**UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL**
**INSTITUTO DE LETRAS**

**CAROLINE NAVARRINA DE MOURA**

# (RE)PAINTING THE PORTRAIT: THE CREATION OF THE COLLECTIVE IMAGERY OF THE BRONTË SIBLINGS' VICTORIAN RURAL ENGLAND

**PORTO ALEGRE**
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**CAROLINE NAVARRINA DE MOURA**

# (RE)PAINTING THE PORTRAIT: THE CREATION OF THE COLLECTIVE IMAGERY OF THE BRONTË SIBLINGS' VICTORIAN RURAL ENGLAND

Tese de Doutorado na área de Estudos de Literatura: Literaturas de Língua Inglesa apresentada como requisito parcial para a obtenção do grau de Doutora em Letras pelo Programa de Pós-Graduação em Letras da Universidade Federal do Rio Grande do Sul.

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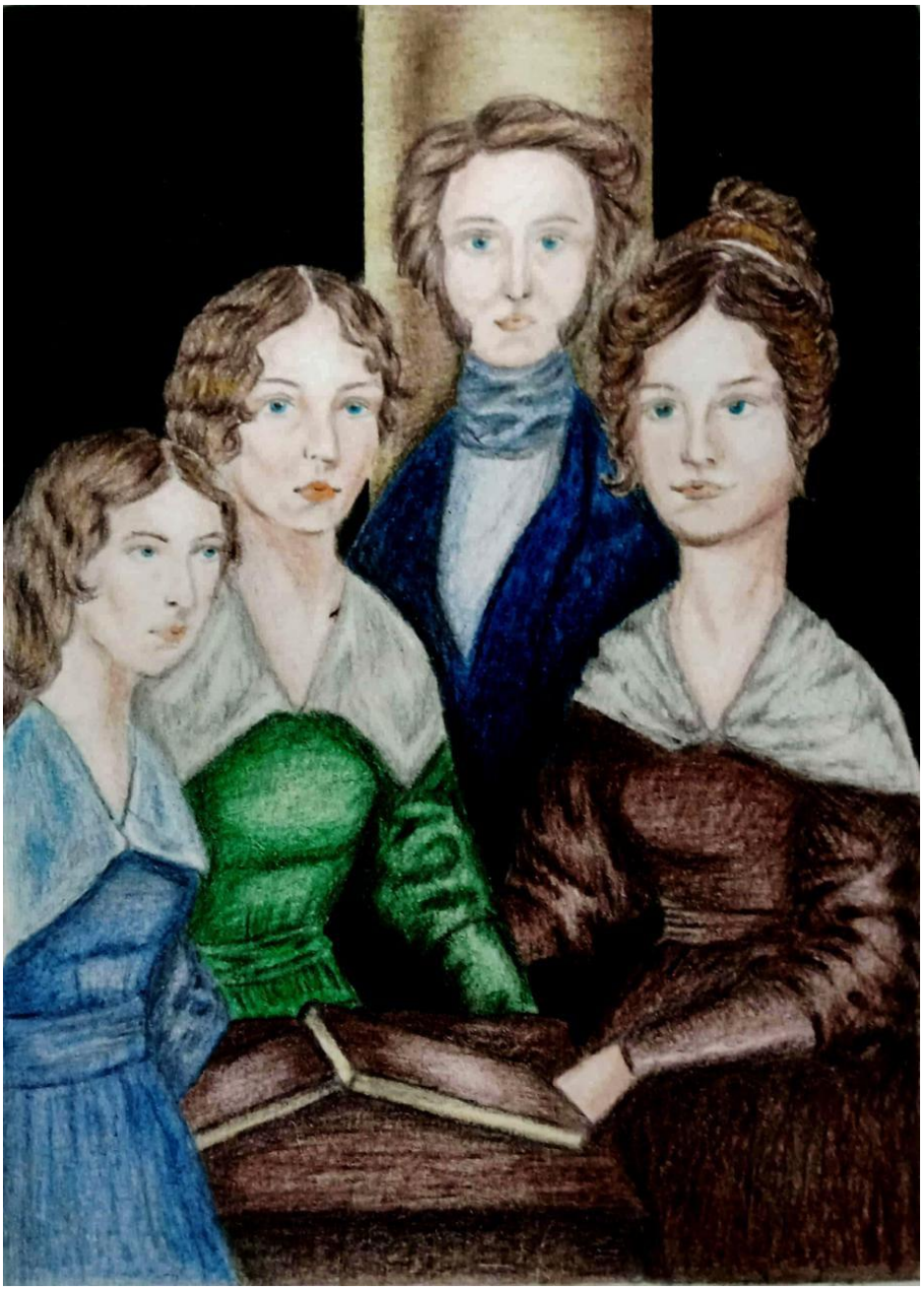
*"My soul is awakened, my spirit is soaring and carried aloft on the wings of the breeze."*
(Acton Bell)

**Figure 1: Representation of Branwell Brontë's *Pillar Portrait*[1] with the addition of Branwell**



[1] Portrait by Branwell Brontë, circa 1834. It may be found at the Brontë Parsonage Museum in the United Kingdom. This representation is based on the artistic analysis that Branwell removed his own image from the original. Recent adaptations include the Brontë brother. This image represents the union of the siblings both in life and literature, according to the aim of this research.

## RESUMO

Esta tese pretende explorar a formação da imagem coletiva dos irmãos Brontë de acordo com os temas da literatura Gótica do período entre 1832 e 1855, mais especificamente nos poemas intitulados 'Caroline', de Branwell Brontë, e *Agnes Grey* (1847), de Anne Brontë, respectivamente, contextualizando com as obras de Emily e Charlotte Brontë. Assim, a metodologia usada é o destacamento das passagens literárias que contêm um dos três elementos Góticos, que se referem à religiosidade, às representações masculina e feminina e à relação interpessoal entre as personagens por meio da perspectiva da teoria crítica, que, nesse caso, se refere ao conhecimento por meio da interpretação para entendimento de textos humanos e expressões simbólicas. Ao que concerne o processo criativo, os trabalhos do professor e teórico Pierre-Marc de Biasi *A Genética dos Textos* (2010) e do professor Dick Van Hulle *Textual Awareness A Genetic Study of Late Manuscripts by Joyce, Proust, & Mann* (2007) são usados como suporte para essa discussão. A fim de discutir o elemento Gótico, o clássico trabalho da professora Eve Kosofsky Sedgwick, *The Coherence of Gothic Conventions* (1986) é usado para dialogar com o trabalho do professor Jarlath Killeen, *History of Gothic Gothic Literature 1825 – 1914* (2009). Por fim, para discutir as relações sociais e de significado envolvidos no processo criativo, os trabalhos do professor e crítico Donald Francis Mckenzie *Bibliography and The Sociology of Texts* (1986) e da professora e crítica Alison Milbank no capítulo '*The Victorian Gothic in English Novels and Stories'*, contido em *The Cambridge Companion of Gothic Fiction* (2002), de Jerrold E. Hogle são usados como embasamento. Gordon (1984) afirma que a estrutura narrativa gótica torna o texto fragmentado para que os leitores interpretem e alcancem a questão central da exposição Gótica. Considerando que as produções literárias dos irmãos Brontë também mundos decentralizados, ao analisá-los conjuntamente, é possível criar a imagem da representação da realidade em que estão inseridos, completando o retrato *Pillar Portrait* com a imagem de Branwell como uma metáfora.



**Palavras-chave:** Literatura Gótica. Processo Criativo. Anne Brontë. Branwell Brontë. Crítica Literária.

**ABSTRACT**

This dissertation intends to explore the formation of the collective imagery of the Brontë siblings within the themes of the Gothic literature from the period between 1832-1855, more specifically in the Branwell's and Anne Brontë's, selected poems and *Agnes Grey*, respectively, contextualizing with Emily's and Charlotte's literary works. The methodology is, thus, the detachment of the literary passages in which contains one of the three Gothic conventions that refer to religion, male and female representations, and interpersonal relationships among characters through the point of view of critical theory, which, in this case, stands for the knowledge through interpretation to understand the meaning of human texts and symbolic expressions. To what the recollection of their creative process is concerned, the works of professor and theorist Pierre-Marc de Biasi's *The Genetics of Texts* (2010) and professor Dick Van Hulle *Textual Awareness A Genetic Study of Late Manuscripts by Joyce, Proust, & Mann* (2007) are used to support the discussion. In order to discuss the Gothic element, the classic work of professor Eve Kosofsky Sedgwick's *The Coherence of Gothic Conventions* (1986) is used to converse with the work of professor Jarlath Killeen's *History of Gothic Gothic Literature 1825 – 1914* (2009). Finally, in order to discuss social relations and relations of meaning involved in their creative process, the works of professor and critic Donald Francis Mckenzie *Bibliography and The Sociology of Texts* (1986) and professor and critic Alison Milbank's chapter "The Victorian Gothic in English Novels and Stories, 1830 – 1880', in Jerrold E. Hogle's *The Cambridge Companion to Gothic Fiction* (2002) are used as support. Gordon (1984) affirms that the Gothic frame fragmentate the narrative in order for readers interpret and reach the central issue of the Gothic exposure. Considering that the literary pieces of the Brontë siblings are also decentred worlds, by analysing them together, it is possible to create the image of the representation of reality in which they were inserted, completing the *Pillar Portrait* with Branwell's image as a metaphor.

**Keywords:** Gothic Literature. Creative Process. Anne Brontë. Branwell Brontë. Literary Criticism.

## NOTA DA AUTORA

Esta pesquisa é realizada com propósitos puramente acadêmicos, o que significa que não há reversão de lucros para mim, minha orientadora, ou para o Programa de Pós-Graduação em Letras da Universidade Federal do Rio Grande do Sul. As imagens utilizadas são representações e pertencem à artista e tradutora Bruna Navarrina de Moura.

## AUTHOR'S NOTE

This research is carried through for pure academic purposes, which does not revert profits to me, my supervisor, or the *Letras* post-Graduation Program at the Federal University of Rio Grande do Sul. The images used throughout this document are representations and belong to the artist and translator Bruna Navarrina de Moura.

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# 1 INTRODUCTION

> "I still preserve those relics of past sufferings and experience, like pillars of witness set up in travelling through the valve of life, to mark particular occurrences. The footsteps are obliterated now; the face of the country may be changed; but the pillar is still there, to remind me how all things were when it was reared."
>
> — Anne Brontë, in *Agnes Grey* (1847)

> "As they had few opportunities, of being in learned and polished society in their retired country situation they formed a little society of themselves – with which they seemed contented and happy."[2]

Having been raised in the north of England, the Brontë siblings, Charlotte, Branwell, Emily, and Anne presented a life highly secluded and strictly poetic. Their father, Minister Patrick Brontë, would not only encourage the creative impulses of his children but also would introduce them to the greatest names of poets and novelists of the English language as it is the case of John Milton and Sir Walter Scott. In this sense, having been inspired by the best in the English canon, the Brontë siblings also expressed themselves through the literary word, becoming widely known for their novels and poems. As the quotation above states, the Brontë siblings start their own literary careers at a noticeably young age when they would spend the night inventing stories about unknown characters and describing remote lands in the corners of the world. However, it is this event in particular that seemed to support the officialization of their narratives. It is reported in the one of the Angrian stories by Charlotte, which is called "Young Men's" that we may learn about the fact that Patrick father gave a box of twelve wooden toy soldiers to Branwell as a gift for his birthday. As the son entered the room, their creative and imaginary place, to show his sisters the brand-new present, Charlotte almost immediately took one of the soldiers and affirmed: "This is the Duke of Wellington! It shall be mine!" (BRONTË, 2010, p. 3). The other sisters, Emily and Anne, followed and chose their own characters, Parry and Ross, that would also be part of *The Glass Town Federation* narratives as a secondary layer of stories, a fact that influenced their wish to leave the imaginary

[2] Excerpt from the letter from Patrick Brontë to Mrs Gaskell, on 24 July 1855. In: BARKER, Juliet. *The Brontës: A Life in Letters*, London: Little, Brown Book Group, 2016.

world of Charlotte and Branwell's and create their own, the *Gondal Saga*. Branwell also chose his particular soldier toy and named it Bonaparte.

According to Gilbert and Gubar (2000), it was a habit in the Brontë family to approach reality through mediating agency of books, to read one's relative, and to feel connected and mythologized by one's reading and writing. Branwell and Anne were almost erased from the history of literature, the former possibly due to his dark reputation, whereas the latter dedicated herself to a more realistic pattern of the Gothic in her novels, which became secondary in comparison to her sisters' literary masterpieces, such as *Wuthering Heights* and *Jane Eyre*, for instance. Branwell was strictly mistreated by his father, the clerical Patrick Brontë. Such a treatment would not be shared along by his sisters, who would go to boarding schools to have a proper education. However, Branwell did share the talent and creativity of the Brontë siblings, and his poetical works and translation of the classics became well praised. Having faced several disappointments in life, such as failure, bankruptcy, and an affair with a married woman, Branwell wandered among different activities, such as portrait-painting that slowly directed to his early death. The children made little attempt to interact with others outside the parsonage, but relied on each other for friendship and companionship, while the bleak moors surrounding Haworth became their playground. Anne shared a room with her aunt, they were close which may have influenced Anne's personality and religious beliefs. Partly because the re-publication of *The Tenant of Wildfell Hall* (1848) was prevented and edited in the near future by Charlotte Brontë after Anne's death, she is not as well-known as her sisters (HAY, 2020).

Thus, the objective of this work is to analyse the construction of the imagery and literary memory inheritance of the Brontë siblings' regional Victorian society through the aesthetic representation of Branwell Brontë's 'Caroline' poems and Anne Brontë's *Agnes Grey* (1847) in direct dialogue with their sisters works, *Jane Eyre* (1847) and *Wuthering Heights* (1847), due to the fact that not only did the siblings start writing together, but also continued to practice this exercise throughout their lives along with the commentaries about the choices each author would make related to their characters. The other novels and literary pieces may appear in this research discussion in order to support the arguments on the collective work. This analysis is conducted through the most significant Gothic element that appears in the novel, the social realism – the development of the peculiar forms of population and society among which the early years of Branwell and Anne were passed, and from their first impressions of human life must have been received. Carol Margaret Davison (2014) argues that there were three different categories for the Gothic during the Victorian age that stands from the year 1837 when the English monarch assumes the throne and the year 1901 when Your Majesty passes away. The

first one, which is the period of the 1840's social realism, is the focus of this analysis. Moreover, it refers to the moment when reformations and discussions about social and public conditions would occur through the daily debate along with the exploration of the domestic sphere of the Victorian manors. The other two remaining categories relate to the periods of the 1860's sensation fiction that would depict the questions of the trade of strangers in unfamiliar urban environments, altering the composition of society even further and the changes to what marital laws were concerned. Wilkie Collin's *The Woman in White* (1860) is an example of a novel of such a moment due to the fact that we have the narrative of an institutionalised wife, who had her identity altered by her husband so that he might have had control over her fortune. Finally, the third category refers to the period of the 1880/1890 *fin-du-siècle* Gothic, which illustrates the impulses and anxieties of a society that was obliged to face the fact that there were foreigners wandering on the same streets as the former English aristocracy. Furthermore, as the ending of the century would be approaching, Jack the Ripper would ravage the English society by committing such hideous crimes never having been discovered his or her real identity. Not only did it mean a horrific fear of traffic on the public sphere but also the fact that the regular person and citizen passing by each other may be the terrifying murderer. Novels such as H. G. Wells's *The War of the Worlds* (1898) and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) illustrate the anxieties and contradictions of this period due to the first literary piece portrays the literal invasion of the planet by extra-terrestrial beings, while the second depicts the manifestation of split personalities of a single individual. Only in the end of the narrative is it possible to identify that both Dr Jekyll and Mr Hyde were the same person/character, which corroborated to the modern theories and ideas that terror and horror may exist inside the mind of the same individual. As to the Gothic element, this is a fundamental evolution and shift of the genre since the fears and the impulses of a particular society in a determined period had been described as an external element up to this moment. The novels by Horace Walpole, Clara Reeve, Mathew G. Lewis, and Mrs Radcliffe are examples of such a case due to the fact that the narratives take place in foreign countries, such as Italy and Spain. Thus, the Brontë sisters' novels and Branwell's poetical manifestations, which are the focus and the corpus of this research, find themselves inserted in the first category of the Victorian Gothic.

In this sense, to widely fulfil this element, two other aspects of social formation will be taken into consideration: the influence of religion on people's moral and social behaviours, and the portrayal of male and female characters. Parting from the concept that our memory, and consequently, our vision on historical facts is constructed on the juxtaposition of different

discourses (LE GOFF, 1990), in this research, it will be analysed how the point of view of the Brontë sibling's is formed by their literary works as backstage of Rural[3] Victorian Society. Within the figure of a triad, society, religion, and male and female roles, three different aspects of the family's particular characteristics will be taken into consideration in order to properly analyse the influence and the social illustration the Brontë siblings formed and developed. Firstly, their creative process, which demonstrates how Patrick supported his children literary formation and how it influenced their creative process and interpretation of the world around them. Also, the difficult relationship between father and children, and the lack of the motherly roles in their lives due to the early death of Maria Branwell Brontë. Secondly, reclusion, which means the exclusion of the rest of population or any other social group, as it is described to be the natural and typical behaviour of people from Yorkshire (GASKELL, 2005). It obliged the Brontë siblings to rely on one another for social interactions, culminating in the strong imaginative process of creating new worlds since their infancy. Thirdly, Victorian aspects, which refer to the fact that the Brontë siblings lived and felt closely the transition from the Edwardian to the Victorian era, which corroborated for different influences in their way of living and seeing the world. Aspects, such as the Victorian laws, regarding births, marriages, and death, personal relationships, and technologies induce the flow of the narrators and, consequently, the actions of the characters.

In order to properly analyse the formation of the collective imagery of the Victorian rural society, the methodology used will be the detachment of the literary passages which contain one of the three Gothic conventions that refer to religion, male and female representations, and interpersonal relationships among characters, through the point of view of critical theory, which, in this case, stands for the knowledge through interpretation to understand the meaning of human texts and symbolic expressions—including the interpretation of texts which themselves interpret other texts. Critical social theory is, in literary studies, a form of self-reflective knowledge involving both understanding and theoretical explanation which aims to reduce entrapment in systems of domination or dependence (GIDDENS & TUNNER, 1987).

In this sense, Chapter 1 of this research focuses on the early writings of the Brontë siblings. As a result of countless dawns of discussions between brother and sisters, we have

[3] Along with the definition of three Gothic categories throughout the Victorian period, Carol Margaret Davison (2009) also presents two categories for the Victorian novel in general: the urban and the rural. The former refers to narratives that take place in the city, which is usually London, whereas the latter relates to narratives that happen in the countryside. The Brontë siblings are included in the second category due to the fact that their stories describe the industrialisation of the country in different levels.

the first works, *The History of Angria*, prepared by Charlotte and Branwell, and Emily and Anne's *Gondal Poems:*

> The Brontë juvenilia are rich in allusion to other books and writers, to art and artistic techniques, to history, geography, current events, and social attitudes. Through writing the young authors create and experience vicariously a world of sexual passion and political intrigue beyond the range of their years or parsonage upbringing. Their juvenilia represent the apprentice works of writers who produced such renowned novels as Jane Eyre, Wuthering Heights, and the Tenant of Wildfell Hall; but they are also important documents in themselves: evidence of the making of literary minds, the collaboration and particularly the rivalry of writers – that 'intelligent partinanship' with which the Brontës imitated and 'played at' the lively publishing scene of the early nineteenth century. (ALEXANDER, 2010, p. xiv)

In *The History of Angria*, we have a character narrator, who refers to the pseudonym of Branwell, a Captain Henry Hastings[4], a soldier author who is characterized as popular and frivolous that, in the end, becomes an alcoholic man and a murderer. For a plot, we have the Prime minister of Angria, the duke of Northangerland, who wants to transform his country into a republic, getting rid of his King himself and son-in-law, Zarmona. With many battles and alliances, the King's troops are defeated, and the Republic of Angria is declared. Zarmona is exiled, and his wife, the daughter of the duke, dies due to her broken heart. Nevertheless, this is not the end of the narrative. The King's troops re-rise and recapture his throne, allowing defeated Northangerland return for the house with his soiled honour. Whereas Gondal refers to an imaginary world, an island in the north of the Pacific Ocean, to the north of the island Gaaldine. It is governed by Augusta Galdine Almeda, who demonstrates to be a tyrannical ruler by pursuing personal caprices and interests, and four kingdoms constitute this island, Gondal, Angora, Exina and Alcona. The poems are characterised by wars, romance, and intrigues. Gondal originates in the Confederation Glasstown, a prior scenery that preceded the creation of this new island.

By working with imaginary worlds, the Brontë siblings demonstrate that the universes of the kingdom of Angria, as well as Gondal, are governed by laws and social rules. Considering the historical, social and political moment in which the British islands were inserted in this moment, we have an intense period of industrial revolutions and of changes in the English accepted throne. Going against the wishes of her family, young queen Victoria

[4] Captain Henry Hastings refers to the same toy soldier which Branwell had previously named Bonaparte, as it is mentioned in the beginning of this introduction.

assumes her rightful place in 1837 and transforms the history and the courses of the United Kingdom. Through Charlotte's diaries and in the rough drafts of Branwell, it is possible to affirm that there was an excessive description of the types of republican government in favour of the parliamentary democracy. After revisiting Emily's diary, the report moves between fact and fantasy since the arrival of Queen Victoria to the English throne was announced, Emily immediately describes the fictional emperor of Gondal and his wife, the empress, preparing to leave for the coronation. Despite the fact that the four authors shared conditions of production, the creative process of each one happens in different manners: in *The History of Angria*, there is a certain difficulty in reading and understanding the plot itself, seeing that Charlotte and Branwell were writing in separate diaries and, while the former had the care of maintaining the sequence of the fictional facts and the maintenance of the originals, the latter would write in sheets of rough drafts that hardly accompanied the flow of thought that his ideas were suiting. Thus, producing, as a consequence, the practically illegible letter, the lack of punctuation, and the few paragraphs that the narrative presents. In Gondal Poems, it is possible to observe in the work, words, rhymes and meters. There is excessive attention to the details not only of the narration but also of the scenarios, which are tied to the varied number of illustrations that Emily, as well as Anne, were dedicating themselves in their diaries.

Moreover, their success is due to the literary genre that they have chosen to express their own and unique representation of reality for the word 'novel' carries the significance of what is new. This shift illustrates the transference from the perspective of the narrators of the epic poems and narratives that had preceded the novel form, such as the point of view of indestructible heroes, kings, and princes, to the point of view of the common character that would present common problems of the modern world after the social, historical, and economical changes that the Industrial revolutions and the French Revolution in the eighteenth and nineteenth centuries would bring about[5]. According to professor and critic Ian Watt (1957), the novel revolutionised the literary trend in the sense that it focused on the form with which it presented the type of reality it attempted to depict. Chapter 2, thus, focuses on the transition of the poetic and prosodical forms of the juvenilia to the great and more mature structure of

[5] In order to accomplish this research, concepts concerning the origin of the novel genre, the literary Gothic and its academic categorisation will be mentioned and reviewed. Therefore, to consult on their further discussion, see MOURA, 2017.

the novel[6], more specifically, the Gothic novel[7]. This fact leads us to the *gothicising* process of the siblings' representation of reality of the geographical and social environment they found themselves in. With all those major changes in social organization, moreover, in social values, which were brought along with the Modern Age, the literary field became even more favourable for the Gothic genre to emerge and remain. Regarding Sedgwick (1986), the Gothic type appeared and gained force, because, dealing with the feelings and the most intimate wishes of the human unconscious, it can expand the notion of reality and open horizons. Having crossed the barriers of the social standards and of the emotions institutionally accepted and permitted, the Gothic novel is in accordance with the concepts and the ideologies governed by the rationalism that was ruling in the scenery of the 18th century. In this sense, the Gothic element becomes the way for which the subtleties, the subjectivities, and the contradictions of daily life conquer space in the literary extent.

English society had come from an aristocratic period that had lasted for many centuries since the Middle Ages. Social stratification was the order of the day, and to make it stronger, familiar strings and the institution of marriage, which were considered as a social and economic contract - were crucial to keep on supporting the system. However, with the transition from the 18th to the 19th centuries, the emergence of middle classes came along, and new social values started to substitute the order of the day, such as the ideas of individual rights and sentimental marriage. According to Professor Carol Margaret Davison (2009), the revolutions of the Age of Reason witnessed during this period made it possible for the emergence of modern ideas, altering the manner with which the individual would be able to make decisions about one's life and causing a conflict between generations. Due to these drastic changes, this period was known as a moment of trauma, which was redirected to the literary arts. For instance, in *The Castle of Otranto* (1764)[8], we have the conflict between Manfred, the current owner of the property, and Theodore, the truthful heir of the principality. Along with the narrative, we come to realise that this dispute not only represents a contradiction between families, but also the

[6] This chapter in the dissertation focuses on the novels published throughout their lives, considering that what differentiates the Brontë siblings is the Gothic aesthetic representation and realism. For instance, George Elliot emphasises the rural novel, while Mrs Gaskell focuses on rural gentility, as well as Charles Dicken depicts the urban novel, and Thomas Hardy illustrates the living conditions of women in the context of rural gentility.

