THE EVOLUTION OF GOTHIC LITERATURE: A COMPARATIVE ANALYSIS OF SHELLEY'S FRANKENSTEIN, WUTHERING HEIGHTS BY BRONTE AND KING'S THE SHINING

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Abstract

The study aims at exploring the psychological aspects of the Gothic fiction by comparing the works of Frankenstein (1818) by Mary Shelley, Wuthering Heights (1847) by Emily Bronté and The Shining (1977) by Stephen King. The researcher explores how each of the novels reinvents the Gothic tradition to expose the frailty of mind to obsession, solitude as well as moral collapse. These works shift towards the modern era, where the horror on the outside is replaced by introspection on the inside. In Frankenstein, Shelley represents the creative and destructive nature of human ambition in the location of the source of terror, and the monster is one representation of this repressed guilt and alienation. The Gothic conflict in Wuthering Heights by Brontte is internalized because passion and violence are combined to make love both ecstatic and destructive, and because the moorland landscape can be compared to the storms of the psyche. The Shining by King is a modernization of the Gothic in that he places the element of madness in the house and the haunted hotel has turned to be a metaphor to the subconsciousness of the mind. Although the context, nonetheless, varies, the three texts turn out to unite around the main psychological lesson of the Gothic, i.e., that it is the workings of the human mind that should be feared, and not something supernaturally-based. Through the deconstructive identification of self, the degrading of sanity and madness, and transferring the inner trauma onto nature and space, the novels prove the timeless effectiveness of the Gothic mode in revealing the invisible models of the psyche. This analysis concludes that Gothic literature as a mirror and as a critic of the dark side of the human mind makes psychological terror the most enduring and universal one.

Keywords: Gothic Literature, psychoanalysis, isolation, madness, obsession,

Introduction

This work shall be an evolution of gothic literature that investigates the human fear and desire by portraying the worst of humanity. Isolation (Carabine, 2024), identity, and unnatural behavior are frequent topics explored by the gothic genre, which appeals not only to the societal anxieties but also to the psychological conflict of the person. As an example, the researcher will examine the components of Gothic Literature in Frankenstein (1818) by Mary Shelley, Wuthering Heights (1847) by Emily Brontel or The Shining (1977) by Stephen King that are regarded as the symbolic higher order novels of Gothic Literature (GL). In accordance with the psychoanalytic theory developed by Sigmund Freud, the present research also considers the representation of these themes as well as their connection using characters who possess varying environments. The paper will elaborate on the driving forces and the apprehension that drives these aspects in characters that expose how these effects work when we analyze what occurs between their subconscious mind and the real world by looking deeper to enable us understand why these characters continue to dominate our cultural imagination.

Besides this, the researcher will also revert to the Gothic frame where he will examine how the genre has developed as an attitude of the society. The ideal expression of these enlightenment anxieties is Frankenstein by Shelley (Chonka et al., 2024). It also shows what could happen when desire, uncontrolled ambition, and hunger of knowledge are brought out of control. The paper adopts psychoanalysis as a prism through which to interpret these pieces of texts in order to provide insights into how Gothic literature developed. In addition, the genre has always been a suitable reflection of human experience that was too rich.

Background of the Study

This paper will look into the themes of gothic literature, the themes of horror, romance and something sinister, which gives a level of extremes to the suspense and feelings that you will experience as you read these spectral, experienced characters. Gothic novels have been adored by readers with their escapist horror and mystery (Nair, & Dwivedi, 2024) of dark castles, their horrifying characters, and their tortured and distressed psyche which the Gothic novels enveloped. Located in remote, prohibitive places where the foundations of different horrors gained root and inhabited by imperfect men usually propelling headlong into sins that were irredeemable, this story was a glimpse into our darkest depths and further. The Castle of Otranto (1764) by Horace Walpole is commonly termed the first Gothic novel, a format that would be followed by such authors as Ann Radcliffe and Mary Shelley many years before Bram Stoker. The genre has been incredibly adaptive, moving to other settings keeping its basic appeal of mystery, fear and strange exploration.

