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Memoirs of Angelique [supplemental material]

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The Nun, or Memoirs of Angelique; A Tale, by an unknown author.

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MLA Citation

The Nun, or Memoirs of Angelique; a Tale. c.1805. Print.

MLA Citation from the Gothic Archive

The Nun, or Memoirs of Angelique; A Tale [Transcript]. c. 1805. E-Publications@Marquette. The Gothic Archive, Marquette University, Wisconsin. Web. http://epublications.marquette.edu/english_gothic/10/ Accessed 1/16/14. Web.

Full Title

The Nun, or Memoirs of Angelique; a Tale.

Summary

At *The Nun, or Memoirs of Angelique; A Tale* begins as the written memoirs of Angelique. A young noblewoman, Angelique loves her cousin Ferdinand. However, when Angelique's family's fortune seems to have been lost at sea, Angelique's father rashly vows that his daughter will become a nun should his ships safely return. When the ships return, Angelique is sent to a convent, where she takes her vows. Soon thereafter, Ferdinand sneaks into the convent dressed as a novice, and he quickly persuades Angelique to elope with him. After a midnight wedding, Angelique and Ferdinand escape the convent through a secret passageway.

After three months of wedded happiness, Angelique and Ferdinand attend a costume ball. At the ball, a man disguised as a monk approaches Angelique. To the shock of all, the "monk" is revealed to be Angelique's father, at which point Angelique faints.

The rest of the tale is narrated by Angelique's father, now truly a monk, to some unknown listener. Angelique's father reveals that he killed Ferdinand at the costume ball and then fled into the woods. He eventually joined the Chartreuse monastery. The father remained a monk for fifteen years, until the French Revolution prompted him to locate his family. He finds that all of his family are deceased, including Angelique who died in childbirth in the convent from which she had earlier fled. The father now lives alone in the ruins of his family's chateau, carving a gravestone for Angelique and regretting his "absurd vow."

Constellation of Knowledge/Historical Context

The Nun, or Memoirs of Angelique: A Tale (c. 1805) has its origins in a series of magazine novels published in 1794. As detailed by Robert D. Mayo in *The English Novel In The Magazines, 1740-1815*, a short novel by this name was published in the *Edinburgh Magazine* in June 1794. This, however, was only one of a group of tales that were published in magazines in 1794 with variations of the story: *The Nun* (*European Magazine*, May-June 1794); *The Nun* (*Hibernian Magazine*, June-July 1794); *Memoirs of Angelique* (*Bon Ton*, July-August 1794) and *Angelica, A Tale* (*Scots Magazine*, September-October 1794). The first of these magazine novels to be published – *The Nun* in the May-June issues of the *European Magazine* – was signed by "S.P.," who claimed that this story was told to him by a friend while they traveled through Normandy (Mayo 565-566).

Although one or more of these magazine novels is the most direct source for this chapbook, there are a number of elements within the tale that suggest other, more indirect sources as well. The father's rash vow, leading to the sacrifice of his daughter calls to mind Agamemnon's sacrifice of Iphigenia in Greek mythology, as well as the Biblical account of Jephthah's sacrifice of his daughter.

For readers at the time of this chapbook's publication, however, a very different tradition may have been called to mind: French anti-Catholic pornography. As argued by Diane L. Hoeveler in "The Construction of the Gothic Nun: Fantasies and the Religious Imaginary," Angelique was a fairly common name for French nun characters, but it likely would have reminded knowledgeable readers of a particularly lascivious nun in one of the most famous pornographic works of the preceding century, *Venus in the Cloister, or the Nun in her Smock* (published in French in 1683, in English in 1724). The use of Angelique as a name for a sexually active nun even dates further back, however, to the source text for *Venus in the Cloister*, Pietro Aretino's *Ragionamenti* (1534-36) (Hoeveler 6, 11).

The version of *The Nun, or Memoirs of Angelique* that is on the Gothic Archive is a transcript of a chapbook published around the year 1805. According to Angela Koch, however, an edition of *The Nun, or Memoirs of Angelique* was published in 1803 for "Tegg and Castleman" of the "Eccentric Book Warehouse." This 1803 version also included "The Adventures of Henry de Montmorency; a Tale" and "The Surprising Life of Mrs. Dholson" (Koch 85).