[7] Which in this research is taken into consideration by the Freudian concept of the 'uncanny', or in the original German language *'Das Unheimlich'*, meaning that what is known and familiar may cause fear and horror (FREUD, 1955). This concept is extended by the argument of the professor and theorist Eve Kosofsky Sedgwick (1986), who states that the Gothic element, thus, may appear in a triad, the structure of the literary work, the psycho-analytical layers of the narrative, and the phenomenological level, referring to the effect produced in the moment in which the public reader is in direct contact with the literary work (SEDWICK, 1986).

[8] Horace Walpole's (1717 – 1797) novel is considered the first literary Gothic manifestation due to its subtitle '*A Gothic Story*'.

metaphorical competition between the old world, Manfred, and the Modern Age, Theodore. This conflict remains in the 19th century English society as we may see it represented in the Brontë family literary works, such as *Agnes Grey* (1847). In Anne's first novel, we have the description of the horrible conditions of the lives of governesses. Moreover, we have the depiction of the abuses of which they used to be a victim; however, never do those reports contain the word 'abuse'. While in *Wuthering Heights*, the failed process of the Earnshaw family standing up to the Lintons, and, whereas, in *Jane Eyre*, the homonymous character's free will in comparison to the Reeds and Rochesters stratified social conventions.

According to Trevelyan (1947) and Elias (1996), English society is built upon the concept of valorising the lineage of a family and its tradition. It means that aristocratic names have more social power than monetary status. In this sense, the Brontë siblings were the product of their time and geographical space and were obliged to deal with the consequences of such a system. Descending from powerful families, Patrick Brontë and Maria Branwell, after a long period of exchanging letters, contrive in matrimony and begin to form their own family structure. Being the only male heir in the lineage, Branwell possessed the great responsibility of maintaining the property, Haworth parsonage and the church, within the family, and providing for his sisters. However, not supporting the cruelties of the treatment by his father, Branwell gives in to drugs and vices, becoming a burden instead of a provider. Even though Patrick maintained the family, Charlotte, Emily, and Anne found a way of providing themselves for the family through the publications of their novels. In *Agnes Grey* (1847), the homonymous character leaves both her house and her family in order to pursue for personal experiences and also to subside the family financially, proving to herself and the rest of the family that, apart from appearing sentimental and fragile, Agnes is well capable of taking care of herself. So, Anne's protagonist enters adulthood in the moment she conquers the occupation as a governess at the mansion of the first family in the narrative, the Bloomfields, at the Wellwood mansion, and discovers the cruelty of the position of governesses within the social standards among the English gentry. Agnes, then, suffers the verbal abuses of Mrs Bloomfield, who strongly believes that her children are the kindest and the most instructed in the world, discrediting Agnes in the moments which she exposes Tom's and his sister's true personalities. Consequently, due to the numerous conflicts between Agnes and the convictions of the Bloomfield family, the young governess is asked to leave the position and the premises. When she returns home, Agnes, just like Jane, puts herself together and decides to explore the world once more, acquiring the position of a governess with the Murray family. Her condition within the household slightly improves, but still, Agnes must cope with the mischievous plans of the

little girls. There, when visiting a recent friend, Nancy Brown, the young governess is introduced to Mr Edward Weston, and once more, we are presented to another step in Agnes' search for personal growth.

In this sense, Chapter 2 explores the formation of the Gothic imagery of regional Victorian society, according to the literary collective imagery they constructed together, having influenced both in their lives and career as writers. The focus lies on three gothic social conventions, religion, which stands for the representation of the conflicts between the Church of England and Catholicism, the opposite duties and morality dictated by the two religious doctrines, which would rule and guide the behaviour of the inhabitants of West Riding. Secondly, male and female characterizations, which refers to the illustration of the real conditions on the lives of men and women in the rural Victorian society of Haworth, regarding social institutions, such as matrimony and the domestic environment, and the metaphorical representations of these characters, such as the presence of the collision of the old aristocratic ideals with the bourgeois values brought by the revolutions. Finally, interpersonal relations that I have taken the liberty to name this last topic to conceptualize the analysis among characters within the literary works, situations such as the relationships and interactions among different family names, social classes, gender, and social functions from the lord and lady of the property to the servants in the kitchen. Sedgwick (1986) affirms that, although we may find different gothic elements within the Brontë families' narratives from ghosts to secret passages in the mansions, the most relevant element presents itself in the relationships and dialogues among characters.

As to Chapter 3, the focus lies on the examination of the Gothic sounds and music presented in the narratives and, more specifically, in the poetic manifestations of Branwell Brontë. Professor and critic Jack G. Voller (2015) states the relevance of the foundation of the Graveyard school of poets since it may be the origin of the Gothic. Regarding that its prominent characteristics are the description of the graveyard physically or metaphorically, and the presence of the melancholy musing, this dissertation analyses the presence of these qualities in the works of the greatest and founding names of the school, as Thomas Parnell, Robert Blair, and Edward Young, demonstrating the same qualities in Branwell's 'Caroline' poems to the extent the poet move to the Gothic mode of poetry. As to Professor and critic Caroline Franklin (2007), she argues that it is necessary to establish a concept of what Gothic poetry is due to the fact that this field has not been explored within Gothic Studies; however, it is possible to identify particularities and differences between the Romantic poetry produced from the beginners of the movement in England, William Wordsworth and Samuel Taylor Coleridge. In

the preface of *The Lyrical Ballads* (1798), both authors explain the relevance of the new poetic form, which attempted to reach simple language and, consequently, the regular English subject. However, grotesque manifestations, such as the Gothic, should not be connected to the writers who dedicated themselves to that artistical movement, presenting a significant contradiction due to the fact that the Gothic was largely connected to the individual's perspective and moral conflicts (DAVISON, 2009). Franklin (2009) also states that a pattern may be observed in Gothic poetry. For instance, it is possible to notice a concern from the part of the authors to develop and create a detailed environment to increase the Gothic, terrifying atmosphere. Literary pieces, such as Coleridge's 'Christabel' (1798 - 1801) is analysed in order to identify Gothic borrowings. A second difference and quality which may be observed in Gothic poetry is the questioning of what happens to the body after death and what happens in the afterlife. Branwell's 'Caroline' poems are also analysed in order to illustrate the movement from the influence of his Graveyard masters to the Gothic.

In order to indulge the discussion, Chapter 3 also takes into consideration the fact that the sounds and the music of the Gothic element present themselves in the descriptions of scenes in the novels. According to Professor Isabella van Elferen (2012), Gothic musical manifestations assist in expressing Gothic themes. For instance, in *Agnes Grey* (1847), it is possible to notice the constant noises Agnes' new pupils, master Tom and Mary Ann Bloomfield, would issue, reassuring how naughty they had been, and Agnes' weeping in the middle of the night on the first weeks of the new position due to the children's behaviour. In *Wuthering Heights* (1847), Mr Lockwood describes the knocks on the window in a mixture of feelings when the sleeping state of the narrator acknowledges the transition of a storm in the exterior of the mansion to the attempt of the ghost of Catherine, requesting to be let in her old room. While in *Jane Eyre* (1847), it is possible to have access to the homonymous character's memories of Bertha Mason, Mr Rochester's first wife, walking, running, and laughing from the attic. In this research, thus, poetic Gothic manifestations, sound, and music are explored in order to unravel Gothic elements to what the 1840's social realism is concerned.

In Chapter 4, the analysis and discussion are focused on the social depiction of the representation of the realities illustrated in the Brontë siblings' literary production. By conceptualising the difference between bibliography and the sociology of text, Professor and critic Donald Francis Mckenzie (1986) states that the book is the result of human agency, and its register maintains the treasure of human experience. Thus, it is the duty of the academic to search and record such experiences. In this sense, the Brontë siblings' works in this dissertation are analysed accordingly to the meaning created in the building of their social portrait. As to

the Gothic element, for Professor and critic Alison Milbank (2014), the Victorian era represented a rupture from the past, which means that, in the beginning of the Victorian age, the public audience witnessed the freedom of the heroine from the castle dungeons to the social criticism of a modern world. This was the theme of some of the British writers who chose the Gothic literature as their literary mode, such as Sir Walter Scott and the Brontë siblings a few decades later. Milbank (2014) names this transition as the rupture of the "Gothic circle" (p. 154), in which we have the presentation of a protagonist who may be able to break this circle by exposing Gothic conventions, connecting the psychological drama of the tyrannical horror to the social realism where they found themselves. Along with it, Jan B. Gordon (1984) states that the Gothic frame of a story within another story makes it possible to create an atmosphere and an environment of mystery and divergent understandings of the facts and events narrated. For the reader, it is necessary to put the pieces together while unravelling the veils of the narratives so that it is possible to reach the central issue and the Gothic convention that is being exposed. I, thus, propose that it is necessary to put the Brontë siblings' literary pieces together in order to have a panoramic perspective of the images that are created of the Victorian rural England according to their essential expression of reality (LUCKACS, 2001, GIRARD, 1965). In literature, the word is accessible and accumulative, which provides the opportunity to analyse deep perspectives of a determined space, society, and time. In this sense, the novel, as the source to represent the realities of common characters and the Gothic genre as the means to represent the problems of morality and commitment, must be credible, accessing ideas that circulate and point to social thinking.

In order to support this investigation, I intend to pursue the formation and construction of the collective imagery of the regional English Victorian society in which the Brontë siblings were inserted to observe and analyse how the different voices in their literary works unite to speak for a group as a whole. In Chapter 1, it is made usage of Professor Christine Alexander's edition and organisation of the Brontë juvenilia, *Tales of Glass Town, Angria, and Gondal, Selected Writings* (2010), considered the most complete compendium of the early narratives that depict the siblings' fantasy worlds. Since this chapter intends to revisit the siblings' early literary production, this analysis is made through the perspective of the field of Genetic Criticism, an area that emerged in Paris, France, in 1968, with the objective of retracing the steps that the author of the literary piece in question followed in order to produce the final

version of the work. Professor Pierre-Marc de Biasi's seminal work *A Genética dos Textos*[9] (2010) is used as the main support of this phase of the analysis due to the fact that the more intrinsic and basic concepts of the area have been highly explored and explained in the text. It is the case of the French expression *avant-texte,* which refers to the extensive collection of the researcher to organise all the documents, from the pages of the manuscript up to the notes to the author him or herself, used in order to complete the creative process and finalise the literary piece (2010, p. 42). This dissertation does not intend to take in a genetic analysis *per se,* but it proposes to observe and use some of the concepts in order to properly analyse the genetic parallelism of the Brontë juvenilia to their final productions, which correspond to the novels and the poems mentioned previously in this introduction. Thus, letters and other registers, such as other ways of expression and correspondence, are going to be used to support the research's investigation. For instance, Angria, meaning the narratives and events that take place in the imaginary world of Charlotte and Branwell's, is segmented because both Charlotte and Branwell would write their tales first and, then, combine their work, whereas Emily and Anne would write the tales related to the imaginary world of Gondal in their own diaries. In order to expand Professor Pierre di Biase's concepts of Genetic Criticism, the work of Professor Dirk Van Hulle's *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (2007), which also proposes a contemporary genetic analysis of the manuscripts of the authors in its title is taken into consideration.

Concerning Chapter 2, the Gothic discussion is held by the second volume of the encyclopaedia *History of the Gothic Gothic Literature 1825 – 1914* (2009) by professor Jarlath Killeen specialised in Victorian Britain and Ireland culture and literature. Killeen also presents works regarding 18th century Irish literature, and historical and pre-historical Gothic literature on this island. In *History of the Gothic: Gothic Literature 1825-1914* (2009), Killeen raises some questions which refer to Gothic Victorian literature and tries to purify the genre, affirming that other types of literary manifestations, such as the realistic and sentimental novels were also disputing forces within the period established. This argument is supported by the contextualisation of Professor Carol Margaret Davison's first volume of the encyclopaedia *History of the Gothic Gothic Literature 1764 – 1824* (2009), who is specialised in Gothic and Victorian literature, African-American literature, women's writing, and cultural teratology. Davison (2009) passes through different Gothic themes, from its origins and revolutions in the

[9] In the original, *La Génétic des Textes*. Professor Pierre-Marc de Biasi proposes the illustration of key concepts of the field in question and their demonstration and application in the classic work of Gustave Flaubert's *Madame Bovary* (1856).

literary field up to gender representation, arguing that Gothic literature remains a literary genre due to the fact that it constantly reminds us of our human condition. As to the Gothic genre, Sedgwick in *The Coherence of Gothic Conventions* (1986) exposes the functions of such novels, which through the structural, phenomenological and psychoanalytic approaches, states that it was the function of the genre within the novel to deepen the discussion about social conventions, how these are represented, and what they symbolise in the 18th and 19th century fiction.

Regarding Chapter 3, the examination of the poetic and musical production in the Brontë siblings' literary pieces is conducted through the lens of Professor and critic Jack G. Voller's *The Graveyard School an Anthology* (2015) in order to explore the birth of the poetic theme of life, death, and corpses. Professor and critic Caroline Franklin's *The Longman Anthology of Gothic Verse* (2007) is also used to express the possible meaning of Gothic poetry, and its categories, Classic Gothic Verse, Romantic Gothic Verse, and the Victorian Gothic Verse. Furthermore, Professor Isabella van Elferen's *Gothic Music The Sounds of the Uncanny* (2012) explores the manifestation of Gothic sound and music in the sense that these forms of sonic Gothic enhance the effect caused by the Gothic element embedded in literary narratives, movie adaptations, and video games. According to the critic and the Professor, this area has not been further analysed and discussed neither in Gothicist nor in musicological fields of research. In this sense, Elferen proposes an examination of "the sounds of the uncanny" (2012, p. 3) in order to determine their functionality within the genre when unravelling the central issue of the narrative in question. These forms of sonic Gothic subside to reach forgotten memories, to question what is factual and what is spectral, because "Gothic music is a journey into the uncanny" (2012, p. 10). Finally, James T. Kelly's *The Life and Work of Branwell Brontë* (2021) is used in order to have proper access to Patrick Branwell's poetic production. In this volume, Kelly, as a writer and a researcher of the male Brontë, has gathered introductory notes on the Brontë brother's personal and professional lives as well as letters to authors, publishers, and friends.

As to Chapter 4, it focalises on the social realism from the 1840's Victorian Gothic through the perspectives of Carol Margaret Davison's "The Victorian Gothic and Genre" (2014), which explains further the dichotomy between Male and Female Gothic and states all three categories of Victorian Gothic. In order to expand the discussion, Alison Milbank's "The Victorian Gothic in English novels and stories, 1830 – 1880" (2002) is also considered due to the concept of Gothic circle mentioned previously in this introduction. Finally, the social aspect of the novel and its impact in the construction of the collective imaginary of Victorian rural

England according to both the individual and collective representation of reality through the literary production of the Brontë siblings is observed, depicted, and analysed through the work of professor and critic Donald Francis McKenzie in *Bibliography and the Sociology of Texts* (1986).

In an attempt to justify the actions and the literary production of his children, Mr Patrick Brontë, the official curator of the Haworth Parsonage, gently requests Mrs Elizabeth Gaskell to write a volume of biographical notes about his eldest daughter, Charlotte Brontë. Having been an author herself, Mrs Gaskell was also one of the closest friends of the author of *Jane Eyre* (1847) and included a particularly unique way of telling the story of the Brontë siblings, Charlotte, Branwell, Emily, and Anne, by describing their personality according to the space to which they belonged since we are presented to the Northern region of England, Yorkshire, in a geographical manner in Chapter 1:

> In a town one does not look for vivid colouring; what there may be of this is furnished by the wares in the shops, not by foliage or atmospheric effects; but in the country some brilliancy and vividness seems to be instinctively expected, and there is consequently a slight feeling of disappointment at the grey neutral tint of every object, near or far off, on the way from Keighley to Haworth. The distance is about four miles; and, as I have said, what with villas, great worsted factories, rows of workmen's houses, with here and there an old-fashioned farmhouse and out-buildings, it can hardly be called "country" any part of the way. For two miles the road passes over tolerably level ground, distant hills on the left, a "beck" flowing through meadows on the right, and furnishing water power, at certain points, to the factories built on its banks. […] Right before the traveller on this road rises Haworth village; he can see it for two miles before he arrives, for it is situated on the side of a pretty steep hill, with a back-ground of dun and purple moors, rising and sweeping away yet higher than the church, which is built at the very summit of the long narrow street. […] The parsonage stands at right angles to the road, facing down upon the church; so that, in fact, parsonage, church, and belfried school-house, form three sides of an irregular oblong, of which the fourth is open to the fields and moors that lie beyond. (2005, pp. 72 - 74)

Thus, I invite you to enter in the Brontë family home in order to observe, analyse and investigate the creative process behind the worldwide famous works of Branwell's selected poems, *Agnes Grey*, *Jane Eyre*, *Wuthering Heights*, which have recently placed the brother's name along with his sisters'. In this sense, I expand Adelle Hay[10]'s conception that Anne Brontë's literary production should not be seen as a work reduced to autofiction, giving the similarities among author and their narrators, but as a collective production to the remaining

[10] Author and biographer, Adelle Hay is responsible for the publication of *Anne Brontë Revisited* (2020).

siblings since they would write together and criticise each other's literary narratives as it has been established.

# 2 SCRIBBLEMANIA OR THE BRONTË SIBLINGS CREATIVE PROCESS: THE HISTORY OF ANGRIA AND THE GONDAL POEMS

> "The idea of applying to a regular Novel-publisher—and seeing all my characters at length in three Vols, is very tempting—but I think on the whole I had better lock up this precious manuscript—wait till I get sense to produce something which shall at least aim at an object of some kind and meantime bind myself apprentice to a chemist and druggist if I am a young gentleman or to a Milliner and Dressmaker if I am a young lady" – Charlotte Brontë

## 2.1 The Genesis of the Collective Imaginary: the Brontë Juvenilia

In 1840, Charlotte Brontë sent a copy of her recent manuscript to the English author Hartley Coleridge[11] in an attempt for a professional review of what could be the signs of her first mature literary work and financial venture. However, the English poet strongly discourages Charlotte to keep on pursuing the art of writing, apart from the fact that some aspects and moments of the narrative were of high quality and there was the possibility of expanding the range of characters to a three-volume publication. Charlotte politely appreciates the author's advice, but replies, as we can see in the epigraph that introduces this chapter, that she is going to reconsider some of her own points. Furthermore, she finishes the letter by saying that not only was she glad of the fact that the poet could not notice or identify neither Charlotte's gender, nor her political views and opinions, but also she did not expect him to be his father, whom her brother Branwell is supposed to have met when he spent some time in Bradford. Having been raised in strict poetic manners, the Brontë siblings have never given up on their literary productions and produced a great number of poems and novels, in which are represented their great conflicts, sorrows, but most importantly, their impressions about the world and society in which they found themselves. Charlotte, Branwell, Emily, and Anne have made of their reclused world of the north of England, in Yorkshire, a world of their own, with imaginary animals and people inhabiting fantasy worlds that in the near future would be called the *Tales of Glass Town*. Glass Town would, then, refer to the region which contained the major kingdoms of Angria and Gondal that would also be operated by the rules and the

[11] Hartley Coleridge (1796 – 1849) was an English poet, essayist, and teacher. Also, he was the eldest son of the romantic poet Samuel Taylor Coleridge (1772 – 1834), considered one of the founders of the literary Romanticism in England, along with the poet William Wordsworth, with the publication of *Lyrical Ballads* (1798).

bureaucracy of the influence of the siblings' readings in their father's parsonage in Haworth since the children would have access to the magazines that would arrive for Patrick Brontë and would also spend late hours discussing and writing about the events reported. After Maria Branwell Brontë's passing, and especially the eldest daughters, Maria and Elizabeth, the four remaining children were educated and encouraged to read and have access to their father's library.

Not only were they highly influenced by the English canonical authors, such as John Milton, Jonathan Swift, and the tales of *The Arabian Nights*, the poetry by the romantics already mentioned above, William Wordsworth and Samuel Coleridge, and by Robert Southey and Lord Byron, but they also had access to the newspapers of the day, such as *Fraser's Magazine* and *Blackwood's Edinburgh Magazine.* The former possibly indicate the significant presence of Gothic themes and motifs as early as the juvenilia tales, while the latter may illustrate the idea and the choice for the unreliable narrators and lyrical voices. In the novels on which relies the focus of this research, we are presented to a first-person narrator in *Agnes Grey*, the homonymous character, who belongs to a family of eight members[12], whose father was a curator and fortunately was granted the curacy of a parsonage in the north of England. The narrator is kept safely home, being instructed by the father himself, receiving instructions before school time and during school breaks throughout the year, especially of the classic literature and languages, such as Latin. Apart from it, the family faces financial problems, and the youngest of the children, Agnes, decides to help the family in this sense and applies for some positions as a governess as well. Firstly, she is accepted to work to teach the children of the Bloomfield family at Wellwood House and faces terrible conditions as the children proved to be highly unruly and such behaviour was significantly approved of by the parents and other family members as the uncle, for instance, who, in a visit to the family, congratulates his nephew for destroying the nest of birds that he had found on the tree of the property. Not only did Agnes endure the unpolite manners and the physical abuse of the children but also, she had to deal with the complacency of the adults, the master's Bloomfield's encouragement of chauvinistic behaviour[13], and Mrs Bloomfield's opportune blindness to her children's

[12] It is described in the beginning of the narrative that Agnes was the youngest of six children; however, the eldest four could not resist "the perils of infancy and early childhood" (Brontë, 2011, p. 2), leaving Agnes and Mary as the remaining children of the family.

[13] Anne Brontë explores further this theme in her second novel *The Tenant of Wildfell Hall* (1848), which was written along with *Agnes Grey* (1847). The second novel depicts the epistolary narrative of Helen Huntingdon who acquires the alias of Helen Graham when she moves along with her son, Arthur, to an Elizabethan mansion in the countryside of England. By reading the letters written by Mr Gilbert Markham to his brother-in-law in order to recount the events of their acquaintance, we learn that Helen was escaping from a disastrous marriage to a gentleman called Arthur Huntingdon, whom Helen tried to recover from abusive and alcoholic behaviour after

unruliness. Thus, the novel also points out the exposure of a type of behaviour that along with modern times were being considered improper inside the household. Agnes's employers demonstrate their disappointment towards her performance by saying that their children were not learning anything fast enough. Agnes returns home and after a period of time implores her mother to find her another position. This is when she is accepted into the house of the Murray family. The eldest boys are sent to school, so Agnes is supposed to be responsible for the girls, Matilda and Rosalie. The former is the youngest one and is fond of outdoor activities. She has learned to use swearing words from her father and the other servants of the property, is highly fond of horses and wants to go hunting with her father more than anything in the world. Agnes is the one who also pushes her into learning and studying. The latter, on the contrary, is described to be a frivolous young lass, who flirts with all the gentlemen she meets. Agnes and Rosalie develop feelings towards the same gentleman, Mr Edward Weston, who ends the story marrying Agnes, whereas Rosalie gets united to Sir Thomas Ashby due to his family fortune, a fact that is highly encouraged by Mrs Murray. Afterward, Rosalie regrets the marriage and tries to become friends with Agnes.

Even though we may observe some autobiographical events in the story, there are some points that do not coincide with Anne Brontë's personal life, such as the fact that Agnes chooses to help her family financially and is eventually united with the individual she adores. Adelle Hay (2020) criticises harshly the fact that Anne's novels must be only seen as autobiographical. By comparing her characters to the personal events of Anne's life, the textual critic demonstrates that Anne makes usage of her background to talk about the events and aspects that really matter to her, such as the situation of women in the early Victorian society.

As to *Jane Eyre,* we are presented to the homonymous character, who decides to tell her own story many years after the occurrence of the events. Given the extension of stories collected in each part of the novel and also by the passages in which Jane speaks directly to the reader[14], we may notice that a conscious choice is being made behind the recalling of the facts[15]. In *Wuthering Heights,* we are inserted in the narrative of two families, the Earnshaws

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their marriage, but it proved to be impossible. In order to secure her own safety and the safety of her son, both leave Grassdale.

[14] Fact that will be further discussed in the last section of this chapter.