The Gothic genre in particular has something irresistibly alluring about it, its focus on the mood and atmosphere (Faber & Muenderlein, 2024) and supernatural events, in which it investigates human psychology. Since its conception as a genre in the 18th century as The Castle of Otranto by Horace Walpole, horror has been an excellent means, not only to lend credence to fears and uncertainties in society, but also to all those weird things that are rattling around in your gut doing you more harm than good. The established Gothic literature preceded the writing of her novel by Mary Shelley in 1818, although together with the elements of the new genre of science fiction, Gothic motifs played a role in the novel. Shelley discussed the possible consequences of human pride and scientific progress, both of which are almost as relevant today as they were in 1818. Shelley provided us with a monster in order to condense loneliness, nihilism, and the quest of meaning.

Soon after Shelley, a flood of Gothic novels followed that lacks the philosophical perplexities at the heart of the horror in Mary and employs the spooky and often supernatural settings to reveal the fears of the society at the time. The works by Edgar Allan Poe and Nathaniel Hawthorne are extremely opposite to those by Emily Bront, however, all three of the writers were also the participants of the Gothic tradition. The orientation towards madness, death, and the breakdown of psychological horror was one of those that had already enabled Poe to enable Poe to establish himself as an author of Gothic literature with his dark and melancholic short stories of an oddly particular nature. An example is The Fall of the House of Usher (1839) in which he established that terror did not necessarily reside in conventionally supernatural realms- it was with us. The book The Scarlet Letter by Nathaniel Hawthorne used Gothic elements and tropes to depict sin, guilt, and shame among the people. Simultaneously, Emily Brontue delivered a perversed love story of infinite desires and affections when she wrote Wuthering Heights on those desolate moors of Yorkshire; which conspired Gothic motifs of equally consuming obsessions, vengeance as well all unleashable of such forces as can safely be pressed beyond oneself consciousness. A combination of these works helped establish the Gothic as a genre capable of seeking out the darker sides of the human condition and social commentary through darkly lyrical prosework to create the desired effect of atmosphere.

Nevertheless, during the 19th century, Gothic fiction was shot to greater heights of terror and invention. One can cite the example of Dr Jekyll and Mr. Hyde (1886) by Robert Louis Stevenson which had addressed duality of man, his primeval urges and his more civilized image, the everlasting clash of good moral intentions of man versus evil lurking in every person. The horror of gothic was blended with the creeping fear of the sexuality, invasion and illness of a foreign world in Dracula by Bram Stoker (1897). Vampire by Stoker left an indelible imprint on the mind and Dracula created an opening to the horror genre to develop further in the 20 th century. Although the Victorian Gothic frightened its readers, it was also a

challenge to everything good and pure in the expression of the identity, morality or unconscious.

In entering the 20th century, the Gothic evolved to be more psychologically horror and less supernatural. In fact, one of the best examples of the new method of horror fiction is Shirley Jackson with her novel The Haunting of Hill House (1959) where she employs a haunted house and some supernatural elements and concentrates more on the psychological disturbance (Duncan, 2024). It is typical of modern Gothic, as observed with Jackson - a genre of uncertainity and grey tones of uncertainly, which make us doubt everything we witness, and even the very basis of reality. Her tales were disturbingly subtle, full of gradual dread and gradual growing sense of the notion that it was not something outside, that it was on its way, but something internal, born.

Southern Gothic is a subgenre, which exhibits grotesquerie and macabre with recurring motifs like decay, gothic sex, and the macabre which can be refined out of the struggles between worlds and the transgressive social structure sometimes comical. Authors like William Faulkner and Flannery O Connor would mine the South, its dark past, poverty and moral compromises across the board by writing grotesque characters in rotting environments with grey areas in the action. The old characters who are hanging around the remains of the past plague Faulkner A Rose for Emily (1930) and O'Connor A Good Man is Hard to Find (1953), which serves as echoes of specters typical of the classical Gothic literature (Al Mutawa, 2024). This is one subgenre which was quite conducive to Gothic, nothing could address the wounds of slavery and poverty with a gluttony of this sort--and this time, indeed, with the mores of society deep-rooted and solid. Also Southern Gothic authors painted a dismal picture of the region that was characterized by its own past and full of characters who were slaves to their fate or their tradition or driven mad by their inner selves. Their works were the first step that allowed Gothic literature to be successfully imported into America and produce more stories that were not necessarily anchored to Europe and demonstrated how polygraphic the genre can be.