Key Words

Birth

Birth evolves in gothic literature as an overdetermined symbol stemming from man's darkest desires to overreach the boundaries of knowledge. A distortion of the natural act of human creation, the emphasis on its agonized, painful labour process functions as a perversion of nature in giving birth to all that is monstrous in human nature outside the safety of the domestic sphere. The arduous process of animating life in *Frankenstein* and *Jekyll and Hyde* manifests itself in the deformed birth-child that results: which Frankenstein condemns as "a filthy creation... [a] daemoniacal corpse to which I had so miserably given life."

The trope of a deformed, perverted birth also has Biblical echoes, most evident in the demonic trinity of Milton's *Paradise Lost*, in which Sin is taken from Satan's head and the incestuous son of their union is torn out of her bowels. This is alluded to in the reference to Hyde as a "child of Hell", spawned from a division of evil that tears away the darker desires embedded in his creator's nature. It also resonates with the birth of the gothic novel, as the creation of its authors' restless imaginations and underlying desires in a repressive society. Newfound impulses to conquer science and control creation can also be read as the challenging of authority, manifested in the birth of a rebellious self contesting religious and social orthodoxy. The birth of the monster in *Frankenstein* thus becomes a metaphor for the

threatening figure of a working-class Everyman, who is nevertheless a product of bourgeois authority as much as its enemy.

Birth also becomes enmeshed with larger societal anxieties stemming from Malthus's treaty on population explosion, in the Victorian fear that racial (and social) Others would reproduce aggressively to threaten the existing power structure, and taint racial purity. This is mirrored by Frankenstein's fear that the monster would reproduce. Ultimately, the distorted birth process that haunts the gothic narrative is checked by the monstrous creation it releases: a mirror to the darkest aspects of its creator.

Source: Niroshi Sadanandan. "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Blood

The significance of blood in gothic literature can be illustrated in many aspects. At the elementary level, blood denotes genealogy, lineages and procreation. This denotation has historical significance for the gothic text to either construct or recall its origins. Extending genealogy to the family, what we often associate as 'blood is thicker than water' is challenged in the gothic texts like Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* that foreground certain anxieties within the family structure such as in the relationships between fathers and sons, husbands and wives. What we know as 'blue blood' reminds us at once of the aristocracy and nobility. The gothic texts in the Victorian era were concerned with the rise of the bourgeois class, a liminal force itself that threatened to destabilise the ruling power of the former elite. Therefore, the gothic treatment of blood sometimes focuses on the purity and taintedness of blood like in Bram Stoker's *Dracula* to highlight then contemporary societal anxieties.

Blood, due to its ability to be transfused between humans, can be treated as a transactional currency in the gothic text as exemplified in Stoker's *Dracula*. This co-modification of blood is highly significant as it reflects the anxiety of the genre towards increasing dominion of capitalism and industrialisation especially in the 19th century that threatened traditional ways of life.

Blood in the gothic text can too connote sexuality and the libido. In *Dracula*, Dracula and his thirst for blood highlight a libidinous nature that arises from his 'eastern' hence different origins. Blood has the further implications of gender and race as despite its physical omnipresence between genders and across races, the perceptions of blood cannot but be influenced by perceptions of race and gender.

The ambivalence of blood's dual functionality as a life-giver and yet also a life-denier highlights the liminal space that blood occupies in the gothic genre. Stoker's *Dracula* is the epitome of a character who both denies and yet gives 'life' to his victims. The 'liminality' of blood, along with other gothic motifs such as the dual-door house in Stevenson's *Dr Jekyll and Mr Hyde* and Victor's ambivalent monster in *Frankenstein* who is both inhumane yet humane are all characteristic of the genre.

The notion of blood as a life-giver is further extended by the religious connotations of blood itself. The blood of Biblical Christ who had sacrificed himself on the cross for mankind's salvation had been subverted in Stoker's *Dracula* when Dracula, now possibly perceived as the Anti-Christ who consumes his victim's blood instead of giving blood for salvation.

Without doubt, we need the bloody key to open the door to the gothic world.