[15] *Jane Eyre* (1847) is divided into five domestic environments, as a classic Gothic *Bildungsroman* novel, the homonymous character begins her trajectory in Gateshead Hall, the property of the Reed family who had adopted her when she came to be an orphan. Then, Mrs Reed sends Jane to the boarding school called Lowood Institution, where she faces the tyranny of the headmaster, Mr Brocklehurst, and we are presented to the terrible conditions of boarding schools in the time, having based her narrative on the horrible conditions her sisters were presented to in Cowan Bridge, where Maria and Elizabeth contracted typhus fever and did not resist. The character of Jane's friend at the school is also compatible to her sister's Maria's personality, who was known for her kindness

and the Lintons, re-told by a character who not only witnessed the events described but also participated in decisive moments of the plot, Nelly Dean. The housekeeper, who was raised along with the eldest son, Hindley, served as an unlikely audience when Catherine Earnshaw made the choice of marrying Linton. In an attempt to follow and please both the Gothic and Victorian conventions expected from a woman from an aristocratic family in order to leave her family's property, Catherine plans on taking Heathcliff with her, the stepbrother who grew to become Catherine's most inner impulse, desire and the whip[16] she never got as a present from her father. The second narrator stands for Mr Lockwood, who is inserted in the middle of these family issues when, in the present of the narrative (RICOUER, 1984), rents Thrushcross Grange from Heathcliff and is obliged to spend a night at the property of Wuthering Heights due to a terrible snowstorm. Since Nelly is called and is not able to finish the story, according to her previous narration and to what he could understand from Catherine's diaries in the room where he had spent the night, Heathcliff's tenant informs the reader about how the story came to be in the present of the narrative. Mr Lockwood explains how the balance was established by reporting the union of two of the members of the second generation, Hareton Earnshaw and Catherine Linton, who were the rightful heirs of both properties.

The Brontë siblings' creative process involves collective work. A type of work that is not shared in letters or long discussions in public spaces as it is the case of Gustave Flaubert's *Madame Bovary* (1856), for instance (DE BIASI, 2010). The siblings would share their work with each other, and many decisions, changes, and corrections would be made from the influence of each other in their collective tales and personal narratives in the near future. The Brontës would, then, either spend late hours of the night discussing the future events of their protagonists, Charlotte's and Branwell's, Arthur Wellesly, Duke of Zarmona, and Alexander Percy, respectively, and Emily's and Anne's Parry and Ross, respectively. Inspired by the magazines of the day, the young authors not only would demonstrate their first attempts and

(GASKELL, 2005) (BARKER, 2010). After that, Jane finds a new position as a governess to the daughter of Mr Edward Rochester in Thornfield Hall, passage which Jane dedicates the majority of the description of the events, the longest passage of the novel, and the moment in which she faces the greatest contradictions and conflicts of morality illustrated by the Gothic elements described, such as the phantasmagorical presence of Rochester's first wife, Bertha Mason. Because of this discovery, Jane leaves the property to go to Moor House, named after the geographical region of the Yorkshire lands – knowledge provided by the numerous geographical books displayed in the library at the Parsonage -, where she is obliged to face the representation of reality to which she was exposed. Finally, Jane reconciles with Rochester after receiving a dreamy, supernatural call for help from her previous master; Rochester and Jane get united in matrimony and form a new property of their own, named Ferndean Manor.

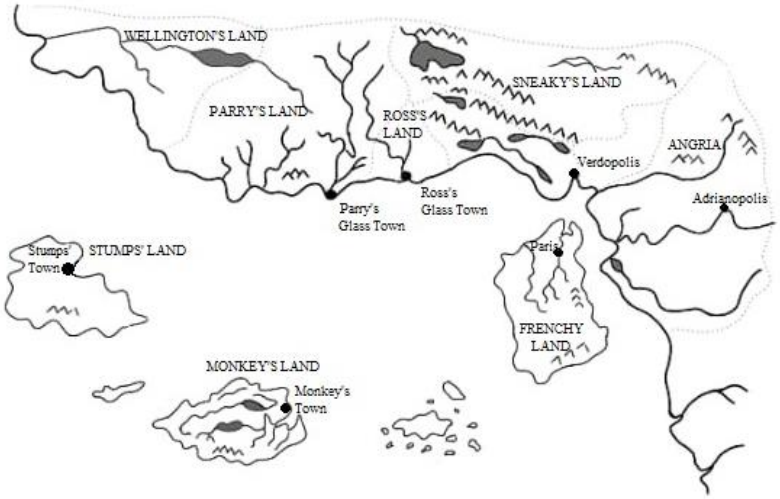
[16] In the beginning of the narrative, Mr Earnshaw leaves in a working travel and his children ask for presents for when he returns. Hindley asks for a fiddle while Catherine asks for a whip since she had lost hers; however, they receive a stepbrother as a gift.

experiments with the writing process and the development of their scribblemania[17] but they would also explore the trend of criticism,

> Through their narrative personae, Charlotte and Branwell constantly satirize and rewrite each other's versions of events. They analyse, admire, or scorn each other's characters. Their personae act as 'masks', allowing them to identify and 'play' with opposing points of view. Branwell and Emily are Critical of Charlotte's penchant for romance; they prefer the cut and thurst of the politics and war, and the mundane Yorkshire landscape of moorland, factories, and canals rather than love affairs, palaces, and exotic settings. (ALEXANDER, 2010, pp. xx – xxi)

It needs to be taken into consideration the fact that even the map which Branwell would draw in order to properly depict the Glass Town Federation, which contains the kingdoms of Angria and Gondal, was based on the maps of different regions in Africa that the siblings would read about in the magazines about the British actions in the African Continent. The main city in Glass Town would be called Verdopolis which constantly contrasts with both kingdoms as if it were the depiction of the highly cultured life of London Charlotte and Branwell confessed visiting one day (ALEXANDER, 2010).

**Figure 2: Representation of the Map of the Glass Town Federation[18]**

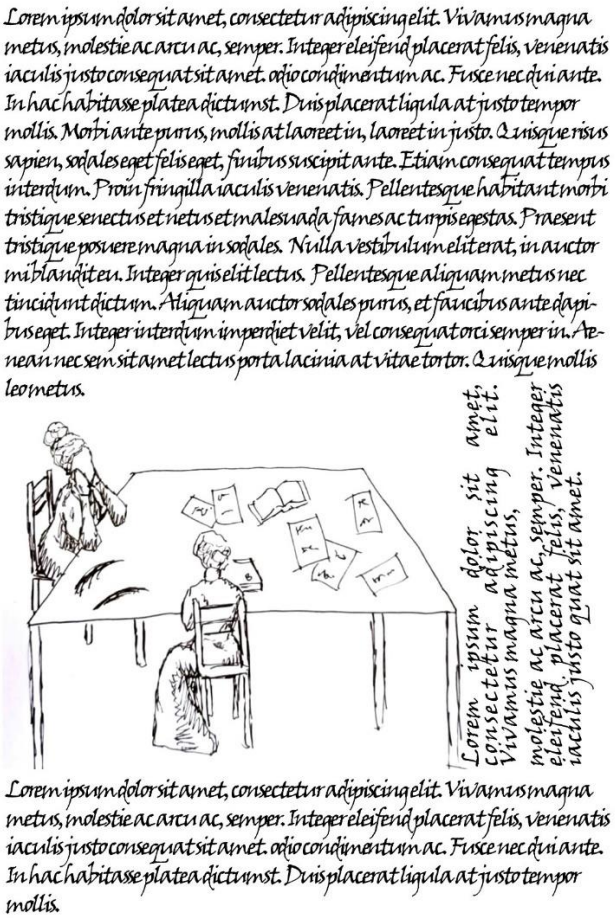



[17] Scribblemania is a term usually attributed to the Brontë siblings by scholars and researchers, such as Juliet Barker (2010), in order to describe the young authors enthusiasm for writing. Before the formation of the imaginary worlds discussed in this chapter, the siblings would write and perform short stories and tales to present each other with miniature versions of these writing pieces.

[18] Based on Christine Alexander's recreation of Branwell Brontë's frontispiece to "The History of the Young Men" (1831). The Brontë siblings would include illustrations to the fantasy worlds they were creating, subsiding

After the episode of the twelve wooden soldiers depicted in Charlotte's first tale of the juvenilia, entitled 'The History of the Year', we are presented to the aspect of their writing process. All of the Brontë children would write their stories in their own diaries, becoming a regular habit to write about their personal routines and impressions of the day's events and find a passage to one of the fictional worlds centred and inserted in the middle of a brainstorming occurrence, as we can see in the image below:

**Figure 3: Representation of Emily Brontë's Diary Paper dated 26 of June 1837[19]**




In this image, it is possible for us to notice a description of a typical routine in the Brontë household in the upper part of the page and the illustrational sketch of the table in which

in the process of understanding such tales. However, as it has been stated, the Brontë children would make notes on their personal journals and notebooks, thus, scholars have re-created their drawings in order for them become legible.

[19] Christine Alexander (2010) reminds us that Emily and Anne wrote six pages of their Diary Papers, describing daily social and personal events with graphic pictures. Both sisters would visit these pages four years later, trying to maintain it on the day of Emily's birthday to recapture the changes in their own lives. Events about Gondal's characters' social lives would also be mixed in the narrative.

the four of them would sit around in order to accomplish their writing activities. The table may be found in the middle of the drawing, presenting Emily seated so that we are able to see her from the back, having her right Anne disposing her elbows on the table and lining her face on her hands. Edward Chitham, a historian who specialised in the heritage of the Midlands, states in his book *The Birth of Wuthering Heights Emily Brontë at Work* (2001) that at the top of the page it is also possible to identify the summary of the conversation between the sisters, which was about some inspiration about the writing work they were performing. Thus, making it possible to see the first lines of Anne Brontë's poem 'Fair was the evening and brightly the sun', while Emily states that she was working on a piece of Gondal's narrative poetry in her diary papers. Chitham[20] also suggests that, by the disposition of hands on the table, Anne Brontë was right-handed, whereas Emily was left-handed. Due to the fact that both Anne and Emily were using pens and inkpots to put their ideas on the paper, this factor of left-handedness would explain the numerous inkblots in different passages of the original manuscripts and the choice Emily made on sitting next to the window in order to receive handwriting lessons in order to receive a better light than Anne, for instance. The youngest Brontë would sit with her back to the wall and look out the window in an attempt to escape the situation. Dogs may also be found in the corners of the page and drawing.

While Charlotte, Branwell, and Anne would mostly write their passages in their own diaries, Emily would also use cooking books and the border of other volumes in order to place her stories in case a new idea would emerge. Mrs Gaskell reminds us in *The Life of Charlotte Brontë* (2005) that all the siblings would have strict routines, habits, and an extremely tight schedule. In 1832, having been conducted and instructed by their Aunt Branwell, Maria's sister, moved to the parsonage in order to help her brother with the upbringing of his children in the recent passing of his wife, but also stayed until her own passing. Charlotte, Branwell, Emily, and Anne would receive instructions and drawing lessons from nine o'clock in the morning up to twelve-thirty. In the afternoon up to dinner, they would have time to walk in the silent regions of the moors. From dinner up to teatime, they would spend some hours sewing, which was considered the most important skill to Miss Branwell, while after tea they would spend some hours reading, writing, doing fancy work, and drawing. Whereas Juliet Barker (2010) explains that the siblings would also perform long walks in the moors in order to pursue inspiration for their stories, plays, and therefore transfer the new ideas to the paper. Moreover,

[20] Edward Chitham is also responsible for the publication of works as *A Life of Emily Brontë* (2012) and *The Black Country* (2012).

Emily was usually responsible for the domestic duties in the kitchen, which explains the traces of flour on the pages of her manuscripts. In this sense, it must be taken into consideration the fact that the Brontë siblings would not write following a chronological order of events since they dedicated themselves to the juvenilia for all their lives. Charlotte, Branwell, Emily, and Anne would add events to their respective fantasy worlds according to their emotional states, but more importantly, according to the political and economic situation of Britain. One example of emotional devotion and inspiration is Anne's change of narrative tone when she returns from Thorp Green, where she had real contact with the condition in which she would find herself as a governess. Secondly, Charlotte Brontë deepens the character of her protagonist, Northangerland, when Branwell starts to succumb to his failings to provide for his family. Thirdly, Emily describes the coronation of the Gondal emperor when Queen Victoria is also coronated in England.

> Modelled on themes in their early collaborative play, the Gondal saga was also concerned with love and war, played out against a dramatic background drawn from the writings of Shakespeare, Scott, and Byron. As with Glass Town writings, their poems explore different modes of identity through the voices of various personae – issues of class and gender, rebellion and incarceration, sexual desire and power. (ALEXANDER, 2010, p. xxiii)

Thus, the Brontë juvenilia brought together from their diary and journal papers is the primary source of this research in order to retrace the collective work of the siblings due to the fact that Professor and theorist Pierre-Marc de Biasi (2010) reminds us that the function of a genetic researcher is also collect and gather all the papers that contain a part of the manuscript in question. Letters, diaries, notes, drafts are all part of the analysis in order to build a genetic file in order to retrace the steps of the author throughout their creative process. Therefore, the proto text is the result of this collection in a logical and chronological order. De Biasi (2010) also points out the fact that this collocation is artificial and arbitrary since the premise of a proto text takes into consideration the fact that the authors, in this case, coherently produced their manuscripts, which is not the situation, turning the comprehension of the events narrated more difficult. Charlotte and Branwell resurrect several characters, while Emily and Anne would spread their passages through different sources of papers, from diary letters – of which there are only six pages left – to cooking books.

In the meanwhile, Edward Chitham (2012) also reminds us of the fact that the library at the parsonage in Haworth would contain a significant number of classics from ancient literary periods to the contemporary volumes of geography books at the time. According to Chitham (2012), the themes of Emily's poems in Gondal and non-Gondal ones suggest that

she was influenced by Horace's *Ars Poetica* when she would find herself in the middle of her writing process due to the fact that it is possible to find moments of *catharses* in her writing production and also moments in which the tragic scenes happen behind the stage in order to not harm the literary decorum. According to Juliet Barker (2010), in the chapter which she dedicates to the siblings' scribblemania, it was possible to find the sources of their home studies and further inspiration for their stories apart from the newspapers and magazines of the day. Barker (2010) states that the story-writing process, the lessons, long walks, and plays continued to occur in the family's daily routine apart from the fact that the family was facing the tragic passing of their mother and eldest sisters, Maria and Elizabeth. In the parsonage's library, then, it was possible to find the classic teaching books from Patrick's passage through Cambridge. Volumes about History, Geography, and Grammar of the day as well as Homer's epic poems and Horace's seminal work on literary criticism previously mentioned in this research were present in the children's lessons. The Brontë siblings also had access to the epics of their own language, such as John Milton's *Paradise Lost* (1667) and John Bunyan's *Pilgrim's Progress* (1678).

In addition, Barker (2010) concludes that "the books available to the young Brontës at home were to be the core of their reading and were to shape their ideas for the future" (p. 281). As to the field of research of Genetic Criticism, this is a fundamental fact to be considered due to the fact that it contemplates literary writing as a process and the final work to be the genesis of the creative system. In order to properly comprehend the final literary piece, the research must appraise the author's emotions and questions throughout the succession of drafts and notes that led to the final product. De Biasi (2010) begins his research analysis with the premise that the final product of an author resembles the origins of the seminal idea that led the author to start the writing process. In this sense, it explains the reasons why this research takes into consideration the principles of this field of research in order to properly understand the writing process of the Brontë siblings, the construction of such fantasy worlds that developed into the novels and poems widely known and recognised in the British and the universal canon of literature and to contribute into setting the panoramic view of the representation of reality in which they found themselves. In this sense, De Biasi (2010) reminds us that the notion of a textual problem accompanies the research on Genetic Studies. The modern manuscript is recent and dates from the nineteenth century, making it possible for the retracement of the creative process of the authors of the time, which is highly unlikely to happen to the classic literary pieces due to the fact that, until the arrival of the paper and the significant developments to what the press was concerned, it is impossible to identify in a definitive manner the structure

of a text. As it has been previously discussed in this doctoral research, the revolutions of the eighteenth and nineteenth centuries provided fundamental changes to the world's configuration and ideology. According to De Biasi (2010), the concept of property and the rights of the individual subside in the fact of conserving the manuscripts and the idea of authorship. In the meanwhile, the manuscripts shift from a state of a clandestine situation to the market itself that was in the process of emerging. Thus, it becomes possible to work and to analyse the writing process of a modern author, which is the Brontë siblings, who would literally write and comment on each other's narratives while sitting at the same table, as it is the case of this research. In this sense, the notion of fidelity is recent, dating the nineteenth century with the publication and popularity of the novel form. Considering the creative process of the Brontë siblings, the reference to ancient texts, the contemporary prose and poetry, and the emergence of Genetic Criticism in the twentieth century, the notion of the classical muse and the romantic genius is rationally explained, making it possible to analyse their collective process.

> From a genetic point of view, it is more valuable to draw attention to the textual trouble – spots than to produce a restored text. The aim of Genetic Criticism is not the readers convenience but the awareness that the published text is less of a finished product than it may seem. Hence the importance of linking it to its preceding versions, rather than separating the two. The transition zone between the published text and the preceding versions is not a sharp limit, but a no man's land. (HULLE, 2007, p. 4)

Dick Van Hulle (2007) expands the arguments on Genetic Criticism by proposing an introductory note on the approach, a comparison between the German and the North-American methodologies, and applying such methods to three major works of western literature, Marcel Proust's *In Search of Lost Time* (1922), James Joyce's *Finnegans Wake* (1939), and Thomas Mann's *Doctor Faust* (1947). Therefore, the objective of the first chapter of this research is to look at the preceding versions of the novels and the poems in question in order to state the process of the creation of a world of their (Brontë siblings) own and not as a final product. The juvenilia[21] is relevant, in this sense, due to the fact that it represents the beginning of their creative process, it was fulfilled until their deaths, and they would use passages and proto characters, which refers to characters that influence or inspire other characters that have become widely known in the publication of the novels, in order to transfer to their literary works, which stand for their mature master pieces. So, we may face the fact that not only does

[21] This expression is used in this dissertation in order to refer to the Brontë siblings' early works, the ones that precede the publication of the poems and the novels, even though, according to Hulle (2007), this term should only be applied to the type of texts that are neither visited nor revisited by the author.

it make the analysis of their work different from the classic ones proposed in the theoretical support of this dissertation but also the fact that it may make their production and their creative processes so unique for "[e]qually unique is the fact that the play element continued to be an important part of the creative process even into adulthood". (BARKER, 2010, pp. 210 – 211).

As children, the group of authors would write fantasy literature, to which professors and specialists, such as Edward James and Farah Mendlesohn (2012), may agree on the fact that it refers to a literary genre that emphasises the creation of the impossible. Since fantasy literature is also the product of the Enlightenment by which the providence of imagining the impossible made it possible the rich environment for its development, the Brontë siblings would also be influenced due to the fact that they would be allowed to read the magazines in which tales of terror and horror would be published, for instance. According to Barker (2010), "[t]he play origin of the books and the mixing of fact and fiction is perhaps best illustrated by the story of the "Young Men", also known as "The Twelves", which gradually came to dominate the children's imaginations" (pp. 210 – 211), thus, it needs to be considered Professor and psychiatrist Stephen A. Mackeith's (1983) concept of the paracosm, which refers to the imaginary and personal worlds developed and constructed by the children. The Professor uses as an example the worlds of Angria and Gondal as the widely known sample of a highly detailed imaginary context. As fiction and fact are mixed and mingled in the literary works of the Brontë siblings since their juvenilia pieces, and this process continues to be part of their creative system, the analysis of the primary sources become necessary once again in order to observe the more mature novels and poetic expressions as their collective literary mosaic of the representation of reality in which they would find themselves. According to Professor De Biasi (2010), this is the necessary approach for the literary critic to follow in order to properly analyse the creative process of a particular author due to the proto text consists of the genetic dossier, whereas it is the function of the literary researcher to interpret it. As so, this is the methodology established in this chapter even though the objective of this passage is not to complete a full genetic analysis. As it has been discussed, the observation of the Brontë siblings' primary works is applied for the construction of their collective mosaic, and the concepts of the field of Genetic Criticism are used to properly follow the research path.

## 2.2 The Glass Town Federation and the Tales of Angria: Charlotte and Branwell

**Figure 4: The Representation of the Duchess of Zarmona**

As it has been discussed in the previous topic, Charlotte and Branwell dedicate their partnership to write the adventures of a kingdom called Angria in the Glass Town Federation. Professor Frances Beer[22]reminds us that the writing process of the siblings in this achievement happens from 1829 and 1839, which states that Charlotte and Branwell were only thirteen and twelve years old, respectively, and they decided to create a world ruled by the main characters of Arthur Wellesly and his enemy Alexander Percy. The former refers to Charlotte's protagonist and the main character of the tales of Angria, is the son of the Duke of Wellington, becomes the Duke of Zarmona, and is coronated the king of Angria. Whereas, the latter, Alexander Percy, which relates to Branwell, who initially had named his protagonist as Bonaparte, becomes the count of Northangerland, the direct antagonist of Arthur's. Charlotte and Branwell would write their narratives separately, which demonstrates a significant contrast between one form of structuring the story and the other. While Charlotte would dedicate herself to writing in her personal diaries and journals apart from the numerous hours of the day dedicated to teaching and apart from the fact that she was extremely near-sighted, Branwell would also concentrate in his notes and would follow strictly his creative impulses and inspirations feverishly, which may indicate the significant difficulty in reading the original manuscripts of the tales of Angria since the Brontë brother would not follow patterns or rules of punctuation nor structure the text into paragraphs, leading to pages and pages in which we

[22] Professor specialised in English language and literature and the author of the introduction to Charlotte Brontë's and Jane Austen's juvenilia in the collection provided by the Penguin Publishing House, 1986.

are presented to straight lines, connecting one event to the other. Charlotte introduces the reader to the process of counting the events in the order that the narrator has control over the facts, presenting, thus, an implicated narrator. In Angria, we are presented to the social relationships of several layers of Angrian society, and Charlotte's protagonist is the one that is surrounded by the actions of the female characters that are going to be presented and introduced throughout the story. The manner with which both Charlotte and Branwell organise their writing process occasioned some consequences as the resurrection of some of the characters throughout the narrative. According to Alexander (2010), not only would it be a way to tease and provoke each other's both literarily and critically but also to create plot twists. Charlotte's female characters as Caroline Vernon, for instance, already contain many of the psychological characteristics[23] which would be re-located to the characters of the eldest Brontë's novels, such as *Jane Eyre*. On the other hand, Branwell would present to the reader the creation of the hero-villain[24], which is discussed in the trend and realm of Gothic literature. Having based his protagonist on the figure and character of the Romantic poet Lord Byron, we are able to see this antagonist flourish the main characteristics of the Byronic hero, 'which relates to the character which does not express his most inner feelings through words, but through actions and attitudes that may disgrace himself and the others around him' (MOURA, 2017, p. 27).

According to Beer (1986), Charlotte's part of the juvenilia is divided into five parts, The Origins of Angria, Marian versus Zenobia, Mary, Mina, and Elizabeth. In the first one, it is reported to the reader how the kingdom of Angria was formed by the shipwreck the men in the English vessel suffered and how those men became the founders of the land up to the point of one of them, Duke of Wellington, became the king. Similarly to Branwell, Charlotte begins the tales of Angria by recounting the events in the parsonage and describes two moments in which her elder sister, Maria, received a geography book from their father, Patrick, and the

[23] According to professor and theorist Robert B. Heilman (1958), Charlotte Brontë revolutionises the concept of the Gothic due to the fact that the most prolific of the Brontë siblings 'almost habitually revises "old Gothic", the relatively crude mechanisms of fear, with an infusion of the anti-Gothic' and 'manages to make the patently Gothic more than a stereotype. But more important is that she instinctively finds new ways to achieve the ends served by old Gothic – the discovery and release of new patterns of feeling, the intensification of feeling'. (pp. 120 – 121)

[24] Concept introduced by the English author and novelist Ann Radcliffe in the essay entitled "On the Supernatural in Poetry" (1826) in which we are presented to a conversation between Mr S- and Mr W- during a travel period in a train. Both gentlemen discuss about what the decorum and the sublime should be in literature by giving examples, such as the Shakespearean plays as *Hamlet* and *Macbeth.* It is established, thus, that the hero-villain is the character in the prosodic narrative that presents the trajectory of a hero but attempts to accomplish it by terrifying and harassing the other characters. Considering the Gothic novel, the hero-villain usually persecutes the female characters as if they were damsels in distress (DAVISON, 2009).

moment the younger brother receives the box along with the twelve wooden soldier toys that would impersonate the characters of their fictional worlds:

> In the year 1793 the Invincible, 74 guns, set sail with a fair wind from England. Her crew — twelve men, every one healthy and stout and in the best temper — their names as follows: Marcus O'Donell, Ferdinand Cortez, Felix de Rothsay, Eugene Cameron, Harold FitzGeorge, Henry Clinton, Francis Stewart, Ronald Traquair, Ernest Fortescue, Gustavus Dunally, Frederick Brunswick, and Arthur Wellesley. (ALEXANDER, 2010, p. 4)

A second experimentation that Charlotte Brontë provides in her juvenilia, meaning, the tales of Angria, is the recurrence and adaptations of scenes that would become fundamental passages for the representation of Gothic element as it is the case of the scene in which we are presented to the terrible suffering the homonymous heroine in *Jane Eyre* is obliged to endure. In the novel, the character of Mrs Reed, the tyrannical Godmother, has Jane sent to the fearful red-room where her uncle had spent his last hours and passed away. There was a general rumour that the room was, then, haunted by the ghost of Mr Reed, and, knowing that Jane was terrified of that room, the servants push Jane all the way to the door. The young lass remains there for hours, and, when the sunlight starts to fade away and the darkness contrasts with the red colour of the room, Jane has the impression of being watched by her deceased uncle.

