novel do not appear all the place rather it blends, it emerges along with the narratives. This acts of Gothicism gets released through the expression of extreme emotions as well, such as anger, greed, hatred, and vengeance, besides the wilderness of the landscape.

Emily in this novel makes the Gothic performing every possible way. Even in the last scene, we see that a boy, we see a boy getting frightened because of seeing the ghost of Heathcliff with a woman. So it becomes very clear that the novel Wuthering Heights fits under, perfectly fits under the category of Gothic literature.

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The Picture Of Dorian Gray



- The Only novel written by Oscar Wilde(1854-1900)
- 19th Aesthetic Movement- Art for Art's Sake
- Satirizes the Victorian Hypocrisy through Gothic
- Dorian Gray Syndrome

Image Source:<https://www.oscarwildeinamerica.org/sarony/sarony-photographs-of-oscar-wilde-1882.html>



Now, let us move on to the novel, The Picture of Dorian Gray. The Picture of Dorian Gray was the only novel written by Oscar Wilde. Oscar Wilde was popularly known for his short stories and plays as one of the chief proponents of the 19th century Aesthetic Movement, Art for Art's Sake. This movement disregarded the idea of, disregarded the modern principles from art and advocated to enjoy art for its formal aspects.

To an extent, this movement can be seen as a response to Victorian prudishness and their reject principle. And this particular novel, The Picture of Dorian Gray, becomes internally etched as its philosophy has contributed a mental syndrome named after the protagonist of this novel Dorian Gray.

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The Picture Of Dorian Gray- Plot and Setting

- Art Studio, London
- Three main characters and a portrait
- Degeneracy and Degradation
- Art and Experimentation
- Abyssal of Immorality



Image Source:<https://laurenindessays.wordpress.com/category/the-picture-of-dorian-gray-2/>



The novel begins in an art studio, London, and eventually, it becomes clear that it will revolve around three characters, and they are Basil Hallward, the artist; Lord Henry Wotton, the evil influencer, and Dorian Gray, the protagonist.

The aesthetically tussled structure of this novel imbibes deeper layers of semantics. And the idea of degeneracy and degradation are very well explained through the character of Dorian Gray as well as through the descriptions of London.

The undercurrent of art and experimentation goes on unperturbed throughout this novel despite facing inexplicably, horrible results. Such results are indeed due to the protagonist Dorian Gray's loose moral principles. The novel can also be considered as a cautionary example and despite its moral suggestions, the novel was condemned for propagating immorality.

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The Picture Of Dorian Gray- Gothic Elements

- Supernatural Entities
- Dark desires and doubling
- Horror of Death
- Dissoluteness and Decadence



Image Source: <http://blog.flametreepublishing.com/fantasy-gothic/bid/72012/Gothic-Horror-The-Picture-of-Dorian-Gray-by-Oscar-Wilde>



The Gothic elements in the novel are carefully inculcated into the story that it serves its purpose of giving terror or bringing terror to the readers. Dorian Gray notices the changes in the portrait only after he breaks up with the actress Sibyl Vane. So this subtly enforces the idea that the portrait will reflect or mirrors Dorian Gray's corrupt soul.

Nevertheless, he keeps on, he continues doing these wrong deeds and eventually becomes a slave to his sensual pleasures. The novel also conspicuously bring in the element of death and its terror. The resoluteness of the Wilde to plainly portrait decadence and dissoluteness in people's attitude towards life is rather courageous and appreciable. And there also exists a tussle of considering this novel as a Gothic fiction and a fiction decadent novel. However, the Gothic elements in the novel overpower the aspects of decadence portrayed.

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The Picture Of Dorian Gray- Aestheticism and Gothicism



- Tell-tale example of Narcissism
- Book and Portrait
- Victorian Art and Anxieties



"I believe that if one man were to live out his life fully and completely, were to give form to every feeling, expression to every thought, reality to every dream..fresh impulse of joy"

(The Picture of Dorian Gray)

Image Source:<https://www.catawiki.com//17464703-oscar-wilde-the-picture-of-dorian-gray-with-illustrations-by-henry-keen-1925>



The novel is a tell-tale example of narcissism and when Dorian looks at his portrait for the first time, which in the words of Oscar Wilde, I will quote, "His cheeks flushed for a moment with pleasure." So this episode of, this episode ignites the fire of desire or ignites the fire of pleasure within Dorian Gray that he gets attached to it deeply.