The Gothic crystal resonates, lives and grows directly because of the fears and dreams of any particular society (Mullen, 2024). Always a very flexible form, the Gothic has been adapted to the needs of a particular society in Frankenstein, with its questions about the morality of creation and Wuthering Heights (1847) by Emily Brontë and the analysis of the family structure and the horror of the psyche by King, it has turned into whatever the society required it to be. That unique mixture of fear, psyche and social commentary is what enable genre to detach itself of those usually tedious beginnings into a narrative device that is not about ourselves humans as it is about our fears. Lately such authors as Silvia Moreno-Garcia and Carmen Maria Machado are combining Gothic with culture and feminism and this is the sign that this genre has not yet lost its voice. Aboveitself. The evolution of Gothic literature has reached the development of its ghostly origin to the revelation of a world that is even more horrifying in us, more horrifying than a castle of ghosts and ghostly love affairs. Throughout the centuries, indeed, in the gloomy history of Shelley and the ghost-haunted hotels of King, the Gothic literature remains very powerful, reminding us of the fact that the darkness that it inspires is as tangible now as ever it was previously, haunting our mind and revealing in our souls all that a human being is capable of having.

Introduction of novels

One of the most popular gothic horror stories ever told is Frankenstein by Mary Shelley. It has managed to transform itself through the generations as a true ghost story to part fantasy and part romance and therefore, it is one of the best dark novels of science fiction. After an immense amount of research and experimentation, it eventually succeeds in getting his creature alive with the parts of dead bodies. Scared by the disgusting appearance, Victor runs off with

the creature and leaves him to die on his own. This inclination to revenge is considered in the creature that, having suffered constant rejection by people, does not bring a pleasant conclusion of punishment. When it becomes a rampage and kills Victor family and friends in the process, the creator and the creation confront each other on the issues of ambition run amok, who or what is it that causes such inhumane actions? And, what does one do with power, which borders on the God-like control? We trace the, great solitude of every character to its ultimate, in a deeply tragic encounter which expresses more than what man is and what direction he must take in relation to scientific invention.

Wuthering Heights (1847) by Emily Brontes is a novel of darkness and love, passion and vengeance set in the wild Yorkshire moors via the stormy relationship between Heathcliff, a stranger adopted by Mr. Earnshaw as a boy and brought up around with his own children Cathy and Hindley. The deep yet fatal love leads to Catherine getting married off and leaving Heathcliff to a life of tyranny of vengeance on everyone who tormented him with money. Gaining wealth and power, Heathcliff improves the orphans of the cousins on countless levels until his machinations torture the members of either tribe of any generation. The story is narrated through different voices and also addresses love and in revenge; the issue of classes and inequalities as well as demonstrating how the ghost of yesterday can interfere with the present period causing not only pain but also revenge on what has been left unattended.

The Shining by Stephen King is a masterpiece of the contemporary horror and fiction. The protagonist is a tense writer Jack Torrance, a former college teacher who is employed as a caretaker at the Overlook winter resort which is remote. He moves to Hotel at Colorado with his wife Wendy and young son Danny (Danny Lloyd) who has psychic powers known as the shining. Jack gradually becomes insane during the winter both with the cabin fever and with the supernatural power of the evil that stalks inside the employees of Hotel Hell. Moreover, Danny continues to have images of what occurred in the horrible pasts. When Jack goes even deeper into madness and is overcome by the evil spirit that is living in cerhotel hotel room, and then turns against those that have put him into the confinement, he is dangerously close to a nightmare battle, one that could kill both Wendy and Danny. It tunnels its way into isolation, addiction, struggle to overcome our inner demons, and it ends with a very spine-chilling read that will make you always wonder what it is that looms in us all.

Introduction of Authors

Mary Shelley (born Aug. 30, 1797, London -1851, died on the 1st of February) was an English Romantic novelist and most famously authored Frankenstein: or The Modern Prometheus (1818). William Godwin and Mary Wollstonecraft were the parents of the renowned philosophers who provided Shelley with the atmosphere of radicalism and a great variety of works to read even in her early years. This unparalleled combination of Romantic discovery of emotion, natur and the sublime with a scientific philosophy is very much reflected in her writing. She often makes use of gothic aspects, grotesque imagery and settings. She has created most of her characters as multifaceted characters that span both the morality plays judges to humans who can be identified with. Her techniques of narrating through the first and third person allow her to provide the reader with a close-up of the split psyche of not just a misled scientist who is Victor Frankenstein but also that of the monster.