Meanwhile, in the juvenilia, it is possible to identify the presence of a similar narrative and description. In the first part of Charlotte's text, "The Origins of Angria", the eldest Brontë's narrator recounts the events of an adventure in the south of Ireland, in the village of Cahir. In the need of a place to stay, the first-person narrator is invited to pass the night at the castle of a gentleman named Mr O'Callaghan. Having cordially been welcomed and spent dinner with him and his family, a young boy servant is asked to take the guest to his room, and while they were directing themselves there the boy starts to alarm his guest about the mysterious and supernatural environment that surrounds the room. At first, this is not taken into consideration, but, once more, when night falls in the room, the unnamed narrator witnesses the psychological travels provided by the horrifying atmosphere of the room:

> As soon as I had laid down I began to think of what the boy had been telling me, and I confess I felt a strange kind of fear, and once or twice I even thought I could discern something white through the darkness which surrounded me. At length, by the help of reason, I succeeded in mastering these, what some would call idle fancies, and fell asleep. I had slept about an hour when a strange sound awoke me, and I saw looking through my curtains a skeleton wrapped in a white sheet. I was overcome with terror and tried to scream, but

> my tongue was paralysed and my whole frame shook with fear. In a deep hollow voice it said to me, 'Arise, that I may show thee this world's wonders,' and in an instant I found myself encompassed with clouds and darkness. But soon the roar of mighty waters fell upon my ear, and I saw some clouds of spray arising from high falls that rolled in awful majesty down tremendous precipices, and then foamed and thundered in the gulf beneath as if they had taken up their unquiet abode in some giant's cauldron. (BRONTË, 2007, pp. 16 – 17)

Other images come to the narrator's mind, such as distant lands, deserts, and threatening lions. The terrible dream and/or experience is interrupted and finished by the calling of the boy servant: 'Well, masther, it's been a windy night, though it's fi ne now,' said Dennis, as he drew the window-curtain and let the bright rays of the morning sun into the little old-fashioned room at the top of O'Callaghan Castle." (BRONTË, 2007, p. 17)

Finally, the third experience Charlotte provides with the Angrian tales and texts is the personality of female characters. The figure of Elizabeth Hastings, in the fifth part of the juvenilia tales, resembles Jane Eyre and Lucy Snowe both physically and in personality. In this part of the narrative, Charles Wellesly, Arthur's brother, is Charlotte's narrator and he comes across Elizabeth in the pursuit of her brother, Henry Hastings, who was a criminal. In the first moment, Elizabeth is described as white, dark-haired, and plain and gets involved with the men who are trying to capture her brother, but she does not betray her family. Elizabeth also implicates in several discussions about morals and ideology that will be placed and adapted in the novels of *Jane Eyre* and *Villette*. Similarly, at the end of Elizabeth's narrative, she is given a school to administrate.

**Figure 5: Representation of Branwell Brontë's Sketches and Poetic Passages**


## 2.3 Gondal Saga: Emily and Anne

From the episode with the twelve wooden soldiers, Emily and Anne also decided to be part of that fantasy land that was originating at that moment. While Charlotte and Branwell took and named their characters immediately, Emily and Anne grabbed the remaining soldiers and decided to name them Ross and Parry, respectively. Their lands were placed in the Glass Town Federation, but Emily and Anne decided to exclude themselves from the elder sibling's childish plays due to the conflict of themes since Charlotte and Branwell's competition over the rivalry between their protagonists and narrators ended up being highly aggressive for the young Brontës. Other contrasts appear in the narratives as it is the case of the landscape. Charlotte and Branwell were attracted to the exotic, having been significantly influenced by the poems in the *Lyrical Ballads* (1798), and, as a result, located the kingdom of Angria and the Country of Genii in the North of the African Continent, presenting warm weather and contrasting landscapes with caves and beaches. Gondal, on the other hand, is located in the north of the Pacific, and, having been influenced by the Romantics, William Wordsworth and

Lord Byron[25], for instance, both Emily and Anne prioritise the cold and Gothic atmosphere and landscape of the moors. Divided into four kingdoms administrated by rival families, Alexander (2010) reminds us that "dungeons proliferate in Gondal. Savage passion, imprisonment, murder, and rebellion were to be the hallmarks of the new saga" (p. xxxvi). The Professor continues to discuss that the rivalry among the families is the central theme of the literary piece highly influenced by the Shakespearean plays, such as *Romeo and Juliet,* also available in the parsonage's library. Differently from the Angrian tales, the collection of the poetic passages that take place in Gondal is not so prolific as Charlotte's and Branwell's writings for the two sisters would work together but in different sources of papers. They would also lock these stories in a tiny tin box and bury it near the grounds of the parsonage and verify and revise the stories every four years, Emily's birthday is suggested, and evaluate what had changed in their lives and literary development.

The story revolves around the heroine A. G. A., which refers to Augusta Geraldine Almeda, to whom many of Emily's poems are dedicated. A Civil War erupts in Gondal between the Royalists and the Republicans. The latter conquer the battle and become victorious. Augusta Almeda becomes Queen of Gondal, but is assassinated as it is shown in Emily's last poem:

> There dwelt our own humanity
> Power-worshipers from earliest time
> Foot-kissers of triumphant crime
> Crushers of helpless misery
> Crushing down Justice honouring Wrong
> If that be feeble this be strong
>
> Shedders of blood shedders of tears
> Self-cursers avid of distress
> Yet mocking heaven with senseless prayers
> For mercy on the merciless
>
> It was the autumn of the year
> When grain grows yellow in the ear
> Day after day from noon to noon,
> That August's sun blazed bright as June
> But we with unregarding eyes
>
> Saw panting earth and glowing skies
> No hand the reaper's sickle held

[25] British poet, who belongs in the second generation of Romanticism, indulging the premise of 'carpe diem', Byron presented a life full of extravagances and romantic relationships. The expression Byronic hero carries the context of a personality that drags the other characters involved to perdition due to the fact that the Byronic hero's actions is based on his personal desires and caprice.

> Nor bound the ripe sheaves in the field
>
> Our corn was garnered months before
> Threshed out and kneaded-up with gore
> Ground when the ears were milky sweet
> With furious toil of hoofs and feet
> I doubly cursed on foreign sod
> Fought neither for my home nor God (BRONTË, 2007, p. 437 – 438)

Mrs Gaskell (2005) and Alexander (2010) remind us of how attached to the figure of Queen Victoria Emily was. In this sense, the character of Augusta Almeda is highly based on the sovereign of the United Kingdom, placing the coronation of the new emperor of Gondal at the same moment as Queen Victoria was coronated as well. Davison (2009) affirms that the image and figure of Queen Victoria was a controversial one in the sense that it also suffered the process of gothicising of the nineteenth century period of realism. As well as the matriarchal image of the royal family, Queen Victoria would be seen as the Byronic heroine that faced the impulses and desires of her tutor to not become the sovereign and worked to spread the boundaries of the British empire.

> Monday evening June 26 1837 A bit past 4 o'clock Charlotte working in Aunts room Branwell reading Eugene Aram* to her Anne and I writing in the drawing room — Anne a poem beginning 'fair was the evening and brightly the sun'* — I Agustus — Almedas life 1st vol — 4th page from the last a fi ne rather coolish thin grey cloudy but sunny day Aunt working in the little Room papa — gone out. Tabby in the kitchin — the Emprerors and Empresses of Gondal and Gaalddine preparing to depart from Gaaldine to Gondal to prepare for the coranation which will be on the 12th of July Queen Victiora ascended the throne this month* Northangerland in Monceys Isle — Zamorna at Eversham.* all tight and right in which condition it is to be hoped we shall all be on this day 4 years at which time Charlotte will be 25 and 2 months — Branwell just 24 it being his birthday — myself 22 and 10 months and a peice Anne 21 and nearly a half I wonder where we shall be and how we shall be and what kind of a day it will be then let us hope for the best Emily Jane Brontë — Anne Brontë (BRONTË, 2010, p. 487)

Similarly, Augusta Almeda not only fights in the war, but also makes everything in her power to follow her impulses, desires, and original plans. One example of this is when she gets exhausted of Amedeus, who is the love of the life of her friend Angelica since childhood; after this episode, Augusta sends them both to exile. Whereas, Augusta's true love, Alexander, Lord of Elbë, is kept close to her in her surroundings, however, faces a terrible death at Lake Elnor.

Emily's second character and Augusta's double in the story is Julius Brenzaida, the Prince of Angora, who presenting the same ambitions as the first one and whose story is involved in the control over power. Julius gets united with several female characters in order

to gain interest, manipulating others around him. In this sense, Julius also gets involved in some triangle relationships as well as Augusta and faces the same fate, assassination. The recurrence of Byronic characters embedded in the figures of male and female protagonists and of the relationships in the form of a triad may suggest that Emily's juvenilia might have been another site of experimentation for the events that took place in her more mature work *Wuthering Heights*, which not only presents the Gothic frame of the narrative, but it is also in the structure of an epic saga. However, having chosen a different genre which is the poetic one, the author of the epic prose "allows Emily a lyrics impersonality: she can participate in different scenarios, write with abandon and yet write intensely out of her own experience" (ALEXANDER, 2010, p. xxxix).

To what Anne Brontë's juvenilia is concerned, the youngest sister continues to dedicate her writing production to Gondal poems, although not in the same intensity as Emily would. Anne's protagonist is Lady Geralda, who, apart from melancholic tendencies, leaves her home, resembling the author's determination and endurance as well as the resemblance to Agnes Grey. Other traces of the character illustrate the Romantic context and environment:

> For Anne, the natural world does not alter; it is the speaker's perception that changes and that can be changed again by memory and (particularly in her later and more personal poems) by belief in an all-loving God, author of the natural landscape that provides so much consolation (ALEXANDER, 2010, p. xlii)

So, apart from the fact that Anne's character would share the same Byronic personality as Emily's characters, Augusta and Julius, Lady Geralda would present Agnes Grey's reliance and religious belief that, even in the face of death, hope and faith are not lost in Anne's last poem:

> Gloomily the clouds are sailing
> O'er the dimly moonlit sky;
> Dolefully the wind is wailing;
> Not another sound is nigh;
>
> Only I can hear it sweeping
> Heathclad hill and woodland dale,
> And at times the night's sad weeping
> Sounds above its dying wail.
>
> Now the struggling moonbeams glimmer;
> Now the shadows deeper fall,
> Till the dim light, waxing dimmer,
> Scarce reveals yon stately hall.

All beneath its roof are sleeping;
Such a silence reigns around
I can hear the cold rain steeping
Dripping roof and plashy ground.

No; not all are wrapped in slumber;
At yon chamber window stands
One whose years can scarce outnumber
The tears that dew his claspéd hands.

From the open casement bending,
He surveys the murky skies,
Dreary sighs his bosom rending,
Hot tears gushing from his eyes.

Now that Autumn's charms are dying,
Summer's glories long since gone,
Faded leaves on damp earth lying,
Hoary Winter striding on, —

'Tis no marvel skies are lowering,
Winds are moaning thus around,
And cold rain, with ceaseless pouring,
Swells the streams and swamps the ground;

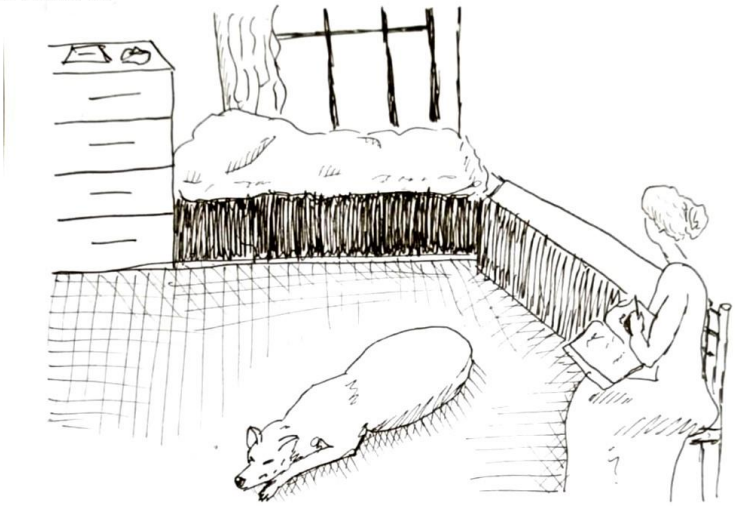
But such wild, such bitter grieving
Fits not slender boys like thee;
Such deep sighs should not be heaving
Breasts so young as thine must be.

Life with thee is only springing;
Summer in thy pathway lies;
Every day is nearer bringing
June's bright fl owers and glowing skies.

Ah, he see no brighter morrow!
He is not too young to prove
All the pain and all the sorrow
That attend the steps of love. (BRONTË, 2010, pp. 483 – 484)

**Figure 6: Emily Brontë's Diary Paper dated 1845**

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus magna metus, molestie ac arcu ac, semper. Integer eleifend placerat felis, venenatis iaculis justo consequat sit amet. odio condimentum ac. Fusce nec dui ante. In hac habitasse platea dictumst. Duis placerat ligula at justo tempor mollis. Morbi ante purus, mollis at laoreet in, laoreet in justo. Quisque risus sapien, sodales eget felis eget, finibus suscipit ante. Etiam consequat tempus interdum. Proin fringilla iaculis venenatis. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Praesent tristique posuere magna in sodales. Nulla vestibulum elit erat, in auctor mi blandit eu. Integer quis elit lectus.*



## 2.4 The case of genetic parallelism in the Brontë novels

As we have seen in the previous topic and throughout this chapter, the Brontë siblings would turn the act of writing into a collective gesture and process by passing their ideas to the paper seated around the same table or reading their doings of the day and giving their opinions during long conversations around the hearth or the comfort of their room after the recoil of Miss Branwell's duties. Jan B. Gordon (1984) in the essay entitled 'Gossip, Diary, Letter, Text:

Anne Brontë's Tenant and the Problematic of the Gothic Sequel' discusses the possibility of the novels *Wuthering Heights* (1847) and *The Tenant of Wildfell Hall* (1848) being the sequence of one another due to the fact that not only do they present the same enclosure but also the literary works represent the indication of the separation between the younger sisters Emily and Anne from their partnership when dedicating themselves to the imaginative world of the Gondal Saga:

> There is abundant evidence that for all the Brontës, writing itself was a kind of conspiracy against the dictates of another, prior text. Writing was simultaneously pleasurable and an activity to be kept secret, as the existence of the Angrian legend and its later successor, the Gondal poems, attests. (GORDON, 1984, p. 21)

Even though the latter is not the first novel of the youngest Brontë, it was written at the same time she was developing the plot of *Agnes Grey* (1847), Emily was engaged in the process of creating *Wuthering Heights* (1847), and Charlotte was rewriting and turning the experiences with *The Professor* (1857) into the masterpiece *Jane Eyre* (1847).

*The Tenant of Wildfell Hall* is published in 1848 and causes a significant reaction in the public audience of the time. Charlotte edits the text after Anne Brontë's passing in an attempt to preserve the sister's remembrance and reputation; however, the changes were severe and many important details of the narrative were removed from its original version, which may have caused the temporary forgetfulness of the literary work (HAY, 2020). Gordon (1984), thus, continues to remind us that the parallel novels share some similarities to what structure and theme are concerned. Both Anne and Emily make usage of the Gothic frame of a story within another story in order to reach in the middle of the narrative the central problem or the core of the contradiction of morality that is haunting that particular community in that particular period of time. By exploring the type of Richardsonian narrative structure of the epistolary novel, *The Tenant of Wildfell Hall* (1848) begins with the letter from Gilbert Markham, a landowner from the countryside of England, to his brother-in-law to recount the events that have led him to the acquaintance of his wife, Helen. By this exchange of information, we learn that many of Gilbert's suspicion about Helen and Arthur, Gilbert's stepson, are originated in local gossip and conversation. Helen moves to this abandoned Elizabethan mansion, does not participate in the religious events nor the constant visits from one lady to the other. Helen's arrival is very much similar to the arrival of the Bingley family and Mr Darcy[26] in the

[26] Charles Bingley, Caroline Bingley, and Flitzwilliam Darcy as important characters in Jane Austen's *Pride and Prejudice* (1811) represent layers of society Austen tried to depict in her novels since, according to Burgess

neighbourhood in Hertfordshire even though we are presented to a much darker atmosphere, which resembles Heathcliff. This ambivalence functions as a foreshadowing element for the dreadful events that are about to follow in the unraveling moments in the diary's narrative.

The community notices that a man called Frederick visits Helen and her son a few times during the month and the year and questions the nature of that relationship. Gilbert, who starts to develop feelings towards the tenant of Wildfell Hall and the boy's eagerness for curiosity and adventure, significantly tries not to believe in such terrible and mean comments on a mother and a son who do not interfere in anybody's lives or businesses. However, the more Gilbert tries to get closer and more intimate with Helen, the more it seems she is trying to keep him away from personal matters. When the situation becomes unbearable, Helen hands him her private diary, but, before doing it, she removes the last few pages of the manuscript. Gilbert inquires about the reasons why she did it, and Mrs Graham replies that those pages referred to him.

> 'Anything that could, in the least degree, tend to restore my former opinion of you, to excuse the regard I still feel for you, and alleviate the pangs of unutterable regret that accompany it, would be only too gladly—too eagerly received!'
> Her cheeks burned and her whole frame trembled, now, with excess of agitation. She did not speak, but flew to her desk, and snatching thence what seemed a thick album or manuscript volume, hastily tore away a few leaves from the end, and thrust the rest into my hand, saying, 'You needn't read it all; but take it home with you,'—and hurried from the room. But when I had left the house, and was proceeding down the walk, she opened the window and called me back. It was only to say,—
> 'Bring it back when you have read it; and don't breathe a word of what it tells you to any living being—I trust to your honour.
> Before I could answer, she had closed the casement and turned away. I saw her cast herself back in the old oak chair, and cover her face with her hands. Her feelings had been wrought to a pitch that rendered it necessary to seek relief in tears. (Brontë, 1998, pp. 121 – 122)

We, readers, thus, have access to Helen's diary and to the answers to all the layers of the narrative that had not been removed up to this point of the story. Above any other aspect of this gesture, it leads to a drastic change in tone in the narrative due to the fact that social conventions permeate the external frame of the novel both abstractly and concretely quite similar to *Wuthering Heights* (1847). However, the epistolary frame gives it the first impression

(1974), Austen was more interested in describing the region of England she was interested in and their costumes and contradictions instead of focusing on ideas, leaving important historical facts inexistent or far behind in the context of her stories as it is the case of the Napoleonic wars that were a great interest of the Brontë siblings.

to a novel of costumes, and, then, when the diary is presented, the atmosphere changes to Gothic. For instance,

> The novel begins, then, with the death of paternity – a theme that continues throughout – and the gesture of transmission, that maintenance of property from one generation to the next that made the Victorian will such an instrument of social control and order. (GORDON, 1984. p.721)

Having read Helen's diary along with Gilbert's interlocutor, we learn through letters and personal notes that Helen returned to Grassdale, the property where she lived with her former husband in order to take care of him since she had been notified that he was in a terrible condition due to the exaggerated type of life he was leading, the reason why Helen left with Arthur Junior at the beginning of the narrative. Mr Huntingdon's degenerated life of gambling, drinking, and flirting resulted in horrible consequences, however, Helen's religious consciousness made it possible for her to go back and try once more to regenerate the man she thought she knew and loved one day. As expected, Arthur senior is not prepared to recover and follow a life of pre-Victorian morals and conventions and succumbs to his death in a Faustinian manner, dying for his cause and consequences:

> DEC. 5th. He is gone at last. I sat beside him all night, with my hand fast locked in his, watching the changes of his features and listening to his failing breath. He had been silent a long time, and I thought he would never speak again, when he murmured, faintly but distinctly—
> 'Pray for me, Helen!'
> 'I do pray for you—every hour and every minute, Arthur; but you must pray for yourself.'
> His lips moved but emitted no sound;—then his looks became unsettled; and, from the incoherent half-uttered words that escaped him from time to time, supposing him to be now unconscious, I gently disengaged my hand from his, intending to steal away for a breath of air, for I was almost ready to faint; but a convulsive movement of the fingers, and a faintly whispered 'Don't leave me!' immediately recalled me: I took his hand again, and held it till he was no more—and then I fainted; it was not grief; it was exhaustion that, till then, I had been enabled successfully to combat. Oh Frederick! none can imagine the miseries, bodily and mental, of that death bed! How could I endure to think that that poor trembling soul was hurried away to everlasting torment? it would drive me mad! But thank God I have hope*—not only from a vague dependence on the possibility that penitence and pardon might have reached him at the last, but from the blessed confidence that, through whatever purging fires the erring spirit* may be doomed to pass— whatever fate awaits it, still, it is not lost, and God, who hateth nothing that He hath made,* will bless it in the end!

> His body will be consigned on Thursday to that dark grave he so much dreaded; but the coffin must be closed as soon as possible. If you will attend the funeral come quickly, for I need help. (BRONTË, 1998, p. 431)

In this sense, it needs to be taken into consideration the fact that the balance of the novel is established not when Arthur Huntingdon passes away, but when Gilbert has access to every letter of Helen's. The couple gets united in matrimony, thus, gossip and mysteries regarding Helen's origins, intentions, and reputation vanish. The restoration of a narrative balance in the novel is another indication of this shift of voices within the literary work and a change of modality from the novel of costumes to the Gothic novel. We, readers, then, are reminded of the unraveling atmosphere behind the events described once more.

In its parallel twin, *Wuthering Heights* (1847), balance is restored in a contrasting manner. Through the eyes of a housekeeper, Nelly Dean, and the tenant of Thrushcross Grange, Mr Lockwood, we learn about the story of a disrupted family, the Earnshaws, and their relationship with the neighbouring family, the Lintons. Emily Brontë, in her experiment (CHITHAM, 2012), also makes usage of the unreliable, implied narrator in order to re-tell the events that took place in that region eighteen years previously to the narrative time (RICOUER, 1996). Gossip, letters, and texts are also part of the narrative frame, making it possible to recreate the effect of a 'penetralium' (MILLER, 1980), meaning a story within a story, within another story, but in the case of the literary work of *Wuthering Heights* (1847), we, readers, participate in Mr Lockwood's inquiries and doubts, especially, because we learn about the occurrence of the events throughout a third party's recollection of events, but there is always a fact that is not completely explained by the narrator of the time as it is the case of Heathcliff's travels throughout the story and the moment in which Mr Earnshaw leaves to purchase another fiddle at the beginning of the narrative.

After the events and movements[27] which marked the first generation of the residents of Wuthering Heights, Heathcliff finds a way to take Catherine Linton to his mansion in order to accomplish his revenge since, having a feeling of rejection due to the fact that Catherine

[27] In Moura, 2017, it has been established that the succession of events that take place in the narrative are conduced by a pendular movement. Catherine Earnshaw is the most active character in the story and, due to both social and Gothic conventions, the only movements that are possible for her to take are the ones related to the five maturement stages of a woman's life and psychic development. According to professor and psychiatrist Carl Gustave Jung (1964), the five stages relate to the growth of the individual from childhood up to adulthood, when this subject is supposed to have learned to live in society, and refer, respectively, to *Trickster*, *Hare*, *Red Horn*, and *Twins*. Women must face the 'death of the father' in order to reach the final stage; this is the moment in which the female individual does not answer to the father and starts to answer to the husband. Catherine leaves Wuthering Heights to move to Thrushcross Grange as the lady of the house, however, her deepest desire is to return to Wuthering Heights since her impulse and wish to take Heathcliff with her was not made possible. Catherine could not deal with the consequences and succumbs due to the fact that she and Heathcliff 'are the same'.

Earnshaw chose to marry Edgar Linton instead of remaining by Heathcliff's side, the lord of Wuthering Heights forces Catherine Linton to marry his own son, Linton[28], dragging the second generation into the unsolved problems, issues, and contradictions of the first one. However, Heathcliff's son is significantly ill, an event which leads to his passing months later in the story, and Catherine Linton must remain there in Wuthering Heights. Along with the time she is supposed to stay there, Catherine Linton develops feelings towards Hareton Earnshaw, Hindley's son, and his feelings demonstrate to be reciprocal. By the ending of the story, Heathcliff takes his own life by starving to death, finishing up the first generation of residents. In this sense, the second generation is in complete responsibility for the duties, states, and properties of both families, and balance is finally restored in the story due to the fact that Catherine Linton gets united to Hareton Earnshaw. The property Wuthering Heights is finally returned to its rightful owner as it is described at the beginning of the narrative when we learn along with Mr Lockwood that it says 'Hareton Earnshaw 1500' at the front door of the property and we finally understands the reasons why it says so, representing the end of a cycle.

> Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door, above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date "1500", and the name Hareton Earnshaw." I would have made a few comments, and requested a short history of the place from the surly owner, but his attitude at the door appeared to demand my speedy entrance, or complete departure, and I had no desire to aggravate his impatience, previous to inspecting the penetralium. (BRONTË, 1990, p. 4)

In this sense, both *The Tenant of Wildfell Hall* (1848) and *Wuthering Heights* (1847) share inspirations and influences and possibly influencing one another. The Gothic genetic parallelism leads also to the Gothic premise that the second generation inherits the contradictions and moral conflicts of the first one. In the former, it is possible to notice the transference from Helen and Arthur Huntingdon, who belong to the first generation of the family, to Helen Hattersly and Arthur Huntingdon junior, who belong to the second generation of the family. In the meanwhile, in the latter, it is possible to observe the transference from Catherine Earnshaw, Heathcliff, and Hindley Earnshaw to Catherine Linton, Linton Heathcliff, and Hareton Earnshaw. In both scenarios, the youngest ones found their own manners and forms to solve the problems established.

[28] Having returned from a recess of three years, Heathcliff learns about Catherine Earnshaw's wedding ceremony and decides to marry Isabella Linton, Edgar's sister in order to accomplish his revenge.

In the novels mentioned above, we are presented with the case of genetic parallelism between authors. To what Charlotte Brontë is concerned, we are presented to a case of genetic parallelism among the literary works of a single author, making it possible to trace the path and the influence in the creative process of one literary piece to the other. *The Professor* (1857) was the eldest Brontë's first novel apart from the fact that it was published posthumously. It is the only novel in which Charlotte attempts to give voice and expression to a male narrator and it reports the story of William Crimsworth, thus, in first person, and how he came to be in the position of a married man and the owner of a private boarding school.

> *The Professor* as Brontë's experiment in fully writing out the real. We see her trying to structure plot in a way that reflects some of the mundanity and structuredness of actual life – and coming up against some of the difficulties of doing that whilst keeping the reader's interest. We see her trying to uncover character from the point of view of a first-person narrator – and reflecting the inherent limitations of that, when set beside the openness of omniscient narration (limitations which she cleverly exploits to reveal the inherent multi-faceted nature of experience). And we see her first attempts to put human ordinariness (which of course often turns out to be extraordinariness) at the centre of her fictional world, and to celebrate its rightful place at the heart of the reader's imagination. (MINOGUE, 2010, p.vi)

The narrative begins with a letter that was never answered from Crimsworth to a friend who was on a mission somewhere in the Colonies the narrator knows nothing about. This letter recounts the events that took place previously to the story that is about to start; it tells how Crimsworth was raised and educated by his mother's brothers who would belong in a wealthy family. His brother Edward had parted the relationship with his mother's side of the family due to unfair consideration from his uncles towards his mother and the union with his father; Edward had already left and become a highly successful tradesman and mill owner in the region of Yorkshire. The plot begins to unravel when Crimsworth is confronted by his uncles in order to become a clergyman, which he refuses, and the uncles explain that it was a matter of condition, either he became a clergyman and continued to live under their guidance and assistance, or he would have to leave the property and also part from his motherly family. Crimsworth, who is highly attached to his religious and moral virtues, a theme that will be furtherly discussed in the next chapter of this research, states that it goes against everything in which he believes and decides to leave and to search for his brother's welcoming and reception. However, when Crimsworth finally arrives at his brother's mansion and is received by his family, he notices that Edward is not fond of him due to his feelings of jealousy since his

brother was awarded a type of life and education that he was never been able to acquire for himself. Edward agrees to employ William in his mill factory since he knows how to read and write in modern languages and also affirms that he is not supposed to remain in the mansion, he should purchase his own lodgings.

This is the moment the letter is finished. The continuation of the events is narrated through Crimsworth own voice, and Charlotte continues her experiment in the attempt to accomplish her first mature novel. Crimsworth deliberately chooses what to tell the public reader. The first moment it occurs in the narrative is when there is the shift of voices and frames, 'The above letter will serve as an introduction. I now proceed' (BRONTË, 2010, p. 10), due to the fact that Crimsworth states that his story should be made public because an individual who presents the same trajectory as he does may be influenced and comforted by his writings[29]. Not only does it affect the reliability of the facts but also the impressions of the characters that are about to be presented. When William starts to work at his brother's warehouse, he is introduced to a man named Mr Hunsden,

> I turned. At my elbow stood a tall man, young, though probably five or six years older than I, in other respects of an appearance the opposite to commonplace – though just now, as I am not disposed to paint his portrait in detail, the reader must be content with the silhouette I have just thrown off; it was all I myself saw of him for the moment. I did not investigate the colour of his eyebrows, nor of his eyes either. I saw his stature, and the outline of his shape. I saw, too, his fastidious-looking *retroussé* nose. These observations, few in number, and general in character (the last excepted), sufficed, for they enabled me to recognise him. (BRONTË, 2010, p. 17)

Thus, in this first moment, not much information is presented to the public reader. Another trait of Charlotte's first-person narrator takes place during the first few days that William spent in his brother's small town. He noticed the type of landscape that surrounded them, meaning, what type of scenery he was inserted in:

> A fine October morning succeeded to the foggy evening that had witnessed my first introduction to Crimsworth Hall. I was early up and walking in the large park-like meadow surrounding the house. The autumn sun, rising over the shire hills, disclosed a pleasant country; woods brown and mellow varied the fields from which the harvest had been lately carried; a river, gliding between the woods, caught on its surface the somewhat cold gleam of the October sun and sky; at frequent intervals along the banks of the river, tall cylindrical chimneys, almost like slender round towers, indicated the

[29] This is an element that is also shared by the youngest sister Anne due to the first lines of chapter 1 in *Agnes Grey* and the preface to *The Tenant of Wildfell Hall* state that the reader is about to have contact with stories that are supposed to teach or present a moralistic foundation.

> factories which the trees half concealed; here and there mansions, similar to Crimsworth Hall, occupied agreeable sites on the hillside; the country wore, on the whole a cheerful, active, fertile look. Steam, seclusion. At a distance of five miles, a valley, opening between the low hills, held in its cups the town of X-. A dense, permanent vapour brooded over this locality. There lay Edward's 'concern'. (BRONTË, 2010, p. 10)

By providing the description of the small town in the region of Yorkshire, it is made possible to notice that there is a significant contrast between the beginning of the description and its ending. In the start, we can see the focus on the natural, Romantic setting of the scene when it changes to the urban industrialisation at the time. Thus, 'through Crimsworth's voice, Brontë captures the essence of nineteenth-century industrialisation – its use of the powers of the land, of the elements of nature, to denature its very landscape in the act of creating capital' (MINOGUE, 2010, p ix). Along with the revolutions that took place in the later part of the eighteenth century and the first half of the nineteenth century, both Industrial Revolutions and the French Revolution altered the configuration of the world. With the emergence of trains and cars, the boundaries and the physical limits of the corners of the world became significantly shorter. The latter introduced the idea of the individual and finished with the feudal system that would rule in Europe. The rural areas would notice and receive the presence of the factories, leading to the revolt of many farmers and workforce since many positions in the country were replaced or automatised. Susie L. Steinbach[30] reminds us in her work *Understanding the Victorians, Politics, Culture, and Society in nineteenth-century Britain* (2017), that the Victorians would be highly focused on cities and on the art of creating different types of maps due to the fact that it was in this period that Britain became an urban society. The notion of 'pastoral', as Steinbach (2017) claims, was a direct consequence to answer the velocity of urbanisation in Britain, making it possible to notice the fundamental quantity of appearances as a relevant theme in different modes of poetry and art, in this sense, the countryside became a refuge of the problems of the cities as stress and overpopulation, for instance. It also corroborates with William Crimsworth strict ideas and confrontation of the Victorian values due to the corruption of the cities would destroy the pure thought that family and community would be more relevant than hard profit.

However, having been constantly mistreated by his elder brother, Crimsworth is offered a position as an English professor at a boarding school for boys in Brussels thanks to a courtesy

[30] Professor and historian at the Hamline University's College of Liberal Arts, Minnesota, US, and is specialised in gender studies and the law of the Victorians. Professor Steinbach is also the author of *Women in England 1760–1914: A Social History* (2004).

provided by Mr Hunsden, who had noticed that Edward was about to dismiss his younger brother. It needs to be taken into consideration the fact that the context of the images is significantly favourable to Crimsworth in the sense that the constant presence of the elementary fire[31] and the colour of red[32] may be found in the description of the scenes. For instance, before receiving the message and arguing with his brother, the fire light in his room at the pension where he had been staying was strong and warm, making the room a comfortable place to be in. After this moment, the fire light burns out and the room becomes a cold and gelid place. Thus, Crimsworth travels to Brussels, and there faces the difficulties of dealing and understanding the figure of the other. His employer, Monsieur Francois Pelet appears to be a good headmaster and a friend to William; however, a few weeks later, Crimsworth is also invited to work as an English professor at the boarding school for girls next door, whose gardens were possible to be observed from Crimsworth's room. Mademoiselle Zoraïde Reuter is the headmaster of the school and William is highly impressed by the professor's appearance and personality. On the other hand, Crimsworth is betrayed by both of them since he learns that Monsieur and Mademoiselle were engaged to be married even though Monsieur Pelet allowed him to confess his feelings and impressions about the female headmaster and Mademoiselle Reuter respond to Crimsworth's courtship behaviour. Among other descriptions of Mademoiselle Reuter, it is possible to notice that she is a female character that makes everything in her power to grow financially in life, contrasting with the image of the 'angel of the house'.

> From Angria on, Charlotte's women vibrate with passions that the fictional conventions only partly constrict or gloss over – in the center an almost violent devotedness that has in it at once a fire of independence, a spiritual energy, a vivid sexual responsiveness, and, along with this, self-righteousness, a sense of power, sometimes self-pity and envious competitiveness. To an extent the heroines are "unheroined", unsweetened. Into them there has come a new sense of the dark side of feeling and personality. (HEILMAN, 1958, p. 119)

[31] According to the French professor Gaston Bachelard, in his work *The Psychoanalysis of Fire* (1964), fire, as an element, has been highly idealised in our collective imaginary since pre-historic times and, therefore, presents metaphorical and symbolical meanings to our abstract minds. Fire is, thus, the element of the reverie that pushes us forward to the future, and the fact that it used to be lit in the narrative and ends up burn out may symbolise a change of mood.

[32] Professor Eve Kosofsky Sedgwick (1986) states that the red colour is also idealised and praised in a phenomenological level due to the fact that it may represent the immediacy of the scene, and being red a warm colour, it is its combination of presence and absence of the colour that dictates the dubious form of the scene. Sedgwick continues to exemplify this by giving as an example the Twilight hour since the combination of red with the other colours of the day create an effect in which it is difficult to establish whether this is the beginning or the ending of the day.

To what the female characters of the narrative are concerned, we, readers, are also introduced to three of Crimsworth's students at Mademoiselle Reuter's school for girls. Eulalie, Hortense, and Caroline are the students in William's class that defy him the most due to their frivolous characters and shallow thoughts. All three of them come from wealthy families since Mademoiselle Reuter's school is described to receive the member of the richest families of the region. Their presence is also contrasted by the presence of another student named Frances Henri, who is the teacher responsible for teaching the girls the art of embroidery and is also a high worshipper of the English culture and habits. However, Frances is taken as a low-level professor and is not taken into consideration and respected by any of the students nor the faculty members also due to her humble origins. Crimsworth recognises Frances's unselfishness and hard work and starts to value her small accomplishments in class. Both professors get closer throughout their path in the narrative and the novel finishes with Crimsworth and Frances union and the foundation of their own boarding school.

Throughout the discussion of the narrative plot of Charlotte Brontë's *The Professor* (1857), it is possible to observe and analyse some of the resemblances that occur with the publication of the following novels. Having been rejected six times as Alexander (2010) and Barker (2010) affirm, Charlotte rewrites the events described in her first manuscript in order for it to become *Jane Eyre* (1847), which was finished and published a year later than the former one and attracted both the public and the critics' attention. Fundamentally similar to *The Professor* (1857), we, readers, are presented to the narrative in first-person of a young homonymous orphan raised by the uncle and aunt, Mr and Mrs Reed, respectively, and their children Eliza, John, and Georgiana. Having been constantly mistreated by the aunt and the cousins, Jane is sent to a boarding school that resembles nothing of the ones from the previous narrative. At Lowood Institution, Jane is able to witness, suffer, and expose the tyrannical behaviour of its headmaster, Mr Brocklehurst. However, Jane shares the same religious believes and attitudes towards the Victorian values and conventions as William Crimsworth and is confronted by the submission of Helen Buns[33] to the unfortunate events to which is obliged to endure. After six years at the school, Jane becomes a teacher and really attempts to

[33] Jane's classmate and friend at the boarding school. Helen passes away due to an epidemic of typhus at the institution as a result of the terrible living conditions to which the girls were submitted. This passage in the novel resembles what really happened to Maria and Elizabeth Brontë at Cowan Bridge, the boarding school to which the girls, including Charlotte and Emily, were sent. Gaskell (1997) states that Charlotte had confessed to her that she regrated the fact that it was so reachable the conclusion that Lowood Institution reminded readers of Cowan Bridge and that her sister Maria was the original Helen Burns.

widen the girls' perspectives when she noticed that her students could resemble Eulalie, Hortense, and Caroline. After another two years in the story, Jane realises she has performed her duties sufficiently well and decides she should be useful at another location, and this is the moment she acquires the position at Thornfield Hall, the mansion and property of the Rochester family. We are presented to the servants of the house, Alice Fairfax, the housekeeper, and the daughter of Mr Edward Rochester, Adèle Varens, a young girl from French origins who resembles Crimsworth students as well due to the fact that she is frivolous and is barely aware of what is happening around her. All mystery lies on Mr Rochester, the owner of the property who is never present. Jane is confronted by his character and personality, while he indulges moral and ideological conversations in front of the hearth after labouring hours; however, Jane's true confrontation comes from the phantasmagorical figure of Mrs Rochester, the first wife, who had been captive in the attic of the mansion. As Jarlath Killeen (2009) suggests, in Gothic novels the image and the presence of the ghost is also a *motif* for the uncovering of the past. So, in this sense, Rochester tries to escape from his past, but he is obliged to face it and drag the other characters with him, especially Jane, to suffer the consequences of his decisions and actions, which configures in the image and the description of the hero-villain, as well as Heathcliff does. Whereas, in *Wuthering Heights* (1847), we are presented to a modern mode and structure of the Gothic element, and Heathcliff, highly similar to the character of Dr Faustus, dies for his cause, which was the revenge he promised Catherine to accomplish. In *Jane Eyre* (1847), we, readers, are presented to a classic mode of both structure and element, and both male and female heroes of the novel are able to solve the problems that appear in their path towards personal growth and mental development (WATT, 1959), however, Rochester also suffered the consequences of his choices[34]. As well as Crimsworth, Jane is also able to control the surrounding elements of context and 'rises vertically in the trajectory of her life, not letting the space come to her, transcending the obstacles and contradictions with the support of the *Bildungsroman* narrative structure, by controlling the Romantic environment that stands around her' (MOURA, 2017, p. 111).

To what Mrs Crimsworth is concerned, not only does she resemble Jane Eyre's resilience, but they also share the same confrontations to the other female characters or feminine images of the narratives. According to Gilbert & Gubar (2000), this factor generates a significant feeling of anger in both Frances and Jane:

[34] In the end of the narrative, Rochester is told to have lost part of his sight and disfigured in the passage which Bertha Mason tries to free herself and sets the mansion on fire.

> Her story, providing a pattern for countless others, is – far more obviously and dramatically than The Professor – a story of enclosure and escape, a distinctively female Bildungsroman in which the problem encountered by the protagonist as she struggles from the imprisonment of her childhood toward an almost unthinkable goal of mature freedom are symptomatic of difficulties Everywoman in a patriarchal society must meet and overcome: oppression (at Gateshead), starvation (at Lowood), madness (at Thornfield), and coldness (at Marsh End). Most important, her confrontation, not with Rochester but with Rochester's mad wife Bertha, is the books center confrontation, an encounter – like Frances Crimsworth fantasy about Lucia – not with her own sexuality but with her own imprisoned "hunger, rebellion, and rage", a secrete dialogue self and soul on whose outcome, as we shall see, the novel's plot, Rochester's fate, and Jane's coming-of-age all depend. (GILBERT & GUBAR, 2000, pp. 338 – 339)

Other characters resemble the characters from *The Professor* (1857) and *Jane Eyre* (1847) as it is the case of *Villette* (1853), the last novel published by Charlotte Brontë. It depicts the story told in a first-person narrator, named Lucy Snowe, an orphan young lass who was raised by the godparents, Mr and Mrs Bretton, in the old homonymous town in the countryside. Mrs Bretton becomes a widow as well as Mrs Reed and is supposed to look after the welfare of her son, Graham Bretton, and the unwanted goddaughter, Lucy. The Brettons are not fond of Lucy and nor is Lucy of them. The family is constantly visited by distant relatives, cousins, an eighteen-year-old lass, Ginevra Fanshaw, and the little Paulina Mary de Bassompierre, or Polly Home, how she is referred to at the beginning of the narrative. Lucy judges their characters due to their frivolous physical appearances and coquettish and flirty behaviour. A few years later, Lucy Snowe leaves the mansion and works as a caretaker to Miss Marchmont, a position that Lucy learns to enjoy and value. However, a few years later, a mysterious family tragedy occurs in Lucy's circle and she is left with no references and no prospects. After the passing of Miss Marchmont's, twenty-three-year-old Lucy travels to London in order to go on a ship to Brussels, where, in the fictitious town of Villette, she acquires the position of a professor at Madame Beck's boarding school for girls. There she is introduced to one of the headmaster's relatives and professor at the school Monsieur Paul Emanuel[35], towards whom Lucy develops deep feelings. Another constant presence at the school is Dr John, the physician who is responsible for taking care of the girls' health. At this point of the narrative, the greatest plot-twist lies, which is the case that Dr John is, in fact, Lucy's cousin, John Graham Bretton, whom she had already recognised from the first time he had been to the school, but deliberately

[35] A character which presents many features from monsieur Paul Héger, Charlotte's professor and colleague in Brussels. However, M Héger was a married man, which prevented Charlotte any further intimacy.

chooses to keep this fact from the public reader. Dr John, in this sense, resembles and presents the same name as Jane's cousin, John Reed, but differently from the latter, the former was able to find a means to provide for his family and contrives matrimony to Polly at the end of the narrative. As well as Crimsworth, Lucy is a fierce Protestant, and her religious beliefs and doctrines are constantly contrasted and confronted by the Catholic dominance of Brussels. M Paul Emanuel himself and the faculty members of the school are followers of Catholicism, but both the professor and Lucy learn to live with each other's religious differences and attempt to indulge their relationship. However, Madame Beck and the group of religious radicals, of which M Emanuel's late fiancée was a member, agree to separate the pair with the premise that it should be impossible the union between a Protestant and a Catholic, and find a manner to keep M Emanuel distant by giving the responsibility of administrating a plantation in the West Indies. Before the professor goes to his new position, M Emanuel leaves Lucy with the possibility of running a school of her own, which she transforms into a boarding school at the end of the novel. With the promise to return to Lucy, three years later, M Emanuel goes on a ship to return home and possibly is the victim of a shipwreck. The ending of the novel is a mystery due to the fact that Lucy's narrative is ambiguous[36]:

> And now the three years are past: M. Emanuel's return is fixed. It is autumn; he is to be with me ere the mists of November come. My school flourishes, my house is ready:2 I have made him a little library, filled its shelves with the books he left in my care: I have cultivated out of love for him (I was naturally no florist) the plants he preferred, and some of them are yet in bloom. I thought I loved him when he went away; I love him now in another degree; he is more my own.
>
> […]
>
> That storm roared frenzied for seven days. It did not cease till the Atlantic was strewn with wrecks: it did not lull till the deeps had gorged their full of sustenance. Not till the destroying angel of tempest had achieved his perfect work, would he fold the wings whose waft was thunder—the tremor of whose plumes was storm. Peace, be still!1 Oh! a thousand weepers, praying in agony on waiting shores, listened for that voice, but it was not uttered—not uttered till, when the hush came, some could not feel it: till, when the sun returned, his light was night to some! BRONTË, 2011, pp. 483 – 484)

Another similarity that must be taken into consideration is the recurrence of scenes in the narratives. Regarding *The Professor* (1857), for instance, the walks that William

[36] In *The Life of Charlotte Brontë* (2005), Mrs Gaskell explains that Charlotte had reported to her that this ambiguous ending was a puzzle to the public reader.

Crimsworth takes around the town of X- in the region of Yorkshire when he is working as a second clerk for his brother, Edward, is a similar description to the walks that Lucy Snowe, in *Villette*, takes when exploring the surrounding grounds and streets in the school's neighbourhood. Thus, respectively, we have in *The Professor* (1857):

> It was a fine night, and the streets were dry and even clean for X-. there was a crescent curve of moonlight to be seen by the parish church tower, and hundreds of stars shone keenly bright in all quarters of the sky.
> Unconsciously I steered my course towards the country. I had got into Grove Street, and began to feel pleasure of seeing dim trees at the extremity, round a suburban house, when a person leaning over the iron gate of one of the small gardens which front the neat dwelling-houses in this street addressed me as I was hurrying with quick stride past. (BRONTË, 2010, p. 22)

While, in *Villete,*

> Twilight had passed into night, and the lamps were lit in the streets, ere I issued from that sombre church. To turn back was now become possible to me; the wild longing to breathe this October wind on the little hill far without the city-walls had ceased to be an imperative impulse, and was softened into a wish with which Reason could cope: she put it down, and I turned, as I thought, to the Rue Fossette. But I had become involved in a part of the city with which I was not familiar; it was the old part, and full of narrow streets of picturesque, ancient, and mouldering houses. I was much too weak to be very collected, and I was still too careless of my own welfare and safety, to be cautious. I grew embarrassed; I got immeshed in a net-work of turns unknown. I was lost, and had no resolution to ask guidance of any passenger. (BRONTË, 2010, p. 158)

A second recurring scene which refers to *The Professor* (1857), *Jane Eyre* (1847) is the one in which the pair of protagonists sit outdoors, in the gardens, with lovely types of weather. In *The Professor* (1857), when William Crimsworth starts to work at Mademoiselle Reuter's establishment, the young professor feels quite comfortable with the work he has been doing there and appreciative of the feelings that the headmaster of the school caused in him:

> In another minute I and the directress were walking side by side down the alley bordered with fruit trees, whose white blossoms were then in full blow as well as their tender green leaves. The sky was blue, the air still; the May afternoon was full of brightness and fragrance. Released from the stifling class, surrounded by flowers and foliage, with a pleasing, smiling, affable woman at my side, how did I feel? Why, very enviably. It seemed as if the romantic visions my imagination had suggested of this garden, while it was yet hidden from me by the jealous boards, were more than realised; and when a turn in the alley shut out the view of the house, and some tall shrubs excluded M. Pelet's mansion, and screened us momentarily from the other houses rising amphitheatre-like round this green spot, I gave my arm to Mlle Reuter, and led her to a garden-chair, nestled under some lilacs near. She sat

> down; I took my place at her side. She went on talking to me with the ease which communicates ease, and as I listened a revelation dawned in my mind that I was on the brink of falling in love. (BRONTË, 2010, pp. 77 – 78)

A similar passage may be found in *Jane Eyre* (1847), when the couple of protagonists as well as in the verge of revealing and declaring their mutual feelings may be located, conversing in the external area of the novel's third scenario, Thornfield Hall:

> A splendid Midsummer shone over England: skies so pure, suns so radiant as were then seen in long succession, seldom favour even singly, our wave- girt land. It was as if a band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest them on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the roads white and baked; the trees were in their dark prime; hedge and wood, full-leaved and deeply tinted, contrasted well with the sunny hue of the cleared meadows between.
> On Midsummer-eve, Adele, weary with gathering wild strawberries in Hay Lane half the day, had gone to bed with the sun. I watched her drop asleep, and when I left her, I sought the garden.
> It was now the sweetest hour of the twenty-four: — "Day its fervid fires had wasted," and dew fell cool on panting plain and scorched summit. Where the sun had gone down in simple state — pure of the pomp of clouds — spread a solemn purple, burning with the light of red jewel and furnace flame at one point, on one hill-peak, and extending high and wide, soft and still softer, over half heaven. The east had its own charm or fine deep blue, and its own modest gem, a casino and solitary star: soon it would boast the moon; but she was yet beneath the horizon. (BRONTË, 1994, p. 246)

Finally, among characters, themes, and the literary movement of Romanticism[37], the last genetic parallel aspect that brings the last two novels closer, *Jane Eyre* (1847) and *Villette* (1853), is the Gothic genre and mode. In the former literary masterpiece, we are presented with the trajectory of a female hero, who moves from one scenario to the other, having to face and confront the contradictions and the conflicts of morals in each location. As it is discussed in the second chapter of this dissertation, the most inner feelings and impulses are illustrated not only in the Gothic setting, but they are also illustrated in the phantasmagorical image of Bertha Mason, the woman who came from a warm country, as Jamaica is suggested, and could not cope with the representation of reality, meaning, the social and Gothic conventions she was obliged to face and confront. However, having been placed in a different position than that of Catherine Earnshaw's[38] in *Wuthering Heights* (1847), which means that, even though Bertha

[37] Rathburn (1958) establishes that the novel acquired a moral and social purpose as it became deeply psychological. Romanticism followed as a consequence.