Source: James Tan. "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Boundaries

Anne Williams in her book *The Art of Darkness: A Poetics of Gothic* suggests that Gothic literature is "pervasively organized around anxieties about boundaries (and boundary transgressions)" (Williams 16). Gothic literature, however, deals not only with boundaries (and transgressions) of "self and other"; it attempts also to show the problematic nature of boundaries in the first place. Social boundaries, for example, define what is correct, but at the same time repress the individual. Boundaries in Gothic fiction are often blurred, and things are never as clearly defined as they seem.

The establishment of the boundary between the self and other is important in Gothic fiction for everything that the Self is not is projected onto the Other. In Shelley's *Frankenstein*, Frankenstein's monster is clearly the Other for he, at least physically, has come to represent everything that the other normal looking characters are not. The idea of "self and other" extends also to geographical boundaries, where everything within the boundary of civilized world is good and everything beyond it is either seen as exotic or dangerous. In Stoker's *Dracula*, London is seen as civilized and safe (at least prior the arrival of Dracula) and everything in Romania is considered to be dark, ominous and dangerous.

Boundaries create distinction, but they are also repressive in nature. Society lays down certain norms (boundaries) that individuals cannot transgress or risk being termed the 'Other'. People in attempting to stay within these boundaries naturally have to repress any desires that may transgress these socially placed boundaries. It can be argued that Dr. Jekyll's creation Mr. Hyde is an attempt to remain respectable at all times, as defined by the societal boundaries.

Lastly, boundaries can be blurred as we see in *Dr Jekyll and Mr Hyde*, for is it really possible to create a boundary within oneself? The fact the Jekyll goes to bed as himself and wakes up as Hyde suggests that not only are boundaries problematic, it can also be easily blurred. Dracula too, represents a blurring of the boundaries between the living and the dead, He is not dead, but he is not alive as well, hence he is called the "Un-Dead", which is really an oxymoron.

Boundaries are endless in Gothic fiction; they constantly attempt to define what is correct, known and approved, but at the same time create more problems by their very act of categorization.

Source: Ivan Ang. "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Cross-Dressing

Details forthcoming.

Disguise

Details forthcoming.

Death

Gothic literature is obsessed with death. We find portents of death, unnatural deaths, and series of deaths (e.g. *Frankenstein*), all of which contribute to an atmosphere of horror. Death in Gothic literature is associated with the supernatural. If Gothic literature reflects a wish to overcome one's mortality, there is also a fear of those who somehow manage to transcend it e.g. She, vampires, Frankenstein's monster.

In Gothic literature, death is horrific because it is often not quite the end. This thwarts the human wish for certainty. The vampires who are Undead occupy a liminal space; they are at once both alive and dead. The vampire hunters in *Dracula* have to drive a stake into them, to make sure they are really dead. There is also the trope of the dead who return e.g. Poe's "Ligeia". These kinds of spectres can also be seen as manifestations of the return of the repressed.

Likewise, the subject of death itself has often been ignored or repressed. It is what is unknown, and poses a threat to the Victorian mind which desires order. The Gothic is interested in what has been glossed over. We don't really get sentimental scenes like the death of little William in *East Lynne*; rather, the more gruesome, inexplicable aspects of death are explored. The corporeality of the body is emphasised with gory descriptions of blood and grave worms. Reading about death serves as a reminder of one's mortality. There is also a Gothic obsession with the bodies of dead women. Poe said that the death of a beautiful woman is "the most poetical topic in the world". For a discussion on death, femininity and the aesthetic, see Elizabeth Bronfen's book *Over her Dead Body*. She suggests that Gothic writing itself may be an act of killing off the female as it transmits the animate body into inanimate text. Necrophiliac desire for the dead woman e.g. Heathcliff's digging of Catherine's grave, also points to other kinds of transgressions e.g. incest.

Source: Khoo Lilin, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Entrapment

Entrapment, a favourite horror device of the Gothic, means to be confined or to be trapped in such a way that there is no way out. It is this sense of there being no escape that contributes to the claustrophobic psychology of Gothic space. The notion of claustrophobia is closely tied up with that of entrapment. Although it is most often regarded as a consequence of physical entrapment, it can also be more generally attributed to a character's sense of helplessness, or a feeling that one is caught up in some sinister plan or destiny over which one has no control.