Emily Bronty, the British novelist and poet, born July 30, 1818, in Thornton, England, is most well-known with Wuthering Heights (1847) published under the pseudonym of Ellis Bell. She was an Anglican, and all her writing was strongly inspired by the wild Yorkshire moors where she spent her early days. Emily writes in such passion, descriptive elegance and ordered intricacy. She wrote oftetof the gothic, her themes were about passion and revenge with some supernatural notes though this never fails to give Mr. and Mrs. Thumnos an interesting psychological layer. The symbolism, nature ruminations, severe realism and social

hierarchy are crafted in such a way that they are unmistakably Brontesque in a 19 th century literature. Her work, her poignant and passionate novel remains a great monument to the human condition.

Born on September 21, 1947 in Portland Maine, Stephen King is an American author whose light is very wide in four classes of genre: horror tales; the historical and supernatural novel; thrillers (under the name Crime novels); and these-days trending fantasy. King writes more than 60 books and has in excess of 200 short story collections with successful movie or television series versions. It possesses them, and all those elements of his natural talent, accessibility, rapturous growth of character, and the terrifying vocabulary delivered to our doors by the very life around us. King enjoys writing about good and evil, the grey areas of man and his ability to change and rich imagery and dialogue to bring characters into the vivid full-bodied colour (Baldick, & Mighall, 2012). By employing a combination of the realistic and the supernatural, he applies this distinctive voice of telling stories to lure his readers into his schemes and emotional and psychological terrain. Importantly, King is able to exploit the cultural phobia and present deceptively amiable narrative within the irreparably chilling back-drop of Little Tall Island, and in such a manner, he has harnessed his real strength as a key spokesperson of the modern literature.

Literature Review

The Long and glorious history of Gothic Literature (Tropiano, 2008) has deep connections with all the major cultural, social, and even psychological shifts. Though, the origins of Gothic literature date back to the works created as early as Mary Sullivan and even to the present-day stories by Stephen King, it has always been flexible, capable of assuming various shapes, and keeping its main components intact: horror (it is usually something grotesque or supernatural), isolation (social isolating factor) some setting that is gloomy or regrettable.

Originally published in 1818, Frankenstein by the author Mary Shelley can be regarded as one of the earliest writings on the definition of gothic horror and as the work that provokes more philosophical questions than it answers. The research conducted by Shelley on creation and the threat of human hubris is also an indication of modern day fears of science development in the Enlightenment period. Ellen Moers (1976) observes that the monster embodies the failure of Victor Frankenstein and the entire society which is scared of the different but is capable of causing a lot more harm than one can do with consequences which also come as a result of unregulated ambition. Ellen Moers (1976) claims that the creature does not only symbolize the failures of Victor Frankenstein, but also the fears of the society towards the unknown and the consequences of uncontrolled ambition (Moers, 1976). Frankenstein as well questions various moral issues in the context of gothic literature: the duality between the creator and the creature in him was a social conscience between the human and monstrous. The 19th punk, following Shelley, can be viewed as another blossoming of the gothic and writers like Emily Brontae add to its world-building a degree of psychological and character depth. In her Gothic novel Wuthering Heights (1847), Brontte investigates the border of love, vengeance and supernatural.

Critic, Teresa McGowan (2001) notices how Brontue relies on a fragmented narration structure which introduces several perspectives to the story therefore enhancing its emotional effect and Gothic nature (McGowan, 2001). The new wave of Gothic literature remains, instead, psychological, focused on more complicated and sometimes more sinister aspects of human action. In the 20 th century, Stephen King began a gothic revival. The novels of Kings such as The Shining (1977) combine genre terrorism with postwar American horror against the family and those who are unable to shield us against our own horrible past (Holland, & Sherman, 1977). The haunted Overlook Hotel in The Shining is an expression of family trauma that also works thematically with the creature of Shelley and his isolation and madness, who

shares themes with the other works. There is no secret that Gothic fiction provides its audience with a space to communicate with their fears and anxieties in comfortable spaces, as David Stouck (1993) makes it clear, King strategy of blending the supernatural with the mundane also has a charm of naturalistic horror that also relegates his novels to the realms of realistic literary genres once more into adjacent areas of instant contemporary culture (Hoeveler, 2016).

Their dark outlines shape the shift between the Romantic Gothic beliefs of Shelley and Brontte on personal hurt, to the secular gothic of King, and an aestheticism that had already permeated the larger culture of literature. Early gothic literature tends to be about the influence of external powers upon a person whereas the contemporary gothic literature is about the battles of the soul where the location is in an ever shifting society. Moreover, such development is quite in line with the postmodern emphasis on fragmentariness and contact of the illusion of financial systems of reality (Wood, 1990). Besides, the adaptable nature of Gothic to acknowledgement of post-modern fears is also available to the King in his play where the plots disintegrate social order and characters who grapple with their identity (Garlington, 1962).