[38] Even though Catherine belonged to a disrupted family and was raised in wild and poor conditions, her family used to have a great wealth and, more importantly, is a family that presents a long lineage, as it is demonstrated

belonged to a middle-class family in Jamaica, she was the one dependent of her husband, Edward Rochester, who was the second son of a wealthy English family, and, therefore, needed to provide for himself. As the independent one in the relationship, Rochester was able to put Bertha in the attic of the mansion in order to try to hide his wife's improper behaviour since Davison (2009) reminds us that in the nineteenth century the wife was the extension of her husband, which would give him a significant amount of weight in his decisions which regarded his spouse. Thornfield's passage in the novel is marked by the mysterious sounds, doors that would be open by themselves apparently, and footsteps in the middle of the night. One night, Jane is asleep in her bedroom in the mansion and has the feeling in the middle of a dream that she was being observed. When she opens her eyes, Jane can see by the bed the white figure of Bertha, staring at her. Bertha is seen again when she sets Rochester's bed on fire once again in the middle of the night when Rochester is welcoming some friends to stay over for a few days. Since Jane is the only person he trusted to solve this problem, he calls on her and the other guests cannot understand the origin of that incident. Before Jane leaves the mansion, we, readers, learn that that supernatural, phantasmagorical image is actually a human being, and the supernatural has been explained.

To what *Villette* (1853) is regarded, there is also another presence of a phantasmagorical creature. Having been staying at the boarding school as a professor, Lucy Snowe acquires the habit of taking long walks and spending some time at a hidden spot near the premises of the school, which was the core of a legend that stated the Madame Beck's school building used to be a convent many decades or, according to Lucy's uncertainty, centuries prior to the present narrative. The supernatural figure was told to be the image of a black and white nun that would walk around the area, and who in the Middle Ages had been buried alive by a conclave due to improper and sinful behaviour by breaking her vow of chastity. As well as Bertha, the image of the nun is felt even before being seen in different moments of the narrative due to the mysterious environment built around its legend that had never been proved, but it was widely known. Lucy receives notes that were allegedly sent by the nun and the nun's habit is found on her bed. Once again, the mystery is solved with the reasonable explanation of being the prank of students and their relations, Alfred de Hamal, Ginevra Fanshaw's amour. In this sense, the Gothic mode in Charlotte Brontë's novels stands

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at the front door of the property by expressing the year 1500. Thus, Edgar Linton possessed a greater fortune and an improved, more modern mansion than Catherine's family in the present of the narrative, she was the 'independent' one due to the long longevity of her surname.

> From childhood terrors to all those mysteriously threatening sights, sounds, and injurious acts that reveal the presence of some malevolent force and that anticipate the holocaust at Thornfield, the traditional Gothic in Jane Eyre has often been noted, and as often disparaged. It need not be argued that Charlotte Brontë did not reach the heights while using hand-me-down devices, though a tendency to work through the conventions of fictional art was a strong element in her make-up. This is true of all her novels, but it is no more true than her counter-tendency to modify, most interestingly, these conventions. In both Villette and Jane Eyre Gothic is used but characteristically undercut. (HEILMAN, 1958, p. 120)

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## 3 THE GOTHICISING PROCESS: THE TRANSITION TO THE NOVEL FORM

> "I lingered round them, under that benign sky: watched the moths fluttering among the heath and harebells, listened to the soft wind breathing through the grass, and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth." – Mr Lockwood, *Wuthering Heights*, Emily Brontë

The epigraph that starts this chapter belongs to Mr Lockwood, the tenant of Thrushcross Grange, at the end of the narrative when he learns about the events that took place in those moors. Even though the image he sees is of a pleasant and romantic landscape, the secrets that the "sleepers of that quiet earth" would take with them to the deepest layers of the ground unraveled terrifying facts as it is the case of the story of both families, the Earnshaws and the Lintons. This image may be used as a metaphor for the Gothic genre and element in this dissertation due to the fact that having been finished with the tales of Angria and Gondal temporarily, the Brontë siblings dedicated their work to write fictional novels and poetry as it has been discussed in the previous chapter of this research. In Moura (2017), it is established that the novel form emerged in the literary trend in order to properly depict the trajectory of the hero from the perspective of the common character. In this sense, the prosodic rhythm of the narratives became highly preferable among authors, and, how it highlights a more realistic and empirical view of human life and experience according to Ian Watt in his seminal work of the origins of the *genre, The Rise of the Novel* (1957). By presenting his objective to investigate the conditions with which the novel emerged, Watt demonstrates that the main function of the novel is to present reality through an individual perspective, which may be found in the novels of Daniel Defoe, Samuel Richardson, and Henry Fielding, which have enjoyed the favourable moment to emerge and the creation of a reading public.

The changes and revolutions brought and witnessed by the eighteenth and nineteenth centuries not only made it possible for the growth and development of the novel form[39], but also to the emergence of the Gothic *genre.* As it has been mentioned previously, the novel brought a more objective and rational perspective of human experience mostly due to the fact that the period of the Enlightenment also brought a significant modern, rational, and progressive way of thinking and acting. The consequences of such revolutions were the complete

[39] Rathburn (1958) states that there has not been the creation or emergence of any new literary form since the rise of the novel. Every production that came afterwards was a structure based on novelistic origins.

configuration of the world and the social frame that would organise Europe in a society divided between aristocracy and commoners. With the emergence of a third class, the middle class, it was not necessary to follow strict conventions anymore. The boundaries of the world became shorter, and people would come and go from the different corners of the world, including the Colonies, and the image of the other horrified and terrified the generations that would belong to the old order. In this sense, while the hard sciences would move directly to the highest rational aspects of modernity, the literary trend made the opposite movement and turned and drowned deeply in the profound roots of the supernatural.

Davison (2009) reminds us of the great popularity and the numerous publications of Gothic novels in addition to Gordon's argument that:

> The immense popularity of the Gothic made in the late eighteenth and early nineteenth centuries in effect created a world of fragmentary texts, incomplete manuscripts, unfinished diaries – all traces of discentered writing. Its equivalent in the so-called mainstream Victorian novel would have been the proliferation of the orphan, who, having no genealogical lineage, was the perfect emblem of discontinuous discourse – the gossips, diaries, partial letters, and their fragments of floating writing on speech to which the frame restores historicity. (GORDON, 1984, p. 739)

Thus, having established that the concept of the Gothic mode acquired as a support for the discussion of the literary production and collective imagery created by the Brontë siblings is the notion of Freud's the "Uncanny" (1955), which refers to the horrifying and terrifying feelings caused by the familiar in passages and elements of the narratives, in this case, expanded by the concept that the uncanny element of the Gothic may be manifested in three distinguished manners, professor and critic Eve Kosofsky Sedwick (1986) states that the Gothic triad refers to structural, psychoanalytical, and phenomenological levels. The first one is the form of expression that is used throughout this dissertation due to the fact that it involves the structural frames of the Gothic novels, which relate to the story within a story and that the Gothic element is not restricted to physical elements as it is the case of ghosts or, even, moving pictures and doors that are closed by themselves. The Gothic element may appear in the aspect of the "unspeakable", meaning that it is necessary to read between the lines, consider the dialogues among the characters and observe what is being dreadfully kept from the first frame of the narrative in order not to harm the literary decorum.

In my previous work, the research focused on the origins, conditions, and the establishment of the Gothic *genre* and its conventions and how it was used to expose the most horrifying and terrifying representation of realities in the novels of both Emily's and Charlotte's

*Wuthering Heights* (1847) and *Jane Eyre* (1847), respectively. In order to accomplish my objectives, it has been mainly used the work of professor and critic Carol Margaret Davison, who provided a complete account of the events and literary aspects related to the Gothic form in the period from 1764 with the publication of Horace Walpole's *The Castle of Otranto* up to the period of 1824 and the novels and other literary works that preceded the emergence of the Victorian novel and the Victorian Gothic mode in the encyclopaedia entitled *History of the Gothic Gothic Literature 1764 – 1824* (2009). In this current dissertation, the objective of this third chapter is to analyse and observe the moment and the works of the Brontë siblings as a collective production and through the perspective of the second volume of the encyclopaedia provided by the Irish professor and critic Jarlath Killeen, who continued and expanded the discussion of the Gothic genre from 1825 up to 1914, thus, exploring the element throughout the Victorian aspects, as it has been established previously that some themes, such as the orphan child, the dichotomy of the urban and the rural, the supernatural, and the figure of the other may be recurrent themes in this period and highly explored in Gothic literature. The sections of this chapter are divided and disposed of in this order.

### 3.1 Ghosts of Time: Gothicising the Past and the Figure of the Child

As it has been discussed in the introduction of this chapter, the Brontë siblings shifted and transgressed from the compulsive writing process of their "scribblemania" to the novelistic structure in order to experiment, create, and tease one another in a literary manner in an attempt to imitate what they would read about in the parsonage's library and in the magazines that would arrive at the house. Having experimented on the novel form, Charlotte, Emily, and Anne were able to expand, to write and re-write, to use and use once more, the scenes and characters imagined in the fictional worlds of Angria and Gondal. Rathburn (1958) has already stated that the novel presents deep psychological moral and social purposes in order to properly depict the experience of the common character and evince its individual perspective. In this sense, Professor and critic Rick Rylance emphasises in his essay " 'Getting on': ideology, personality and the Brontë characters" (2002) the fact that,

> The clearest evidence for the view that the novel is an exercise in relativism is the narrative structure, where the celebrated 'Chinese box' format of stories within stories emphasises relativity of perception. Pointedly, the novel tells and re-tells stories from different perspectives. (RYLANCE, 2002, p. 167)

Carrying on with his discussion in the essay, the professor intends to analyse the Brontë novels and narratives according to the social changes that they witness in their trajectory, and the literary and ideological contexts in which they are inserted. In order to accomplish it, the focus lies on the word "character" and what it meant for the nineteenth-century Victorian society, reaching the conclusion that this expression may refer to two distinguished meanings which are the literary and the denotative definitions. The former refers to the active figures that are depicted in the narratives, whereas the latter relates to the traces of an individual's personality. Rylance (2002), thus, states that the Victorian character would be a synonym of manhood, exemplary behaviour, and independence, meaning, a man-made by himself as a result of the consequences of the industrialisation process that occurred in Europe, more specifically, in England. Having mentioned the issue of character and morals, it is relevant to take into consideration the fact that these are two of the themes explored in Gothic literature. To what the novels of this research are concerned, it is possible to notice the necessity of the advice and comments built in the first chapters and prefaces to the narratives. In *Agnes Grey* (1847), the homonymous narrator opens the story and expresses that:

> All true histories contain instruction; though, in some, the treasure may be hard to find, and when found, so trivial in quantity, that the dry, shrivelled kernel scarcely compensates for the trouble of cracking the nut. Whether this be the case with my history or not, I am hardly competent to judge. I sometimes think it might prove useful to some, and entertaining to other; but the world may judge for itself. Shielded by my own obscurity, and by the lapse of the years, and a few fictitious names, I do not fear to venture; and will candidly lay before the public what I would not disclose to the most intimate friend. (BRONTË, 2011, p. 1)

Not only does Anne Brontë's narrator introduce the probable moralistic tone of the story she is about to tell but also speaks directly to the reader, a trace that remained from the times of dedication to the fantasy worlds. The word 'instruction' in this passage also reminds the preface to the edition of *The Tenant of Wildfell Hall* (1848), the novel that was written and published a year later than *Agnes Grey* (1847). Presenting a much deeper and darker tone by exposing the internal and domestic dangers of the Gothic conventions[40] in the narrative of a disrupted marriage, the youngest of the Brontë siblings also put a note to the readers to follow. After

[40] Davison (2009) states that the classic mode of Gothic literature begins with the publication of Horace Walpole's *The Castle of Otranto* (1764), which, among the exaggerated number of Gothic *motifs*, introduces the context of a manuscript that was published anonymously, reporting the horrifying events that take place in a foreign land, which usually stands for Italy, in medieval times. It changes with the publication of the novels of Mrs Radcliffe, as *The Mysteries of Udolpho* (1794) for instance, in which we are presented to the female protagonist, to the Gothic setting of a mansion and not a castle, moreover, to the fact that the terrors and horrors of the external world do not belong to the exterior anymore, they moved from the exterior to the interior.

appreciating some of the positive remarks made by both the public and the press, Anne Brontë, under the name of Acton Bell, answers to some of the most painful critics:

> My object in writing the following pages, was not simply to amuse the Reader, neither was it to gratify my own taste, nor yet to ingratiate myself with the Press and the Public: I wished to tell the truth, for truth always conveys its own moral to those who are able to receive it. But as the priceless treasure too frequently hides at the bottom of a well,* it needs some courage to dive for it, especially as he that does so will be likely to incur more scorn and obloquy for the mud and water into which he has ventured to plunge, than thanks for the jewel he procures; as, in like manner, she who undertakes the cleansing of a careless bachelor's apartment will be liable to more abuse for the dust she raises, than commendation for the clearance she effects. Let it not be imagined, however, that I consider myself competent to reform the errors and abuses of society, but only that I would fain contribute my humble quota towards so good an aim, and if I can gain the public ear at all, I would rather whisper a few wholesome truths therein than much soft nonsence.

Charlotte's and Emily's literary masterpieces were also heavily judged and criticised. To the novel which is the aim of this research, the former addresses, in the second edition of the novel as well, the triad of the Public, the Press, and the Publishers for their attention and support in the beginning of an authorship career. However, in the following paragraphs of the preface, Charlotte, under the pseudonym of Currer Bell, replies that unravelling the veil and revealing what may be found underneath is horrifying, terrifying, and dreadful, but should not be considered wrongdoing. Charlotte reminds them of "certain simple truths":

> Conventionality in not morality. Self-righteousness is not religion. To attack the first is not to assail the last. To pluck the mask from the face of the Pharisee, is not to lift an impious hand to the Crown of Thorns. These things and deeds are diametrically opposed: they are as distinct as is vice from virtue. Men too often confound them: they should not be confounded; appearance should not be mistaken for truth; narrow human doctrines, that only tend to elate and magnify a few, should not be substituted for the world-redeeming creed of a Christ. There is – I repeat it – a difference; and it is a good, and not a bad action to mark broadly and clearly the line of separation between them. The world may not like to see these ideas dissevered, for it has been accustomed to blend them; finding it convenient to make external show pass for sterling worth – to let whitewashed walls vouch for clean shrines. It may hate him who dares to scrutinize and expose, to raise the gilding and show base metal under it, to penetrate the sepulchre and reveal charnal relics; but hate as it will, it is indebted to him. (BRONTË, 1994, pp. 5 – 6)

To what Emily's criticism is regarded, she was not personally there to answer them since she had already passed away in the year of the publication of the novels. In this sense, Charlotte replies to the criticism for her sister's remembrance not to be blurred by the false accusations that were being thrown at her. In the preface of the following edition of the volume of the novels, Charlotte appeals to a number of reasons why neither the literary piece nor the author

should be the aim of their hatred as it is stated in Charlotte's own preface to the second edition of *Jane Eyre* (1847). Some of those reasons refer to the author's lack of maturity, tendency to indulge wild thoughts and imagination, and the fact that the story takes place decades prior to the present moment of publication, consequently, the mindset of the time, people, and society would change and vary from the ones in the contemporary period of the novel *Wuthering Height*'s (1847) release.

To what character is concerned, Professor and critic Jarlath Killeen (2009) reminds us that the Victorian society did not think they would live in an age of barbarise, but in the age of civilisation and progress. The Gothic mode suggests an antagonism to the pre-modern forms of living, but it also suggests a direct desire for them and criticises the social transformations as it moves from the rural to an urban setting. Having established that there is not a dividing line between the Gothic and the historical novel due to the fact that "the past is never completely finished with; instead, it has a nasty habit of bursting through into the present, displacing the contemporary with the supposedly outdated" (p. 28). Killeen (2009) refers to the events that took place in the times of medieval England before the effects of the revolutions and the rational thinking of the Enlightenment period, but it also reminds us of the fact that all the novels, *Agnes Grey* (1847), *Jane Eyre* (1847), and *Wuthering Heights* (1847) are actually the recollection of the past due to the beginnings are similar in the sense that, in the first novel, we are presented to the eponymous narrator, reporting the events that refer to her personal story as well as in the narrator of the second novel in question in which Jane deliberately recounts the transgressions of her own trajectory, and, in the third novel, we are presented to the recollections of the memories of the housekeeper, Nelly Dean, Catherine's diary, and Mr Lockwood's understanding of the events. In all three novels, the narratives unravel the terrifying and dreadful aspects concerning the life of the aristocracy, the social and Gothic conventions that come along with it, and the consequences of the system and regime. In *Agnes Grey* (1847), the narrator reports not only the poor condition to which governesses were submitted but also the domestic environment of the families where Agnes worked. While staying with the Bloomfields, for instance, Agnes witnesses the constant mistreatment and the indifference when it is regarded as raising the children. Mrs Bloomfield, who is silenced in her own house to what the behaviour of Tom Bloomfield is regarded, acquires a behaviour which prevents her from either actually seeing what is happening in from of her eyes or pretends not to recognise the improper behaviour of the child as Agnes tries to highlight that the way with which education and politeness had been dealt was not appropriate to her personal belief. Both father and uncle strongly encourage the eldest child's constant torturous actions towards animals and people

considered from inferior birth. Having recently arrived at the Bloomfield's property and been introduced to the rooms and to the children, a walk and a horse ride were suggested and little Tom proceeds:

> Then, ordering his sister to hold the reins, he mounted, and made me stand for ten minutes, watching how manfully he used his whip and spurs. Meantime however, I admired Mary Ann's pretty doll, and all its possessions; and then told Master Tom he was a capital rider, but I hoped he would not use his whip and spurs so much when he rode a real pony.
> "Oh, yes, I will!" said he, laying on with redoubled ardour. "I'll cut into him like smoke! Eeh! my word! but he shall sweat for it. "
> This was very shocking, but I hoped in time to be able to work a reformation.
> "Now you must put on your bonnet and shawl," said the little hero, "and I'll show you my garden."
> "And *mine*," said Mary Ann.
> Tom lifted his fist with a menacing gesture; she uttered a loud, shrill scream, ran to the other side of me, and made a face at him.
> "Surely, Tom, you would not strike your sister! I hope I shall *never* see you do that."
> "You will sometimes, I'm obliged to do it now and then to keep her in order."
> "But it is not your business to keep her in order, you know–that is for–"
> "Well, now go and put on your bonnet."
> "I don't know–it is so very cloudy and cold, it seems likely to rain;–and you know I have had a long drive."
> "No matter–you *must* come; I shall allow of no excuses," replied the consequential little gentleman. And as it was the first day of our acquaintance, I thought I might as well indulge him. It was too cold for Mary Ann to venture out, so she stayed with her mama, to the great relief of her brother, who liked to have me all to himself. (BRONTË, 1994, p. 19)

A few moments later, when they find themselves in the garden, the group comes across the areas that belong and are taken care of by Tom and Mary, the second daughter. Mary's garden is well cared for with the presence of grown and beautiful flowers, whereas Tom's garden was mixed, and Agnes noticed the presence of some sticks and tools. When asking what they were and for what they were supposed to be used, Tom answers by stating that he is going to build a trap for birds since his father believes that birds are nasty things that should be removed in order not to bother or damage the little boy's trousers. Agnes promptly requests Tom to think about what the birds would feel when he performed such cruel actions. Throughout his short speech, it is possible to notice the lack of empathy, the father's and uncle's encouragement to that type of behaviour, and the mother's absence:

> Papa knows how I treat them, and he never blames me for it; he says it's just what he used to do when he was a boy. Last Summer he gave me a nest full of young sparrows, and he saw me pulling off their legs and wings, and heads, and never said anything, except that they were nasty things, and I must not let

> them soil my trousers; and Uncle Robson was there too, and he laughed, and said I was a fine boy."
> "But what would your mama say?"
> "Oh! she doesn't care–she says it's a pity to kill the pretty singing birds, but the naughty sparrows, and mice and rats, I may do what I like with. So now, Miss Grey, you see it is *not* wicked."
> "I still think it is, Tom; and perhaps your papa and mama would think so too, if they thought much about it. However," I internally added, "they may say what they please, but I am determined you shall do nothing of the kind, as long as I have power to prevent it."
> He next took me across the lawn to see his mole-traps, and then into the stack-yard to see his weasel-traps, one of which, to his great joy, contained a dead weasel; and then into the stable to see, not the fine carriage horses, but a little rough colt, which he informed me had been bred on purpose for him, and he was to ride it as soon as it was properly trained. (BRONTË, 1994, pp. 20 – 21)

Killeen (2009) continues to explore the Gothicising process of the past in the nineteenth century and, with the depiction of the child above, declares in the ending of the first chapter of his encyclopaedia that the theme of childhood is an identification of this same process. The Professor and critic states that it is possible to trace a development in the thoughts and mindset that would consider the concept and the position of a child from the eighteenth century. Philippe Ariès (1985), in his seminal work on the history of childhood, claims that this concept did not exist during the Middle Ages and that the child was seen as an adult to be, meaning that from the moment the child did not need the basic care of its mother or caregiver, this child could be inserted in society. However, along with the consequences of the new world order, progress, and better living conditions, families were able to settle properly, their houses grew in extension if this family belong to middle-class, providing the child with a room and time to be rightfully educated, which would take some years for the child to become literate. Thus, it is around this moment that the child is given pure and innocent attributions. To what Gothic literature is concerned, this image of the angelical and vulnerable child has been related to the images of Female Gothic[41], which is a mode within this literary trend that refers to the domestic dangers that the heroines of such narratives are supposed to endure, parting from the actions of the hero-villains, driven by personal interests and impulses. The child, thus, is associated with the depiction of the naive heroines and is in constant perils. Killeen (2009) continues to explore this theme by stating its controversy due to the fact that, apart from the fact that the child, on the one hand, is highly protected by nannies and governesses in Victorian society, on the other

[41] This expression is created and used by Ellen Moers (1972), who expands Mrs Radcliffe's definition of the dichotomy between the literature of horror and of terror. The first one refers to Male Gothic due to the fact that the central focus of the narrative is the external, tyrannical trajectory of the male hero of the story, whereas the second refer, then, to Female Gothic since the focus lies on the internal and persecuted trajectory of the female heroine.

hand, children also become a working source to factories and are exposed to all sorts of degrading situations as it is illustrated in Charles Dickens' novels. In this sense, "these novels both love the child and hate it; desire it and loathe it" (p. 67) and becoming a Gothic element in the narrative, the child absorbs the surrounding, contradictory atmosphere of the Gothic mode: "the child is a gothic figure in these texts as much as she is threatened by gothic stereotypes. The child is both surrounded by death and actually comes to stand for death itself" (p. 68). Thus, it is possible to notice the ambiguous attributions to the figure of the child in Gothic novels when it is related to the colour of blank, as in innocence, and as in the phantasmagorical death. According to the passages above to what the novel *Agnes Grey* (1847) is concerned, we may observe that Anne Brontë inverts the collective imaginary of the child. In Moura (2017), it is established that "humankind has learned to express inner desires, impulses, and ideas through images" (p. 96 – 97) and, according to the Professor and anthropologist Gilbert Durand, in his thesis *The Anthropological Structures of the Imaginary* (2002), these images are divided into two distinguishing regimes, diurnal and nocturnal. In order to evade death, our collective mind has created, since primitive times, images to escape the idea of finitude and, during the day, it is possible to see these ideas clearly, however, when night falls these conceptions are inverted, and the image of a cradle, for instance, does not stand for the birth of a child but to the final resting place, the grave. Having inverted the image of the threatening child to the daylight, we are presented to the type of Gothic mode Anne Brontë performs and inflicts in her novels, exposing and disrupting the representation of reality in which those characters are inserted. Therefore, expanding to Kate Flint's (2002) hypothesis that Anne Brontë uses realism to create ambiguity, the balance between realism and Romanticism is how Anne manages the Gothic element in her novels, exposing faults of Victorian conventions, such as Agnes Grey's depiction of a family and gentility.

To what *Jane Eyre* (1847) and Charlotte Brontë are concerned, Robert B. Heilman (1958) established that the eldest Brontë was able to revolutionise herself the Gothic mode by presenting deeply psychological awareness and the ability to raise several feelings in others. The kind of change that is presented in the novel demonstrates that Charlotte moves from the roots of the old Gothic to the highly developed consciousness of the protagonist, meaning the new Gothic, which affects Jane's interpersonal relationships in the narrative with other characters, evincing the element of the "unspeakable". The form with which Jane is capable of defending herself from the tyrannical persecutions of her cousin, John, who locks her in the red room, and the headmaster of the boarding school, may suggest that she resembles, in fact, a changeling, which enhances the supernatural atmosphere of the novel. Killeen (2009) refers to

the fantastical and mythical image of the fairies that, in Victorian society, were realised as terrifying creatures, involved in the kidnapping and abduction of children. A changeling is, thus, the replacement of a human child the fairies wanted to obtain for a fairy, similar one so that the exchange would not be noticed. Since " the discourse of fairyland was crucial in representing to the Victorians the strange new cultures with which they came in contact for the first time in the nineteenth century through imperial adventures" (p. 72), this symbolical imaginary may illustrate Jane's ability to stand for herself and to distinguish herself from the other children depicted in Charlotte's Gothic narrative.