And the portrait and the book gave him a temptation that it was almost irresistible. And he eventually becomes a prey to it. The words, even in this light, refers the way of life that Henry Wotton advocated and Dorian Gray becomes a fan of Henry Wotton and he continues following the advice given by Henry Wotton.

As we see that these words created a great impact in Dorian Gray that he cannot really get rid of it. And Wilde has also volunteered to critique the Victorian sensibility, which usually relayed the idea of beauty with goodness. This spotless, unblemished face of Dorian Gray, practically masks his even energy, his darker side.

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The Picture Of Dorian Gray

- Faustian Gothic
- Atavism and Free Will
- Notion of Destruction
- Eeriness and Spatiality
- Conscience and Fear



Image Source:<https://www.catawiki.com//17464703-oscar-wilde-the-picture-of-dorian-gray-with-illustrations-by-henry-keen-1925>



A wise parallel can also be drawn between the character of Dorian Gray with The Doctor Faustus written by Marlowe. Dorian's indulgence into darker experiences and experiment and his experimentation with the portrait is rather reminiscent of Faustus's inquisitiveness to learn a lot and rule the world. Incidentally, even the character Lord Henry Wotton treats Dorian Gray not as a friend or companion, but as an interesting study. There also exists a tussle between atavism and free will.

So it could also be possible that Dorian's attraction towards worldly desire is because of the trait that he inherited from his grandfather. Or it could also be possible that because of Dorian's own inherent nature of experimentation. However, the result was mere destruction for the self and also to the fellow beings.

The ghoulishness in the novel stealthily grow up and unleashes its cruelty finally in the final scene. The descriptions of opium dens and theatre to carry the Gothic tradition as well. And this particular Gothic fiction traces clearly the relationship between the connection-bitten consents and fear by showing their blended nature.

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The Picture Of Dorian Gray

- Gothic Vs Decadent Novel
- Doubling Strategy
- Secrecy, Sanity and Shame.



Image Source: <https://www.pinterest.com/pin/14777505001758268/>



The Gothic trend of doubly is very well maintained throughout the novel and this idea of double gets hampered only when the character, the protagonist Dorian Gray dies. And the idea of the double can be seen in Dorian as a person and also the portrait, which represents his cruel soul. Even his dual ways of flipping in public and private sphere contributes to the idea of the Gothic double.

Dorian Gray is dictated by a sense of shame, that he utterly concerned to guard his reputation and that is the reason he covers his face. He rather disguises himself, when he enters the East End when he goes to the opium dens.

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The Picture Of Dorian Gray – Portrayal of Death



- Death of the innocence
- Hastened Death of Sybil Vane
- Moral Death
- Tragic End of the Artist
- Brutal End of the Art



Image Source: <https://www.deviantart.com/jetruth/art/Portrait-of-Dorian-Gray-369120459>



The novel's Gothic elements are undoubtedly acquired from its fixation to death. Dorian's loss of innocence can be considered as its first occurrence. And this loss of innocence, gauges him to break off, to part has with the actress Sibyl Vane.

And when he breaks up with her, he uses crude ways. He breaks up with her in a very unrefined, uncultured manner. He says, without art, she is nothing. And such uncultured way of dealing with people also marks his depth of morals. And this gets reflected in his portrait as well.

Here again, we are reminded that this work, this particular Gothic fiction, becomes a confluence of art and life. During their meeting, Dorian guiltlessly knives and kills Basil Hallward and as the latter, ask Dorian to repent for his sins.

However, Dorian justifies of he killing Basil, saying that Basil was responsible for pulling Dorian into the world of pleasures by drawing the portrait. So even the death of Alan Campbell would have been the result of his unexpected meeting with Dorian Gray.

The portrait becomes a moral compass or a mirror reflecting the correct soul of Dorian Gray. And Dorian Gray gets rather repulsed by its appearance. So he stabs the portrait instead, due to which he dies. And this marks the death of art, just like the death of artist Basil Hallward.

This novel is an uncompromising piece of art embedded with Gothic features in every way. Thank you for watching the video.