Fred Botting (1996) notes that the genre has evolved and modified in such a way as to assist in explaining out concepts of contemporary existence, therefore the reason why it remains applicable in the contemporary times (Botting, 1996). King is able to inject threads of loss, youth trauma and societal breakdown into the supernatural narratives through works such as the Pet Sematary (1983), and it is these threads which have enabled the Gothic genre to stand the test of time on the generational scale. The Gothic literary change into a Mary Shelley-type awakening to Stephen King is, therefore, a complex correlation between cultural traumas, introspections and thematics overlay. Frankenstein by Shelley makes fertile ground on which the moral question can be asked and Wuthering Heights, goes even further and excavates more emotionally fruitful lands to which literature could wander. And even to access any audience whatsoever in 2008, the genre has been retread and retreaden - again: Of course, King did that, but does it still carry over in modern readers? The ongoing evolution of the genre underscores the fact that it has lasted long enough to reflect culture as well as provide a touchstone on the universal human experience.

Research Gap

Though a lot of literature has been conducted on the Gothic literature as a genre that can be understood in historical, social, and feminist terms, very little has been conducted on how psychoanalysis according to Freudian viewpoint can help illuminate the psychological progression that led to the Romantic era and the current horror literature. In that respect, the over-examination may give some impression of the shifts in the psychology of characters that saturated these centuries and how to orient oneself through the fears that were regressed and repressed when addressing Gothic literature. Specifically, earlier scholarship has commonly been done as case studies of specific Gothic works or authors - rather than of a genealogy of early Gothic writers such as Mary Shelley and Emily Bronte to the present-day writers such as Stephen King. Second, despite the fact that Freudian interpretations of specific works or themes are a widespread fact, no systematic description has been provided so far that would bring together a macro reading of the Gothic as Romanticism to the theoretical issues that had occasioned his thinking, such as uncanniness, repressed trauma and death drives. The proposed research is going to be a hybrid between the two schools by providing a scientific psychoanalysis of the evolution of the genre and the ways these psychological theories can be used to explain how societal anxieties as well as individual psyches as embodied by the characters across various decades evolved.

Statement of the Problem

This investigation will be crucially based on the psychoanalytic theory introduced by Sigmund Freud, who said that human behavior is guided by unconscious desires, buried fears and

struggle between various aspects in their natural nature id, ego and superego are not exceptions. Although it can be asserted that Gothic literature is full of horror, monstrosity, and supernatural, it is simultaneously the reflection of the psychological struggles that our characters develop in its writings. The problem is that it is complicated to trace the evolution of Gothic literature in being traced to reflect the development of human consciousness and cultural fears in centuries. Thus, Frankenstein by Shelley, Wuthering Heights (1847) by Emily Bronty and The Shining (1977) by Stephen King are a classic text that addresses what are our inner conflict and desires, what are the repressed forces and what are the ghosts which represent them.

Objectives of the Study

1. To investigate the themes of repression and the unconscious in Gothic literature, focusing on how characters' hidden fears and desires manifest through monstrous figures and supernatural events, reflecting their inner psychological turmoil.
2. To examine how shifts in societal norms and collective anxieties influence the psychological themes present in the works of Shelley, Bronte and King, thus highlighting the interplay between literature and the socio-cultural environment.

Research Questions

1. In what ways do repressed desires and fears manifest in the monstrous figures of Shelley, Brontë and King's works, and how do these representations reflect the characters' inner psychological struggles?
2. How do the narrative structures and character developments in Gothic literature, as seen in Shelley's and King's works, facilitate an exploration of Freudian concepts such as the Oedipus complex, repression, and the return of the repressed?