On the other hand, Emily Brontë's *Wuthering Heights* (1847) configures the significant ambiguity in the representation of the Victorian rural child. We, readers, are presented to the two figures of the first generation, Catherine and Heathcliff, and their constant contact with death. According to Killeen (2009), Catherine and Heathcliff are the representation of children entrapped in the body of adults, who have failed or refused to develop to maturity due to the fact that both children were raised in an isolated location, without the figure of a mother, nor being presented to any of the Gothic or social conventions, which mean that they grew up without the interference nor the influence in character of repression in order to live in a community and a society. As a result, Catherine and Heathcliff attempt to accomplish their duties and what is expected of the both of them, but fail once more, for the external and social world reach them when Mr Earnshaw passes away, and Hindley must return to assume the position as the leader and responsible one for the family. Not only may this fact be illustrated by the passage in which Catherine, struggling to decide what was best for Heathcliff and herself, meaning whether she should be united in matrimony to Edgar Linton and become the lady of the neighbourhood, explains to Nelly, in the kitchen of the mansion, how clear it was for her the different feelings she possessed for each of them:

> My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty strange: I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable; and – (BRONTË, 1990, p. 64)

But also, as Killeen (2009) states a second passage in which Catherine is literally seen as a child when she tries to go back to her room at the beginning of the narrative. Mr Lockwood is staying there for the night and Catherine has already passed away. In a dream-like perspective, Mr Lockwood hears the knocks on the window glass and sees the figure of a child and not of a grown-up woman. As the image of the Victorian Gothic child, Mr Lockwood's first reaction is an act of punishment towards the ghost of that child.

To what the Linton children are concerned, they are also depicted as threatening infants. In the first part of Nelly's narrative of the recollection of the events that took place during the childhood of the first generation, Edgar and Isabella are described to have been caught in an attempt to dismember a puppy. When adults, Isabella falls as well as Catherine as Gilbert & Gubar (2000) state in their work *The Madwoman in Attic The Woman Writer and the Nineteenth-Century Literary Imagination* that, having been inspired by John Milton's *Paradise Lost* (1667)[42], Catherine falls from hell to heaven, given the condition she found herself in, whereas Isabella falls from heaven to hell in the same pendular movement through matrimony. Isabella marries Heathcliff as a type of revenge against her brother and sister-in-law, but, more specifically, because of Heathcliff's appearance and physical looks after spending a period of three years distant from the moors of the region of Wuthering Heights. As a young lass, Isabella falls for the deceiving appearance of her shiny new toy, who would hide a horrifying personality underneath the handsome cover.

### 3.2 Gothic and the Other: the Realist Regional Gothic and the 'Crisis of Faith'

As it has been established in the beginning of this chapter, the focus of the Gothic element in this research lies on the image of the other. Killeen (2009) states that the:

> Relationship between colonial 'centre' and colonised 'periphery' also helps to explain why Gothic literature forms an important part of the story that Britain has told itself about its own identity, and is part of the reason why relations with the regions are central to the Gothic tradition. (p. 92)

The professor and critic continues to explain that not only did Britain have to face the contrast between the Catholicism of France and Spain, which had already been confronted in political and economic battles but also had to face the constant movement of coming and going with the trades from the merchants of the new world. In this sense, Britain was witnessing the presence

[42] English epic published in the seventeenth century that depicts the biblical passage of the fall of men.

of people from other ethnicities, the growth and overpopulation of cities, and the industrialisation of the countryside.

> An alternative means of examination of British fault-lines has been the Gothic novel of the regions, which poses a pathological account of the breakdown of identity and the collapse of personal and national integrity in the encounter with otherness; marriages competing identities may be attempted but they are never successful and usually collapse, often into female madness and male symbolic impotence, usually into fragmentation of identity and narrative failure. (KILLEEN, 2009, p. 94)

In *Jane Eyre* (1847), the confrontation[43] between the urban and the rural Gothic and the constant dwelling between the self[44] and the other permeate the entire novel. Jane, herself, is a strange creature inhabiting the mansion of the Reed family against their desires. As it has been stated in the first section of this chapter, the figure of the Gothic child is ambivalent due to the fact that it resembles innocence and purity but also brings about the remembrance of what was once repressed, the memory of death. Jane, in this sense, confronts and contrasts her personal characteristics with the old aristocratic perspective of the Reed family in the passages in which she argues with her aunt, her cousin, and finally with Mr Rochester, presenting words and ideas that should be incomprehensible to a girl or a lass to what age is regarded. Moreover, there is the fact that Jane possesses regional origins and is often carried out by the stories she remembers from her closest family and the folkloric tales told by the servants of the house, especially Bessie. In this sense,

> What Jane sees is in an image of herself as located in the discourse of the regions, since the folkloric stories she remembers are directly related to the rural environment in which she grew up. Moreover, she is called an 'imp', 'goblin', 'sprite', and 'changeling' by Rochester, who constantly associates Jane with supernatural forces. (KILLEEN, 2009, p. 97)

Thus, Bertha Mason plays the role of Jane's double since, having come from a warm place and country, Mrs Rochester contrasts in every aspect, from physical appearance to her original language and idiom. Bertha cannot stand the weather, the costumes, and the supernatural beliefs and tales are embedded in her self and body. As Killeen (2009) stated above, Bertha succumbs to madness, and, even though she was the one with the money and

[43] Expression used by Davison (2009) in order to symbolise Gothic literature as a battlefield of confrontations.
[44] Term used by Gilbert & Gubar (2000) in order to establish the constant conflict Jane faces in the narrative of self transgression.

prospects, Rochester was the one who possessed the lineage name and nationality, and is re-located to the attic in the mansion due to the fact that she is not in Catherine's position.

> Rochester's struggle between Bertha and Jane is symbolic of that taking place throughout Gothic texts emerging from the 'mainland' in the nineteenth century, where the regions are configured as spaces of self-rejuvenation for the vitiated metropolitan, and also terrifying place where horrific otherness resides. (KILLEEN, 2009, p. 98)

To what Englishness is regarded, Professor and critic refers to the figure of St John Rivers, Jane's distant relative, who illustrates the version of the altruistic Victorian gentleman. By presenting strict conservative, conventional, and protestant values, St John Rivers is not able to accept the space of the other in English society nor in his community. When Jane comes across the relative clergyman, he expects her to fit into his patterns and moralistic values of society, while Jane represents a type of the otherness who have entered the space of modern world configuration. This fact and contradiction resolute in the dissolution of their acquaintance and relationship.

> Far from being the story of a woman's refusal to submit to the dictates of ownership and exoticism, *Jane Eyre* documents the transformation of two rebellious and exotic women from the colonial and regional peripheries from free agents into quasi-slaves, but also the transformation of an Englishman into a hybrid figure (although Englishness remains dominant). (KILLEEN, 2009, p. 100)

In the meanwhile, in *Wuthering Heights* (1847), we are also introduced to the image of the other. The strange otherness is personalised in the image of Heathcliff since the moment he is introduced as Cathy and Hindley's new brother when Mr Earnshaw brings this young lad along with him from his trip to Liverpool. In the first chapter of Emily's Gothic narrative, Mr Lockwood, having recently arrived at the property describes Heathcliff such as this:

> But Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose. Possibly, some people might suspect him of a degree of underbred pride; I have a sympathetic chord within that tells me it is nothing of the sort: I know, by instinct, his reserve springs from an aversion to showy displays of feeling—to manifestations of mutual kindliness. He'll love and hate equally under cover, and esteem it a species of impertinence to be loved or hated again. No, I'm running on too fast: I bestow my own attributes over liberally on him. Mr. Heathcliff may have entirely dissimilar reasons for keeping his hand out of the way when he meets a would-be acquaintance, to those which actuate me. (BRONTË, 1990, p. 5)

Dark features that resemble gipsy origins. Mr Lockwood's description is not complete when giving the first impressions of his landlord and the contrast with the deteriorated building of Wuthering Heights. This fact about his physical appearance that we learn throughout the narrative persecutes Heathcliff's interpersonal relationships and leads him to act as Catherine's whip in order to punish and castigate anyone that may get in his way and prevent him from having what he desires.

To what *Agnes Grey* (1847) is concerned, the Victorian period is widely known as controversial. Not only for the fact that it lasted for six decades, providing enough time for several events to take place, but also due to the fact that it is filled with contradictory feelings and thoughts. As it has been mentioned before in this dissertation, the nineteenth century found itself in a strong wave of rationality as a result of the Enlightenment period that had its utmost moments in the century before. However, the more rational and civilised the English society tried to accomplish, the more the artistic movements pointed out to the wave of emotion and sentimentalism. In this sense, the concept of Victorian Gothic has been traced to the division of three categories; the first one is related to the 1840's Gothic novels and its main trait is linked to the high doses of realism within the social relations among characters and their stories; the second category corresponds to the 1860's sensational narratives that would base themselves in the detective stories also referring to social institutions, such as the matrimony; the third category refers to the 1880's/1890's *fin-du-siècle* Gothic that makes usage of fantastic elements in order to express the invasion of monsters which infiltrate society to accomplish its degeneration (DAVISON, 2014).

The realism of the first decades that invade the category of the 1840's actually presents its starting point in the previous centuries with the work of the English novelist Ann Radcliffe. The author of major literary pieces of the Gothic genre, such as *The Mysteries of Udolpho* (1794) and *The Italian* (1797), decided to innovate the classic current of the genre in the sense that there was no space for horrifying passages of female weakness as scenes of persecution or even physical abuse. It was about time to provide narratives that would turn the focus to the dramas of domestic life, and, as it may be noticed, it is the moment in which the external horrors move to the inside. According to Mrs Radcliffe's definition of the dichotomy between terror and horror, it is possible for the public reader to understand and comprehend the current that invades the first half of the nineteenth century. In the meanwhile, two decades later, the Victorian era witnessed a new movement within the literary environment which is the fantastic *fin-du-siècle* Gothic. As the name suggests, these narratives make usage of marvellous elements in order to properly express the anxieties, fears, and contradictions of the end of the century.

By this time, Queen Victoria would find herself in the sixth decade on the throne of Great Britain, which meant that the turn of the century was getting closer to the old generations, bringing insecurity towards the changes that would come. In addition to it, the increasing intensity in the transition of people coming and going from the islands due to the climax of the colonising processes would take the contrast of the other personally and physically to the eye of the common Londoner. Thus, it becomes extremely productive to illustrate the great immigration flood with images, such as H. G. Wells' aliens in *The War of the Worlds* (1898), or the double personality in Stevenson's *Strange Case of Dr. Jekyll and Mr Hyde* (1886).

In this sense, all the three novels, *Agnes Grey* (1847), *Wuthering Heights* (1847), and *Jane Eyre* (1847), belong chronologically to the first category of Victorian Gothic. Along with high doses of realism, the Brontës managed to illustrate domestic life in both eighteenth and nineteenth centuries by conducting the narrative with Gothic elements such as phantasmagorical figures, hidden characters, and passages; however, the focus of terror and horror (RADCLIFFE, 2002) was not placed in those creatures and features, it was located in the relationship and discourse among characters. In the first novel, we are presented to the pendular movement in which Catherine is stuck in from one property to the other, expecting to escape fate and conquer the world in her own manner, pleasing other individuals and herself. While in the second novel we are introduced to the ascending trajectory of the protagonist who fights in a world not made for her, making usage of Romantic elements by controlling the natural environment and the social individuals around her up to the point she accomplishes her search after self-knowledge. Finally, in the third novel, we are also presented with the trajectory of the homonymous protagonist who fights to prove herself among others in her social environment; however, not making usage of physical Gothic elements, such as the monsters and supernatural creatures, Anne Brontë provides a linear trajectory, not an ascending one due to the fact that she is not transformed in virtue at the end of the narrative. Emily and Charlotte make usage of the veil of decorum in order to express domestic conditions in the eighteenth and nineteenth-century Britain, configuring her novels as narratives of Gothic terror, whereas Anne does not make the same choice and unveils the daily situations within the walls of the mansions of the English gentry, qualifying her novel as a narrative of Gothic horror.

To what the second and third Victorian Gothic categories are concerned, sensation fiction and *fin-du-siècle*, respectively, Anne Brontë's novel is the only one among the three that presents details that fit into the definitions. *Agnes Grey* (1847) may be considered a proto-sensation narrative due to the fact that it exposes the household environment from the within, not focusing on the protagonist, as it happens in the novels of her sisters. In this sense, Agnes

is a simple and humble spectator who happens to be collateral damage in a context that had already been built before her arrival. Along with it, the novel may also be considered a proto-*fin-du-siècle* inasmuch it exposes the unsustainable and worn relationships and domestic conditions among characters with the aggravating fact that the same individuals who would commit those terrible and horrible events were the same to walk among regular and common people during the daylight. Thus, these features and the absence of physical Gothic elements, Anne Brontë's Agnes Grey converse easily to the novels that have already been mentioned in this doctoral research, Wilkie Collins' *The Woman in White* (1868), Robert Louis Stevenson's novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886), and H. G. Wells' *The War of the Worlds* (1898):

> As several *fin-du-siècle* Gothic works suggest, the greatest terror arises when, in a manner in keeping with eyewitness reports about Jack the Ripper who conducted his series of gruesome crimes in Whitechapel in 1888, the imperceptible monster infiltrates the public sphere under the guise of respectability, thus covertly threatening infection and social degeneration. (DAVISON, 2014, p. 127)

# 4 GOTHIC, POETRY, AND THE SENSES: THE SOUNDS OF THE UNCANNY

**Figure 7: Representation of Branwell Brontë's Sketches and Poetic Passages**


As we have discussed in the previous chapters of this research, the revolutions that occurred in Europe highly influenced the manners and forms with which the occidental world was organised and structured. The new bourgeois emerged in society and commenced to establish extraordinary ways of living, thinking, and relating to other people. It was not interesting anymore to depict the representation of society as it used to be in the previous moments of the revolutionary events of the past centuries in the literary trend since it was not relatable to the public audience. The emergence of the novel is the result of this revolutionary moments to what literary aesthetics are concerned. However, these events have affected the poetic trend as well. The Gothic novel illustrated the most inner terrors and impulses of a society traumatised by the recent events, but the Gothic element have also expressed itself in different media, as it is the case of poetry. According to professor and critic Caroline Franklin (2007) not many dissertations or essays have been dedicated to Gothic poetry, which makes it challenging to define a concept of the genre. In *The Longman Anthology of Gothic Verse* (2007), Caroline Franklin presents Gothic verse reunited in a single volume for the first time and states that it should be the focus of literary discussion as well as Romantic poetry is due to the fact that

authors, such as Ann Radcliffe and Mathew G. Lewis, inserted poetry in the beginning of their chapters and in their characters voices. Authors from the first generation of the Romantic period in Britain, as William Wordsworth and Samuel T. Coleridge, as well as the poets from the second generation, for instance Percy Bysshe Shelley and George Gordon, Lord Byron, published works that have endured and been in the public audience's collective memories for centuries. In order to accomplish its list of contents, Professor Franklin selected a number of literary works that began in what is named the "Graveyard Poets"[45], a group of authors from the eighteenth century who would treat the mystic and the magic world as the core of their poems, reaching the point of even choosing, in certain cases, the cemetery as the literary context of their plots, as well as the chronological order of publication of each literary piece. Since professor Franklin affirms that the Gothic is also manifested in different literary excerpts, major works in prose and drama have been collected as well, such as Lord Byron's *Manfred, A Dramatic Poem* (1816 - 1817). In addition to it, the factor that Franklin used in the selection was the aspect of how the literary work would deal with the imaginary world it was supposed to depict: "a fatalistic or mysterious world may be made to seem natural, or the everyday scene seem through a distorting mirror*" (*2007, p.6), referring to the Gothic elements of duality and unravelling the veil.

In the previous chapter of this research, it was possible to notice there was an increase in interest in the occult in the nineteenth century. Due to the "*religious shift to new mode of belief*" (2009, p. 127), as Professor Killeen would describe in his encyclopaedia, the public audience found itself in a critical position to seek for the truth. Consequently, the contrasting Catholic past of the British came in direct contact with the Anglican present, which became the theme of Gothic novels, from the Brontës to Darwin, and, according to Professor Franklin (2007), other types of Gothic manifestations, as poetry, for instance. Killeen (2009) also demonstrates that it was a common manner to Victorians to seek for individuality by resorting to biographies, autobiographies, and life writings, making the presence of ghosts even more consistent in the literary Gothic. As we have discussed hitherto, the Brontë sisters relied on these narrative modes, including epistolary structures, in order to express the central topics of their productions, reaching sensitive themes of their time and place, and gradually depict the

[45] One example of this group of writers that will be furtherly discussed in this chapter is William Wordsworth's 'We are seven', in which we have a common conversation between a man and an eight-year-old, little maid. The man asks how many brothers and sisters they are, and she replies that they are seven; however, two of them are gone to sea while a sister Jane and a brother find themselves in the churchyard, just by the tree. The man attempts to correct the little cottage girl by saying that they are five since two of them are deceased. But the girl continues to claim that they are seven since she continues to interact with them. According to Professor Jack G. Voller (2015), the little maid represents the Romantic voice, while the man represents the Neoclassic reasoning.

image of the world they found themselves in. In fact, the literary siblings had been practicing this technique since their infancy, in which the fantastic eventually relinquished its space to the Gothic element. However, it is fundamental to observe the presence of the four siblings in this act. While the Brontës would express and even mingle everyday events to their creative waves about the imaginary worlds of Angria and Gondal, they continued to express their inner thoughts and opinions in their journals. During adulthood, Branwell Brontë would not only focus on his artistic talents on drawing but also on poetic verses, differently from his sisters. Thus, moments of his life would be transferred to paper, from his failures in providing for his family to romantic scandals. Vanessa D. Dickerson (1996) corroborates to the discussion of the Victorian ghost by claiming that those stories are not about the other entirely, but rather the position of women. As invisible and subdued creatures, the female public would relate to these stories and authors since the ghost is normally the spectre of a woman who found in death a manner to cope with the contradiction between what is expected of her and her deep desires. However, Killeen (2009) reminds us of Mrs J. H. Riddell, who published the novel *The Uninhabited House* (1875), an autobiographical narrative that recounts the tales of Miss Blake and the haunted house where she finds herself. In this scenario, the ghost is the spectre of a man with unfinished business, and this is a man who failed living up to expectations and dragged his female dependants with him. Similarly, the Brontë family resembles Riddell's story since the sisters managed to make a living out of the narratives they would create together while Branwell would permit himself to be driven by failings and addiction. Therefore, the objective of this chapter is to analyse and retrace the movements that led to the Gothic elements presented in Branwell's poetic verses as well as the Brontë sisters' novels due to the fact that sound and music also permeate their prosaic works. In doing so, it is possible to properly identify the shift in *genre* in the pursuit of the collective imagery built by the literary family.

### 4.1. The Ancestor of Gothic Verse: Graveyard Poetry

As it has been discussed in the introduction of this chapter, Graveyard poetry or the 'Graveyard School' is a group of authors who would have the mystic, the supernatural, and the discussion of the afterlife as the main topic of their novels and poems. The production of such literary pieces took place in the eighteenth century in a short period of time. Poets would have the cemetery as the location not only of their inspiration but also for their writing process. By sitting on top of graves or the edges of headstones, authors, for instance, Robert Blair (1699 – 1746), Edward Young (1683 – 1765), Robert Southey (1774 – 1843), and William Wordsworth

(1770 – 1850) would produce poems which presented themes in common and that would be a significant influence in the movements that were growing throughout Europe, as Romanticism and the Gothic. In fact, this is exactly Professor and critic Jack G. Voller's argument in his *The Graveyard School An Anthology* (2015), which expresses the fact that the expression 'Graveyard School' has been treated by scholars as a general title for authors and literary works that produced and were produced in a significant number in the same period. Voller (2015) believes that it is the collective purpose of this group that actually influenced the movements and authors who would follow. Not that this purpose had been conscient or their intention originally; however, it is the work of the selection of their words and the composition of images of nature in this new world configuration that started a revolution in the poetic trend:

> However much they may have deplored the Gothic tradition – had they lived to see it – this was shaped in part by their works, these early Graveyard School writers produced works that influenced subsequent writers and subsequent cultural tradition, and it is in that influence and shared vocabulary of imagery – and in the evolving nature and purpose of that imagery, not in any authorial intent – that "the Graveyard School" may indeed be said to exist. (VOLLER, 2015, p. 10)

Having established the relevance of the composition of the Graveyard School, the professor emphasises the fact that it is necessary to define the characteristics of such a group in order to properly substantiate it and differ it from other groups of writers. Voller (2015) claims that the first characteristic that must be called off from the group is the presence of the graveyard; it may be a physical description of the place or the remembrance of such a location by mentioning the objects that are key to a funereal environment, such as the presence of rocks, rooks, and owls. The Professor also reminds us that this latter type of manifestation is more characteristic of more modern manifestations of the Graveyard poetry that followed the first generation that belonged to the British Augustan Age[46]. The second characteristic that is prominent in this school of poets is the melancholy musing. According to Voller (2015), this element provides a psychological atmosphere that permeates the literary pieces until the beginning of the Gothic. In this scenario, the noticeable form of musing would be horror. Having been established by poets, such as John Milton, Graveyard poets would be inspired and highly influenced by melancholy and emotional paradigms. Later artists, as the already mentioned above, Robert

[46] According to *The Oxford Companion to English Literature* (2000), this expression derives from the period in which classic, ancient poets, such as Virgil, Horace, and Ovid emerged in the period between 27 BC to 14 DC, under the guidance and the govern of Emperor Augustus of Rome. As to English Literature, this expression refers to the period of the beginning and mid-18th century, in which poets, such as Alexander Pope (1688 – 1744), the first name in Voller's *Anthology* (2015), would identify more significantly with neo-classic forms and themes.

Blair, would prepare the ground for movements, such as Romanticism, before this musing should become a cliché. However, such authors would perform and corroborate to the evolution of the graveyard trend by setting and focusing more significantly on the Self. Samuel Taylor Coleridge, influenced by this new poetic environment and manifestation, would reach the point of blurring the distinction between the lyric and the elegiac. Voller (2015) claims that

> Whether the mild melancholic of Milton's poet wandering his grove or the uneasy midnight seekers of [Thomas] Parnell, Thomas Warton, Elizabeth Carter, and so many others, Graveyard poetry is a poetry of isolation, self-scrutiny, and solipsistic exploration of the farther corners – and, at times, darker registers – of human thought and feeling. (p. 11)

In this sense, Voller (2015) continues to explain the fact that some traditional elegies may not be considered Graveyard poetry due to the fact that some of those types of poetic forms might dwell on passing and nostalgic remembrances of an individual. It is important that the poem contains a heavy and powerful emotion which are emerged by the metaphysical discussions about life and death and the consequent brought about feelings of fear and horror. The Professor affirms that this pendular movement of approaching and distancing effect of poetry is natural due to Graveyard poetry is a living organism. It is possible to observe that this fact is corroborated by the event that the Gothic genre is also susceptible to mutation. According to Professor Carol Margaret Davison (2009), it moves from Classic Gothic to Victorian Gothic, and its secondary categories, to the twentieth-century Gothic, defined by Professor Jarlath Killen (2009) as the feeling of fear and uncertainty caused by the turn of the century, the great war, and the misuse of new technologies, to the twenty-first-century Gothic. Thus, Graveyard poetry, as the ancestor of the Gothic fiction and verse, shall present mutating characteristics and elements:

> Like the Gothic (another "mode" of nefariously slippery boundaries) to which it helped give shape, the Graveyard School has done what so many other cultural expressions of the human spirit have: it mutated, and it continues to do so. It adapts, alters, morphs; it is fluid and adaptable; it is, if one may be forgiven the pun, a living form because its concern is not with ghosts in a melancholy cemetery but with life, with wondering and doubt and a reaching after any truths that may be shrouded in the darkness and mystery that marks the end of life. The grandest and most daunting of those mysteries is death, and while cultural treatments and understandings of death vary with a host of factors, its power to compel our interest, absorption, and dread does not change and most certainly does not disappear. (VOLLER, 2015, p. 13)

In this sense, Professor Voller's anthology on the Graveyard School focuses on presenting key elements of this type of poetry for the first time. From its beginning in the British Augustan age, for instance, Alexander Pope (1688 – 1744), to the Romantic era introduced by works by William Wordsworth (1770 – 1850) and Robert Southey (1774- 1843), who was a significant influence and presence to the Brontë family, Voller (2015) claims that, even though the Romantic writers would deny and diminish any Augustan or Gothic expression, it is noticeable the presence and the power of graveyard elements in their poetic production. The Victorians close the selection of works in the anthology due to the fact that there is a major evolution from the eighteenth century to the nineteenth century in the sense that these authors transferred some of the graveyard elements to their time and space as well as it was done to the Gothic genre. According to Voller (2015), the Victorians continued to be interested in the cemetery, but they managed to transform it to their reality and altering the image built in their poetic narratives:

> The Victorians do not lose interest in the Graveyard, by any means, continuing to write of cemeteries but also transferring their interest, spectacularly, from the literary to the actual: the "rural cemetery" movement of the 19th century, however motivated by practical considerations, turns the graveyard itself into a readily accessible text, its esoteric allusiveness distilled into the imagery of the ordinary – angels and urns – and its lessons evident in the simpler text of the epitaph and the iconography of the memorial and the physical space itself. (p. 14)

This particular shift in the trajectory of the Graveyard poetry interests this doctoral research due to the novels and poems that compose the corpus of this analysis. Not only will the Brontë siblings read and be influenced by the authors mentioned above due to their works were part of the parsonage's library but also produce poetic narratives that will present such elements, as the rural and the description of the space. The latter will be considered the most significant element to compose the Gothic verse according to Professor and critic Caroline Franklin, who will discuss the existence and the categorisation of the Gothic poetry in the next topic of this chapter.