There are essentially three types of entrapment: physical, mental, and existential. Physical entrapment would mean being physically trapped in some place. A recurring gothic device of physical entrapment is that of the protagonist trapped in a maze of some kind and trying to escape, but inevitably returning to the same spot again and again. An example of physical entrapment can be found in Stoker's *Dracula*. When Harker is being driven to the castle of Dracula, he experiences a moment of being physically trapped in the nightmare landscape of the Transylvania, as is evident in his remark that "[it] seemed to me that we were simply going over and over the same ground again; and so I took note of some salient point, and found that this was so" (Stoker). Another example of such entrapment is found in Smith's "A Rendezvous in Averigogne." In this short story, the protagonist Gerard is trying in vain to escape from a forest; he returns, inevitably, to the same spot every time. Eventually, "[his] very will was benumbed, was crushed down as by the incumbence of a superior volition" (Smith).

Mental entrapment, on the other hand, is about being confined to a certain state of mind. The gothic trope of madness, for example, is a form of mental entrapment. In a way, the insane are trapped in their own mental universe, into which no one else can penetrate. Renfield, in *Dracula*, is doubly entrapped; physically locked up in an asylum, he is also limited to the confines of his mental universe, doomed to be continually misunderstood by Seward, or simply dismissed as insane.

Lastly, there is also existential entrapment, which takes the form of social entropy and ontological or epistemological entrapment. An example of existential entrapment can be found in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*; Dr Jekyll feels trapped by societal notions of respectability, by a constant pressure of having to uphold his reputation as a gentleman in the eyes of the Victorian public. As a way of breaking out of this 'prison', Dr Jekyll invents the figure of Hyde. Hyde is therefore Jekyll's liberator, for it is as Hyde that Dr Jekyll can truly express himself, unbound by considerations of maintaining his respectability.

Source: Esther Leong, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Family (The Economic)

Industrial development in the Nineteenth century encouraged urbanization and by 1850 more than half of England lived in cities and worked in industries. This changing economic condition inevitably challenged conventional ideology of the family which became redefined to include members “whether actually living together or not” and “connected by (either) blood or affinity” (OED).

By this definition, the patriarchal figure became freed from monogamy. Dracula, as symbol of the new money-obsessed class, had three vampire wives. Similarly, with ready money, many figures of authority were in command of the imp-child. Instead of a genealogical right, the new capitalist society allows wealth to gain patriarchal authority over many. While the new factory communities introduced new figures of authority, with respect to cloth and steel, production becomes increasingly specifically gendered. Through personifying industrial production, Gothic tropes seem to suggest via Frankenstein and Dracula that while possible, the resultant single-parent offspring are unnatural and terrifying.

At the same time, economically active working class women and the ‘masculine’ New Woman threatened conventional notions of feminine dependency. Writers like Stevenson reacted by only presenting negative working women (in both sense of the word) while Stoker singles intellectual Mina out for Dracula’s sanction.

Proliferation of child labor positioned children as ‘property generating property’ as exemplified in *The Bottle Imp*. Dracula’s brute beast children also aid his creation of vampire children. The horror of the four female vampires’ feeding off children is an implicit gothic comment on the inhumane nature of this exploitation.

Source: Yao Lingyun, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Female Sexuality

Aspects of female sexuality figure prominently in gothic literature insofar as there is a strong preoccupation with what may happen if female sexuality is not contained within the structures of patriarchal authority across many Gothic texts. The highly disturbing image of Lucy the “Un-Dead” throwing the child whom she was cradling in her arms earlier on onto the hard ground without so much as a blink in the eye in Bram Stoker’s *Dracula* (1897) encapsulates one example of such a preoccupation—that of motherhood gone wrong. The mother-child relationship—one that is usually regarded as nurturing and loving—is violently destabilized at this instance where Lucy—as the symbolic mother—harms the child whom she was supposed to be protecting. Relating to motherhood, the theme of birth signals the preoccupation with the unknowable dimensions of female sexuality that many Gothic texts exhibit. In Mary Shelley’s *Frankenstein* (1831), the birth of Victor Frankenstein’s creation is depicted as one that is monstrous insofar as it is “unnatural”; Frankenstein is, symbolically, both father and mother to the creation that he abhors from the moment of its birth. Given that it was a woman who authored *Frankenstein*, this then

signals how female sexuality—in all its different aspects—was very much on the minds of both men and women in Victorian Britain. When seen alongside the socio-cultural-historical developments in Victorian Britain, it becomes possible then to view the depictions of female sexuality in gothic literature as responses to women's increasing freedom and mobility during this period; Mina Harker in *Dracula*, for instance, is very much a response to the New Woman phenomenon.