Research Methodology

The qualitative approach this study will adopt will involve mainly the discussion of close reading and textual analysis of the novels of Mary Shelley, Frankenstein (1818), and Emily Brontes, Wuthering Heights (1847) and Stephen Kings The Shining. The qualitative method proves to be particularly suitable when researching the works of Gothic literature, as the research questions in this case also concern psychology and may be applied in analyzing the writings through the prism of psychoanalysis. The author of the study will examine the main texts through the method of applying psychoanalytical ideas of id, ego and super-ego, repression, the uncanny (Unheimlich), Oedipus complex etc. In close readings, the researcher will analyze the role of characters in the readings in motivations and psychological conflicts, survey thematic contents in connection to the subconscious and expression of inner struggles embodied in monstrous bodies. The finding of similar and different depictions in the various eras will aid in determining how the Gothic fiction evolved by attaining variations in what the society feared the most and the way the human mind functions, exactly as it happened in the first half of the 19 th century through to its decline in the latter half towards modernity.

Theoretical Framework

The analysis is based on the Freudian psychoanalytical theory and concepts borrowed in his books. The important concepts that will be used in conducting the analysis include the unconscious, repression, and duality of the human nature. It is on the prism of these theories that we would like to question how our readings can be explained and comprehend psychological implications that motivate characters and their actions. The use of the Freudian theories on the selected texts will aid in deconstructing how the psychological conflicts of the texts build up with the recodification and get remembered in terms of the psychosexual stages. Through exploring the psychological motivation of principle characters, including Victor Frankenstein and the Creature, Jack Torrance and Wendy Torrance, this paper will examine how this character strives to realize Freudian ideas: the conflict of id and superego, childhood trauma that leads to subsequent symptoms or oddities and repressed memories returning.

Among the areas of this study will be the attempt to examine some of the main themes evident in both texts, which are creation and destruction, isolation, madness, and the efforts to analyze what we define evil is in one context. This immediate identification with the well-being of which these characters retain their own claims shall be followed in a psycho-analytical basis. This part shall provide a summary of our findings, interpret them within the scope of our growing account of how Gothic literature unfolds itself in the meaning, and reflect over them with psychoanalysis on the lessons that they teach or show us how to go about the practice of literary criticism. This paradigm will then end by proposing future research that is making it harder to decode the relationship between psychoanalysis and Gothic literature. Also, through this method of research/methodological framework I propose that my research enlightens a disputed narrative of how Gothic literature and its psychological aspects became during the 18 th, 19 th and 20 th century.

Delimitation of the Study

The three Gothic texts that will be specifically addressed in this study are the novel Frankenstein by Shelley (1818), Wuthering Heights by Emily Brontte (1847), and The Shining by King (1977). Though there exist innumerable other important Gothic books that might be invoked to bear out the foregoing argument it is more convenient and convenient within the context of this psychoanalytical study to confine our inquiry within the three novels. Moreover, the analysis will be based primarily on psychoanalytic theory by Sigmund Freud, namely, the id and ego complex and concepts of repression and uncanny. This avoidance rules out the use of other psychological hypotheses like the Jungian psychology, or modern day psychoanalysis. This focus on Freudian concepts allows the more profound study but constrains other appropriate theoretical paradigms. Whereas the subsequent progression of Gothic literature will also be covered, this emphasis on particular windows, between 1818 and 1977, appears likely to reproduce a severely cut-short version of Gothic in context.

Though it offers the unity of a focused psychoanalytic interpretation, this deterministic shortcoming disregards important dynamics that other characters bring in their stories. Qualitative approaches to be utilized in the research will be textual analysis and comparative study. The sociological approach based on quantitative methods will not be applied in this study. The study will focus on the psychological complexity of the texts in question to an in-depth level by focusing on qualitative analysis, which narrows down its depth in the sense of proving the existence of statistical correlations or social trends. Through this, the study will aim at undertaking a comprehensive and accurate study of what psychoanalysis has done to the creation of Gothic language and also its preoccupation with its boundaries.

Data Analysis

Since the late eighteenth century, when it was first created, the Gothic novel has continued to dwell on the shadowy depths of the human mind. It is a dramatic portrayal of the conflict between sanity and insanity, civilization and primitiveness, and the thin boundaries that characterize the self and uncanny. In two hundred years, Frankenstein (1818), Wuthering Heights (1847), and The Shining (1977) by Mary Shelley, Emily Bront those, and Stephen King can be seen as the progression of the genre away, in the Romanticism era, towards moral questioning into the psychological horror of their time. Although both texts are a product of a different historical and cultural context, they meet each other in their illustration of how easily the mind can become obsessed, isolated, and disintegrate morally. In all three, the Gothic mode is not a horror but a mode of psychological discovery, of how the monstrous is created internally not externally. Guilt, repression and desire flood the psyche in these novels and turn the terror into a reflection of the human condition.

Shelley parodies the Gothic in Frankenstein by turning the source of the fear into the psychological, rather than the supernatural. It is not the physical grotesqueness of the creature

that causes the terror in the novel but rather the moral and mental ramifications of the transgression of Victor Frankenstein. His maniacal madness seeking knowledge, his preaching, learn with me, not by my precepts how perilous the receipt of knowledge is (p. 53) are indicative of an Enlightenment rationality that crashes into a mania. The ambition of Victor as a scientist becomes pathological; himself is victim and culprit of his psychological collapse. Shelley turns the Gothic castle into the laboratory and the Alpine wilderness, into the places where the beauty of nature as sublime becomes the reflection of the storm of the mind. The monster himself is a personification of the suppressed guilt and alienation, which is reflected in the subsequent idea of Freud of the uncanny as a revival of the repressed. The psychological nexus of neglect, suffering, and moral corruption, the monster, when he says, I am malicious because I am miserable (p. 104) presents it correctly. The novel of Shelley therefore projects internal struggle, the monster is the symbolization of the split in Victor, the embodiment of his unaccepted desire to create and destroy. It is the doubling of this that is the Gothic horror of Frankenstein: the realization that the real monster is the self that is alienated to the moral and emotional faculties.

The Gothic horror is set in another area of passion rather than science as in the work of Emily Brontue Wuthering Heights, published thirty years later. It is the radical nature of love and hate as a self-consuming force that makes the novel psychologically intense. The loss of personal identity which is at the core of the Gothic psyche is summed up in the statement which Catherine makes, saying, I am Heathcliff! (p. 74). The Yorkshire moors, their stormy climate and dismal loneliness, are a symbolic place of the subconscious: huge, wild, and indifferent to human sufferings. The wild nature indicates the uncontrolled nature of the feelings of the characters and this forms what Gilbert and Gubar (1979) have referred to as the female Gothic, where the bonds of the body have been substituted with psychological ones. The psychic conflict between the superego and the id, which was later to be named so by Freud, is dramatically acted out by Catherine, torn between social respectability (symbolized by Thrushcross Grange) and instinctual freedom (symbolized by Wuthering Heights). The fact that she haunts after death, -"I cannot live without my life! I cannot live without my soul! (p. 161) - - is one of the ways the Gothic is obsessed with the continuity of desire in the afterlife, the unwillingness of the psyche to accommodate repression or end.

In his turn, Heathcliff is the symbol of debilitating power of unprocessed trauma and obsessive attachment. The change of victim to tyrant shows the psychological circularity of the Gothic: the victim turns into the victimizer, the oppressed imbibes the oppressor. His viciousness cannot be unbound to the psychic trauma of denial. This confession, when he says, I have not broken your heart, you have broken it, and in breaking it, you have broken mine (p. 168), reflects that the love in the Gothic imagination of Bronté can never be considered without violence. This repetition of space, ghosts that haunt both space and memory, is a form of cyclical structure where a ghost comes round and round the protagonist and the story, a form of psychological repetition compulsion - a return to trauma that can never be cast out by either the character or the story itself. In Wuthering Heights, the supernatural is the expression of emotional power that can not be contained through rationality. The haunting of Catherine is more of a figurative ghost than a haunting as Heathcliff is unable to dissociate himself with his psychic other. Contemporary modernist investigations of fractured identity are therefore both anticipated by the novel: its Gothicism is the psychic claustrophobia of desire, guilt and memory.

The Shining by Stephen King written over a hundred years later, renders the Gothic into a contemporary psychological language. The Overlook hotel substitutes the castle or manor as the setting of horror but its haunted halls play an identical symbolic role- they externalize the mental breakdown of the protagonist. The madness of Jack Torrance shows how the Gothic

has become the psycho-horror, in which supernatural and psychological vulnerability are linked to each other. King writes: Sometimes human places, make inhuman monsters (p. 67), which is in summary the thesis of the novel that the environment and the psyche are constitutive of each other. This is aggravated by the snowed-in seclusion of the Overlook, which amplifies the internal struggle of Jack: alcoholism, lost ambition, suppressed anger, all this amounts to a mental breakdown. The boundaries between the self and setting, thought and compulsion slowly disappear as his popular refrain, All work and no play makes Jack a dull boy (p. 302) indicates. The haunted hotel is part of his subconsciousness, every ghost is a personification of his guilt, anger and violence. King is therefore very psychological in his Gothic, as fear comes as a result of realising that the mind is not a safe place but a haunted house in its own right.