Source: Ashley Lin, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web

Missing Mother

The typical gothic mother is absent or dead. If the mother is alive and well, such as Lucy's mother in Bram Stoker's *Dracula*, she is associated with the incapacity to carry out her maternal duties. The typical gothic mother has to be killed in order for the domestic instability that underpins the gothic text to flourish. Only the occasional evil or deviant mother (Olalla's mother in Robert Louis Stevenson's "Olalla" for example), is allowed to survive in the gothic text. Even then, the evil and deviant mother figure (such as H.R. Haggard's titular character in *She*) has to be removed eventually for there to be some sort of closure to the gothic text.

The repression of the mother allows the progression of the narrative in the gothic mode.

The missing mother also serves as a social commentary where her absence and silence highlight the repression of women within an overwhelming patriarchal regime.

The missing mother points to the absence of regulation and the absence of stability in the family, hence the desire for the male characters to usurp the maternal role and circumvent the female's role in procreation (Victor Frankenstein and Dr Jekyll do that in their respective fictional worlds). At the same time, the missing mother is a signifier for the stranglehold of men over the legal and physical self-agency of the women in gothic texts.

Source: Choo Li Lin, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web

Religion

Christianity is both very much present and absent in Gothic literature. In *Dracula*, religion features prominently in the fight against the vampire – Van Helsing, Harker and Mina frequently invoke the name of God for supernatural and divine aid against the power of *Dracula*. Yet, there is also a disturbing sense that God is strangely absent, or at best, distant, within the novel. God's power seems limited – captured and contained within material shapes and symbols such as the Host, Indulgences, and the Crucifix. The men who hunt down *Dracula* are dependent on the trappings of religion without true substance.

Christianity thus becomes reduced to transferable property.

God is also sidelined in Mary Shelley's *Frankenstein*. On one hand, while Biblical allusions to God as Creator abound in the novel, it is always in juxtaposition to the transgression of

Victor Frankenstein as the mad scientist. Again, God is invoked only when an immediate threat is identified, as Victor laments and appeals to God to grant him the strength to defeat and destroy his monster. Christianity as the dominant religion in nineteenth century England was thoroughly interrogated and questioned, its beliefs in an Almighty God challenged as science and technology assumed prominence. Gothic authors, themselves questioning the relevance of religion, foregrounded these issues by presenting Christianity in a dubious light – present, but altogether powerless, shallow and somewhat deficient.

Source: Fong, Minhui, "Gothic Keywords."
<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web

Romance Paradigm

The gothic narrative very often is a mirror and subversion of the romance paradigm. The romance framework, given definition by Northrop Frye, involves a (relatively) young hero undergoing a transformative experience in overcoming the obstacles that stand in his way of attaining the heroine of his dreams, the *jeune fille* (Fr. 'young girl'). The main obstacle usually takes the form of a *senex iratus* (Lat. 'angry old man'), often her father, who thwarts the fruition of his desires of a marital union with her. The hero is then sent into exile but he subsequently returns home to wed the *jeune fille*. The gothic, however, while borrowing from the romance, is its perverse *doppelgänger*. The gothic typically ends not in marriage, but in the interruption of *coitus* (Lat. 'sexual intercourse'), where the hero does not attain his desired union with the heroine. Mary Shelley's *Frankenstein* (1818) and Bram Stoker's *Dracula* (1897) are two useful examples to illustrate this. The blissful unions of Victor Frankenstein and Arthur Godalming with their wives are thwarted by angry 'father' figures – the former's consummation of marriage with Elizabeth is frustrated by the monster while the latter loses Lucy to Count Dracula. Another way this subversion is played out is evident in the homosocial world of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. The marked absence of any possibility of a blissful union with a *jeune fille* negates the heterosexual love and courtship of the romance.