Child protagonist of the novel, Danny is a psychic sensitive, the shine, which enables him to sense the evil of the hotel and enables the reader to share the same knowledge of the thinness of the boundary between the psychological and the supernatural. "The place was bad. The location is animated, Danny senses, and this reflects animistic worldview of the Gothic, in which space is the reflection of consciousness. The Overlook, similar to Wuthering Heights or the laboratory of Victor, is a metaphor of the unconscious mind, with all its inhibited memories and haunted eroticism. The last realization that Jack puts across is, he was the caretaker. He had always been the caretaker" (p. 411) cemetery the psychological allegory of the novel: the exterior haunting is a mere repetition of interior lunacy. It is not the ghosts that are Gothic horror in this case but the cyclic passing down of trauma, violence, and obsession, reflected in the previous themes of Shelley and Brontage but redefined to fit the modern scenario of addiction, dysfunction, and economic panic.

A comparative analysis of the three novels indicates that even though they vary in terms of historical time, all of them dramatise the central paradox of Gothic which is that the origin of horror is in human consciousness. This terror in the Shelley work is epistemological the fear of what mind can produce when no morals have to restrain it. In that of Brontue it is emotional- the fear of the power of passion to destroy identity. In King it is existential, the apprehension of the self as something naturally precarious, which can be seized by its own repressed energies. However, the commonality in all these variations lies in a common format of psychological Gothicism: loneliness causes obsession, obsession causes monstrosity, and monstrosity causes the loss of moral and mental law and order.

Landscape and environment is also employed by all three authors as a way of dramatizing psychological states. The sublime Alps and frozen Arctic in Frankenstein, the windswept moors in Wuthering Heights, the snowbound Arctic hotel in The Shining, the sublime is applied to reflect the mood swings of the characters. In both instances, nature is an extension of the weather of the mind the Gothic space of repression and revelation. The disintegration of the external and the internal space works to keep these novels within the family of modern psychological realism, despite their classical interest in the uncanny characteristic of the Gothic. The same psychic drama is played by the creature in his clash with his creator, the spectral reappearance of Catherine, the ghosts haunting Jack, the falling of boundaries between the self and the other, reason and madness, life and death.

The legacy of patriarchal and social restraint on individual psyche is also challenged in each of the novels. Victor Shelley is a masculine hubrist who tries to take the place of creation and it leads him to moral ruin; Heathcliff and Catherine of Bronten are ruined by the impositions of the classes and sex and Jack Torrance of King is the toxic image of male power crumbling under the pressure. To these authors, the Gothic is itself a critique of the psychological trades of a social demand--a revelation of the insane effects of repression, ambition and alienation. Their Gothicism in this context is mental and moral, placing the breakdown of an individual in the context of social and ethical structures.

Although the conclusions of each of the novels are tragic, there is an implication of redemption via recognition. The eventual remorse by Victor, the desire to reunite with the dead by Heathcliff, and the ability of Danny to survive due to the psychic toughness all tend to indicate that the need to face the monsters inside the person may give a way more to comprehend which may not be redemption. It is therefore the psychological nature of the Gothic that creates not just fear but leads one to look inward. These novels make readers realize their hidden fears and desires by dramatizing the ability of the mind to self-destruct. According to Anne Williams (1995), Gothic fiction reveals the invisible order of emotion, power, and repression which constitute human identity. Shelley, Bront, and King are the representatives of this tradition as they reveal the complexity of the psyche with the help of horror.

Conclusion

To sum up, Frankenstein, Wuthering Heights and The Shining are successive phases of psychological development of Gothic novel. Shelley introduces monstrosity to the human mind in the novel, making it modern; Brontue refers to it in her work by tracing passion and repression to the psychic landscape of love and death; King makes it present in the hundred anxieties of the twentieth century by placing it in domestic and environmental texts. A thread of consciousness passes through them: the realization that terror is the shadow of consciousness itself. What made the Gothic so popular is the fact that it externalizes the concealed architecture of the psyche, its obsessions, traumas, and contradictions. There he is facing, in the icy wastes of the pursuit of Frankenstein, in the storm-tossed moors of Yorkshire, in the haunted halls of the Overlook Hotel, the reader does not merely face the uncanny world of fiction but the unknown positions of the human mind.

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