Source: Jacqueline Chia, "Gothic Keywords."
<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web

Secrets

Secrets, namely that which is 'unspeakable' is a distinctive gothic trope. In literary novels, secrets are knowledge deliberately concealed from the readers and/or from the characters involved. In gothic literature, secrets aid in creating a sense of suspense, hinging on a scandal or mystery and subsequently lead to a shocking revelation at the end. Often, a foreboding shadow is cast upon those who withhold secrets, be it a dark family history or a Faustian pact as exemplified by Shelley's *Frankenstein* and Stevenson's *Dr. Jekyll* who are both possessors of an 'unspeakable' knowledge which allows them to transcend the limits and abilities of man but eventually at the expense of their sanity, friends and lives.

The secrecy of identity and sexuality is also prevalent in Gothic literature where the ambiguity and anonymity of informers and correspondents add to the overarching mystery. There are also suggestions that the seemingly upright life led by Victorian men in the day is coupled with a lurid 'secret' life at night where at times even their heterosexual preferences are called into question. Although not overtly articulated, novels such as Dr Jekyll and Mr Hyde reveal a generally homosocial society whereby the fast bonding of the men hints at something more than platonic friendship.

Secrets as a form of concealment also connote darkness and acts as a means of subversion against the façade of the hypocritical Victorian society which boasts a well-policed state with brightly-lit streets at night, claiming the honourability of well-clothed individuals and the safety of the private self, all which the gothic trope seeks to challenge.

Source: Kong Yuqi, "Gothic Keywords."
<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web

Secret Passage

Description forthcoming.

Sin

One of the more subtle monstrosities produced by the Gothic interrogation of the wealth and science obsessed Victorian era is the new forms Sin which indicate a pervasive estrangement of Victorian society and its values with God.

The Victorians, with their new-found optimism in the Enlightenment and science created in its shadow countless possibilities in which tenets of religious beliefs have been forgotten and betrayed. Sin as explored in the Gothic is this very shadow. When Frankenstein creates his monster, he manages to use the scientific advances of his age to displace the creation role of God. Hence, Science as a possible road to hell is exposed and explored in the Gothic. But religion as cast aside also manifests itself in gestures like Harker's skepticism of the gift of the Crucifix which later brings him comfort. These sentiments are also most obvious when Dr. Jekyll tries to rid himself from Sin; he no longer turns to religion but to science and produces a monster who is the embodiment of his sin. As for redemption, the church as an institution is usually absent, a mark of Victorian skepticism, and characters like Mina Harker have to rely on their own faith and belief for redemption. More often, the new forms of Gothic sin that arise out of Victorian obsessions for knowledge and wealth leave their pursuers in a self created hell on earth, tormented by their monsters. The monsters of Sin no longer come from hell but from the hands of man.

Source: Stephanie Chu, "Gothic Keywords."
<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

Violence

Violence, like over-determined symbols in Gothic literature, functions as much as an act of social interrogation as it is an act of affirmation. In both *Frankenstein* and *Dr Jekyll and Mr Hyde*, strict social mores and policing that prompt the disastrous, transgressive reactions of repressed selves are manifested in the physical violence wrought by Frankenstein's and Dr Jekyll's doubles, the monster and Mr Hyde. Here, violence also highlights class anxieties where the repressed working class, like Frankenstein's self-educated monster, rebels violently against social masters like Frankenstein. Human superficiality that incites Frankenstein's monster's violence also operates to reflect the monstrosity in society itself. Apart from interrogating social norms, scientific advancement and its monstrous power, building on the Promethean over-reacher theme, are also examined in its production of violent figures and emotional violence, like that experienced by Frankenstein and Dr Lanyon after witnessing what science can achieve. Here, gothic atavism of regression alongside material and scientific progress is manifested in the figures of Jekyll and Hyde, where the latter's regression is demonstrated in his ape-like appearance and, more significantly, in his disregard of human moral codes—his violence. Yet, while violence undermines and questions the adequacies of law, it also serves to affirm social codes. The violence of staking in *Dracula*, for instance, acts as a social cleansing ritual of removing figures that threaten social instability and miscegenation. Here, the violence of staking Lucy, as is the mutilation of Elizabeth in *Frankenstein*, also takes on phallic terms to affirm masculinity in an age of increasing sexual anxieties.

Source: Sophia Koh, "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 9/16/2013. Web.

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