In order to establish the beginning of the Graveyard School, Voller (2015) claims that Alexander Pope's "Elegy to the Memory of an Unfortunate Lady" (1717) marks the emergence of this type of poetry's emotional environment. As a lighthouse enlightening the path to the authors and generations to follow, the poem portrays the conditions of the tomb of a young lady with sensibility. This lady in particular is "unfortunate" due to the fact that she committed suicide; thus, her sepulchre was not found on hallowed ground, nor was she granted with funeral

rites[47]. In the first two stanzas of the poem, it is possible to notice the simultaneous presence of the Augustan age's heroic elegy and the image of the cemetery:

> What beck'ning ghost, along the moonlight shade
> Invites my steps, and points to yonder glade?
> 'Tis she! – but what that bleeding bosom gor'd,
> Why dimly gleams the visionary sword?
> Oh ever beauteous, ever friendly! tell,
> Is it, in heav'n, a crime to love too well?
> To bear too tender, or too firm a heart,
> To act a lover's or a Roman's part?
> Is there no bright reversion in the sky,
> For those who greatly think, or bravely die?
>
> Why bade ye else, ye Pow'rs! Her soul aspire
> Above the vulgar flight of low desire?
> Ambition first sprung from your blest abodes;
> The glorious fault of angels and of gods;
> Thence to their images on earth it flows,
> And in the breasts of kings and heroes glows.
> Most souls, 'tis true, but peep out once an age,
> Dull sullen pris'ners in the body's cage:
> Dim lights of life, that burn a length of years,
> Useless, unseen, as lamps in sepulchres;
> Like Eastern kings a lazy state they keep,
> And, close confined to their own palace, sleep. (POPE, 2015, p. 17)

By disposing the structure of the poem in heroic couplets, which consist of the pair of lines rhyming in iambic pentameter, the poet presents the calling of attention of a ghost of a lady, whose reason for committing suicide was for loving 'too well'. The perspective of reason or appealing of moral that the Augustan age would inflict heralds space to a more emotional and melancholic point of view due to the fact that the poet illustrates the situation in comparison to a soldier that is killed in battle. According to Voller (2015), Pope directs our attention, as the public audience, to the condition in which this lady finds herself instead of suggesting any kind of judgement. The poet also exposes the situation of the lady's guardian, who was her uncle as well and seemed to not protect her as a man in his position should have done, by cursing him and the generations to come:

> But thou, false guardian of a charge too good,
> Thou, mean deserter of thy brother's blood!

[47] In this doctoral research, religious doctrines are not being discussed. The fact that interests the objectives of this dissertation is the religious aspects that appear in the literary pieces throughout the analysis that reach the extent of shaping key concepts illustrated in the works. Consequently, these elements become part of the collective imagery that is formed according to social conventions that are shifted into Gothic due to the conflict resulted of the social and ideological changes caused by the revolutions in the Western world configuration.

> See on these ruby lips the trembling breath,
> These cheeks now fading at the blast of death;
> Cold is that breast which warm'd the world before,
> And those love-darting eyes must roll no more.
> Thus, if eternal justice rules the ball,
> Thus shall your wives, and thus your children fall;
> On all the line a sudden vengeance waits,
> And frequent hearses shall besiege your gates; (POPE, 2015, p. 18)

As the eighty-two lines of the poem move towards the end of the lady's remembrance and the description of her grave, the poet reminds us that this lady shall be forgotten as well as the soldiers in battle who, having presented fundamental and courageous actions in the battlefield, are also faded to be buried and left in not sacred lands, once the poet is departed as well. It is possible to notice the shift of mode in Pope's elegy until the last stanza of the poem, illustrating the shift that literature would also start to suffer as Carol Margaret Davison (2009) explains by stating that the literary trend would assume the opposite direction of the rational times of the Enlightenment period. Instead of following the natural path of the Age of Reason, with its focus on industrialisation and the rapid insatiable feeling of modern technologies, authors turned their lens to the past, to the supernatural, and to the irrational to express their most inner impulses and fears:

> Poets themselves must fall, like those they sung,
> Deaf the prais'd ear, and mute the tuneful tongue.
> Ev'n he, whose soul now melts in mournful lays,
> Shall shortly want the gen'rous tear he pays;
> Them from his closing eyes thy form shall part,
> And the last pang shall tear thee from his heart;
> Life's idle business at one gasp be o'er,
> The Muse forgot, and thou belov'd no more! (POPE, 2015, p. 19)

According to Voller (2015) and following the works in the anthology, the literary piece to be regarded as the precursor of the Graveyard poetry is Thomas Parnell's "A Night-Piece on Death" (1721). Posthumously published by the editing service of his friend Alexander Pope, the Irish poet is accounted by Voller (2015) as a pre-Romantic author due to the fact that he would pursuit individual retreat in order to deal with his moments of depression, because of his wife's passing, and to dwell on melancholy and emotion throughout the verses of his production. In the literary piece in question, we, as the public audience, are presented to a poetic discussion on the matter that death should not be feared due to the fact that every man shall meet their time to rest. This fact in particular begins a trend in the Graveyard School in the sense that differences in levels of class become meaningless. Voller (2015) claims that Parnell manages to illustrate it in his poem by introducing and setting the physical presence of the

cemetery and the elements that may be found in such a place, for instance, the presence of rooks, owls, funereal trees, and the funeral procession. In the opening of the poem, it is possible to observe that the poet prefers to follow the discussion on the context of folk beliefs instead of using rational arguments to comprehend the issue in question:

> By the blue taper's trembling light,
> No more I waste the wakeful night,
> Intent with endless view to pore
> The schoolmen and the sages o'er:
> Their books from wisdom widely stray,
> Or point at best the longest way.
> I'll seek a readier path, and go
> Where wisdom's surely taught below. (PARNELL, 2015, p. 21)

The taper's blue light in the first line of the poem refers to an old Western European folklore belief that this light would be the premonition of someone's death, luck, or uncanny circumstances according to Voller (2015). In this sense, it is noticeable the preference of the poet over folkloric, supernatural wisdom in comparison to scholarly knowledge of the books mentioned in the poem. The poet continues to describe the images he sees in the graveyard, demonstrating the objects in the tombs of the humble people as well as the ones in the tombs of the members of the higher classes. In this passage of the poem, the poet illustrates the fact that both gentries are found in the same location in addition to the rise of the question that will guide the Graveyard School poetic production that followed:

> Those, with bending osier bound,
> That nameless heave the crumbled ground,
> Quick to the glancing thought disclose,
> Where toil and poverty repose.
> The flat smooth stones that bear a name,
> The chissel's slender help to fame,
> (Which ere our set of friends decay
> Their frequent steps may wear away;)
> A middle race of mortals own,
> Men half ambitious, all unknown.
> The marble tombs that rise on high,
> Whose dead in vaulted arches lye,
> Whose pillars swell with sculptur'd stones,
> Arms, angels, epitaphs, and bones,
> These, all the poor remains of state,
> Adorn the rich, or praise the great;
> Who, while on earth in fame they live,
> Are senseless of the fame they give.
> Ha! while I gaze, pale Cynthia fades,
> The bursting earth unveils the shades!
> All slow, and wan, and wrap'd with shrouds,

> They rise in visionary crouds,
> And all with sober accent cry,
> “Think, mortal, what it is to die.” (PARNELL, 2015, p. 22)

The poet continues from the question due to the fact that it was a mysterious voice within the premisses of the graveyard that uttered it. Then, the poet realises this voice and identifies it may be death itself, speaking from among the remains. It dwells on the fear that men feel about it and how they see it as the end of the path instead of a path that must be taken and crossed. Eric Parisot (2019) explores the nature of the relationship between Graveyard poetry and the Gothic. According to the Professor and critic, it is not a literary history that forms the bonds of these two genres in literature, as to consider it as an aesthetic mode and representation that precedes Romanticism or the Gothic, but the manner with which Graveyard poetry deepens and expands the discussion on fear and melancholy. By restoring religion in the middle of this crisis of faith, it is possible to properly comprehend and measure the extension of the image created in the representation of night and day, life and death, fear and melancholy. According to Parisot (2019), this literary context and collective psychological environment is the proof that Graveyard poetry contributed to the Gothic not only to what poetry was concerned, but also to the novel form, influencing classical authors who would establish the emergence of the genre, as Horace Walpole, Ann Radcliffe, and Mathew G. Lewis.

In the poem, death continues to explain that if men could control their fears, its image would not be necessary. Nor would be necessary the exaggerated and expansive funeral rites to bury the rich due to the fact that the deceased or the soul in that matter is not interested in these manifestations since life after death is liberating. In addition to it, death finishes the discussion by stating that the other gentry mentioned in the poem, the humble people, is not interested in those manifestations either due to the path after death relates to freedom of difficult days and their chains:

> “When men my scynthe and darts supply,
> How great a King of Fears am I!
> They view me like the last of things:
> They make, and then they dread, my stings.
> Fools! If you less provok’d your fers,
> No more my spectre-form appears.
> Death’s but a path that must be trod,
> If man wou’d ever pass to God;
> A port of calms, a state of ease
> From the rough rage of swelling seas.
> “Why then thy flowing sable stoles,
> Deep pendant cypress, mourning poles,
> Loose scarfs to fall athwart thy weeds,
> Long palls, drawn hearses, cover’d steeds,

> And plumes of black, that as they tread,
> Nod o'er the 'scutcheons of the dead? (PARNELL, 2015, p. 23)

In addition to Thomas Parnell's contribution to Graveyard poetry, Voller (2015) considers Robert Blair (1699-1746) one of the original names of the Graveyard School. His most renowned literary piece not only contributes to the evolution of the genre but also adds elements which will be considered Gothic, and which will be used by Gothic authors in the nineteenth century. Thus, in "The Grave" (1743), we are also presented to the description of a churchyard. Voller (2015) states that there are similarities in theme between Blair's and Parnell's poetic pieces, for instance, the presence of supernatural creatures as ghosts, the sublime horror in the graveyard constructed imagery, the illustration of funeral rites, such as a procession, and the notion that the cemetery is the location where all men is destined to rest, not making any sense to consider differences in the levels of class.

> Whilst some affect the sun, and some the shade,
> Some flee the city, some the hermitage;
> Their arms as various as the roads they take
> In journeying thro'life; the task be mine
> To paint the glooming horrors of the tomb;
> Th'appointed place of rendezvous, where all
> These travellers meet. Thy succours I implore,
> Eternal King! whose potent arm sustains
> The keys of Hell and Death. The Grave, dread thing!
> Men shiver, when thou'rt nam'd: Nature appall'd
> Shakes off her wonted firmness. Ah! how dark
> Thy long-extended realms, and rueful wastes!
> Where nought but silence reigns, and night, dark night,
> Dark as Chaos, 'ere the infant sun
> Was roll'd together, or had try'd his beams
> Athwart the gloom profound! The sickly taper
> By glimmering throu' thy low-brow'd misty vaults,
> (Furr'd round with mouldy damps, and ropy slime,)
> Let's fall a supernumerary horror,
> And only serves to make thy night more irksome. (BLAIR, 2015, pp. 45-46)

In the passage above, it is possible to observe that the poet assumes the mission of describing the horrifying facts of the grave. As well as Parnell's poet listens to the voice of death, Blair's poet refers to the fears and melancholy of the "Eternal King" since it holds the passage to the other side that seems to be highly terrifying. Once more, it is possible to observe the construction of the image of night overcoming the safety that lies in the clarity of the day when the poet metaphorically refers to the night as chaos. In the light of day, it is not possible to have chaos due to the fact that it is the light that makes it possible to see. Gerard Durand, in *The Anthropological Structures of the Imaginary* (2002), reminds us that we, as individuals, have

developed and used metaphors in order to express abstracts thoughts as well as to build images that would assist in the objective of forgetting that life is finite. By diving these images in Diurnal and Nocturnal regimes, the professor explains that there is a shift of meaning when the night finishes the day. Whilst the first relates to images of ascension, such as arrows, angels, and sceptres, in order to help us, as subjects, to overcome the inevitable fate of death, the second relates to images of descending movements, such as symbols of the fall and the cavity, which help us overcome the notion that time passes and there is not a manner to prevent it from happening. In this sense, the image of the grave, as in the poem in question, or the cemetery is embedded with the meaning of a baby cradle due to the fact that both regimes, diurnal and nocturnal, function in a cyclical mode, which means that we, as individuals, seek for images that forge the feeling of immortal creatures during the day, whereas we pursuit images that forge the feeling of returning to dust as we must face the passage of time during the night. In the previous chapter of this research, we could observe how this effect happens in order to increase the uncanny element of the Gothic novels, more specifically, the literary prose that belong to the category of 1840's social realism, which is the case of the novels that consist of the corpus of this doctoral research; however, in the Graveyard poetry, it is possible to analyse the fact that these authors not only helped to illustrate the path with the emergence of such a genre in literature, but also corroborated to the emergence of the Gothic by restoring religion. Thus, in "The Grave", the poet continues to describe the scene of the graveyard, and, having referred to death itself, mentions the same light of the taper as we have analysed in Parnell's poetic piece. This premonitory light relates to the passing or uncanny moments that may proceed the event in the poem. Along with it, the poet refers to the wealthy gentry buried in the churchyard; in this passage, it is noticeable the presence of the funereal elements of the location:

> See yonder hallow'd fane! the pious work
> Of names once fam'd, now dubious or forgot,
> And buried 'midst the wreck of things which were:
> There lie interr'd the more illustrious dead.
> The wind is up: hark! how it howls! Methinks
> 'Till now, I never heard a sound so dreary:
> Doors creak, and windows clap, and night's foul bird
> Rook'd in the spire screams loud: the gloomy isles
> Black-plaster'd, and hung round with shreds of 'scutcheons
> And tatter'd coats of arms, send back the sound
> Laden with heavier airs, from the low vaults
> The mansions of the dead. Rous'd from their slumbers
> In grim array the grizly spectres rise,
> Grin horrible, and obstinately sullen
> Pass and repass, hush'd as the foot of night.
> Again! the screech-owl shrieks; ungracious sound!

> I'll hear no more, it makes one's blood run chill. (BLAIR, 2015, p. 46)

In the following stanza, the poet calls forth to another location in the churchyard since the scene described in the previous passage was horrifying. This new location is abandoned and worn by effects of time and nature. The poet also mentions the legends and the rumours of supernatural events that take place in this row of elms, and Voller (2015) reminds us that this is one of the aspects that Graveyard poetry and Gothic fiction enjoy when developing the horrific atmosphere of supernatural events. Even though the Brontë sisters solve the unnatural events described in their narratives, unreliable characters and narrators are highly explored in their novels. Moving to the churchyard, the poet sees a schoolboy whistling while returning home and almost tripping over the stones. Suddenly, he hears a sound and runs away from the location imagining it might have been a ghostly apparition. As it is discussed in the next topics of this chapter, music and sound are fundamental for the completion of the Gothic element. In Blair's verses, it is possible to observe that this effect was already part of Graveyard poetry:

> Oft, in the lone church-yard at night I've seen,
> By glimpse of moonshine chequering through the trees,
> The schoolboy with his satchel in his hand,
> Whistling aloud to bear his courage up,
> And lightly tripping o'er the long flat stones
> (With nettles skirted, and with moss o'ergrown),
> That tell in homely phrase who lie below.
> Sudden he starts! and hears, or thinks he hears,
> The sound of something purring at his heels;
> Full fast he flies, and dares not look behind him,
> Till out of breath he overtakes his fellows;
> Who gather round, and wonder at the tale
> Of horrid apparition, tall and ghastly,
> That walks at dead of night, or takes his stand
> O'er some new-open'd grave, and, strange to tell!
> Evanishes at crowing of the cock. (BLAIR, 2015, p. 47)

Disembodied sounds in the graveyard enhance the horrific atmosphere due to the fact that there is not a reference to which connect this sound, and, as a consequence, the supernatural converses directly with the real world (ELFEREN, 2012). Luckly, the day was starting, and the sounds vanished because ghostly figures run away from the sunlight. The poet sees another figure in the churchyard and that is of a widow who mourns the loved one. The poet is enraged about the sufferings caused by the grave to the living and the deceased. The lyrical subject changes to the inhabitants of the graveyard, who used to be grand, such as Alexander, the Great. Nevertheless, all men are dragged by the grave that continues to be opened and reopened in order to receive

the new owner. In this pessimistic view of the grave, the poet refers again to the funeral procession, asking the reasons why individuals should take much trouble to prepare such a ritual since the deceased has already fallen in disgrace, professional mourners pretend to suffer, and the corpse smells regardless all efforts. By searching metaphors in passages related to Hamlet's dwellings with the ghost of his father, the poet questions the afterlife and wishes the dead could answer his inquiries. Moreover, the poet elucidates human contests and sacrifices in order to find eternal salvation of the soul, and revolving to biblical passages, for instance, the figure of Adam, the poet finally reaches the last image of the grave as our last reposing place and the beginning of a new day. This last image also resembles Parnell's "A Night-Piece on Death":

> 'Tis but a night, a long and moonless night,
> We make the Grave our bed, and then are gone.
> Thus at the shut of ev'n, the weary bird
> Leaves the wide air, and in some lonely brake
> Cow'rs down, and dozes 'till the dawn of day,
> Then claps his well-fledg'd wings, and bears away. (BLAIR, 2015, p. 69)

However, as much as "The Grave" may have suffered influences from Parnell's "A Night-Piece on Death", some differences may be noticed such as the development of the themes mentioned earlier due to the fact that Blair's work is expanded in over seven hundred verses, which makes it possible to explore the topics of the poem as well as the fact that the poem was written following blank verses. Furthermore, the second event that differs Blair's poetic piece from Parnell's poem is the fact that we, as the public reader, does not reach the end of the poem to find freedom and consolation as Eric Parisot (2019) affirms.

Following Professor Voller's (2015) chronology, another significant name in the group of Graveyard poetry is Edward Young with his masterpiece "Night Thoughts on Death". In nine nights, the poet describes his response to the early death of his family and, even though its publication period starts in 1742 and finishes in 1746, Voller (2015) believes that the poetic book goes beyond midnight melancholy due to its Christian didacticism and the manner with which he would depict his inquires, relating closely to the Graveyard school. By proposing a treatise in order to express his sorrows and foolish aspirations of human life in the first night, the poet travels to night nine in which he provides and finds Christian consolation in a universe conducted by the divine. By naming it "The Consolation", the poet comforts the traveller:

> As when a traveller, a long day past
> In painful search of what he cannot find,
> At night's approach, content with the next cot,

> There ruminates, a while, his labour lost;
> Then cheers his heart with what his fate affords,
> And chants his sonnet to deceive the time,
> Till the due season calls him to repose:
> Thus I, long-travell'd in the ways of men,
> And dancing, with the rest, the giddy maze,
> Where Disappointment smiles at Hope's career;
> Warn'd by the languor of life's evening ray,
> At length have housed me in an humble shed;
> Where, future wandering banish'd from my thought,
> And waiting, patient, the sweet hour of rest,
> I chase the moments with a serious song.
> Song soothes our pains; and age has pains to soothe.
> When age, care, crime, and friends embraced at heart,
> Torn from my bleeding breast, and death's dark shade,
> Which hovers o'er me, quench th' ethereal fire;
> Canst thou, O Night! indulge one labour more?
> One labour more indulge! then sleep, my strain!
> Till, haply, waked by Raphael's golden lyre,
> Where night, death, age, care, crime, and sorrow, cease;
> To bear a part in everlasting lays;
> Though far, far higher set, in aim, I trust,
> Symphonious to this humble prelude here. (YOUNG, 2015, pp. 85 – 86)

As to Branwell Brontë, his series of poems, regarding the name of "Caroline" resembles the characteristics of the Graveyard School. As we have discussed, the Brontë siblings were in contact with the literary life of the Yorkshire moors, thus, they were influenced by the publications of *Blackwood's Magazine* and the works of the poets discussed previously. Wordsworth was a significant influence for Branwell especially, and this Caroline series resembles Wordworth's Lucy's poems as well, which he sent to his master in order to receive an evaluation. Caroline poems have in common the theme of death at different phases of the homonymous character's life, reflection on her passing, melancholy mood, and the presence of the graveyard as either a material or metaphorical location. In this dissertation, the trilogy of the poems will be discussed and analysed due to the fact that only three poems received her name, "Caroline's Prayer", "On Caroline", and "Caroline". These major works are substantiated by the presence of a common character, which makes it possible for the following of a narrative of this protagonist, assisting the discussion with the sisters' major works as well.

Having been published in a period from 1837 to 1845, it has been widely spread that these poems refer to Branwell's coping with the death of his sisters, Mary and Elizabeth in the year 1825. However, more recent criticism has been questioning this fact, because of the void between the moment which the sisters passed and the process of writing and publication. Professor and critic Ivy Holgate, in the essay "The Key to "Caroline" (1958), proposes to argue that the character of Caroline would not refer to the sisters, but to the daughter of his

acquaintance, who would inhabit the property of The Hollins, standing a few miles from the parsonage. The members of the family would be William Dearden, and his daughters Caroline and Susan. However, a tragedy reaches the family with the premature death of Caroline. Thus, Branwell would write the series of poems as Caroline as a character and her sister, Susan, as the lyrical subject, presented by the alias of Harriet. In this sense, Holgate (1958) focuses the analysis on the last poem of the trilogy in order to prove that the information provided by Branwell coincides with the Dearden's family story. On the other hand, Edwin John Moorhouse Marr, in his essay " 'Cut from life': The Many Sources of Branwell Brontë's 'Caroline'" (2019), agrees with Professor Holgate that the 'Caroline' poems do not refer to the death of his sisters, but he disagrees that they refer to Caroline Dearden. According to Marr (2019), in a letter to *Blackwood's Magazine's* editor, saying that the reading of a tale was comforting, the tale would be 'Christmas Dream', published in 1828, only three years after the death of the sisters, reported the narrative of a lament over the death of a sister. In this sense, for Marr (2019), Branwell's true inspiration would be the Graveyard School of Poets. Due to the fact that it presents the qualities of such a group of poets, it is possible to identify its sources in the poetic works of the Brontë brother. The first poem to compose the trilogy is "Caroline's Prayer", presents Caroline as the lyrical subject, because she is still alive. As a girl, she stands her reflexions on the future years that would lie ahead of her and requests guidance while she prayers:

> My Father, and my childhood's guide,
> If oft I've wandered far from thee;
> Even though thine only son has died
> To save from death a child like me.
>
> O! still-to thee when turns my heart,
> In hours of sadness-frequent now-
> Be thou the God that once thou wert;
> And calm my breast, and clear my brow.
>
> I'm now no more a little child
> O'ershadowed by thine angel wing,
> My very dreams seem far more wild
> Than those my slumbers used to bring.
>
> I farther see- I deeper feel-
> With hope more warm, but heart less mild,
> And former things new shapes reveal,
> All strangely brightened or despoiled.
>
> I am entering on Life's open tide;
> So- Farewell, childhood's shores divine!
> And Oh, my father, deign to guide
> Through these wide waters, Caroline! (BRONTË, 2021, p.127)

The second poem of the trilogy is deeply gloomier and resembles the characteristics of the Graveyard school. Caroline has just passed away, and family and friends are mourning her grief. In the first stanza, Branwell paints the location of the funeral at the cathedral:

> The light of thy ancestral hall,
> Thy Caroline, no longer smiles:
> She has changed her palace for a pall;
> Her garden walks for Minister aisles.
> Eternal sleep has stilled the breast
> Which peace and pleasure made their shrine;
> The golden head has sunk to rest,
> Which used to beam with rays divine. (BRONTË, 2021, p.133)

Harriet as the lyrical subject of the poem continues to question the paradoxical image of Caroline. The young lady from the first poem, vivid and hopeful for the future, lays lifeless in a coffin at a cathedral. Because of the tragedy, Harriet describes the torments of endless hours. Life continues to follow, and the sun continues to shine, apart from the brightness of Caroline's eyes that remain dark. The lyrical subject follows her questionings of reasons why such a tragedy should happen and the conditions of the afterlife:

> Why beasts they breast when hers is still?
> Why lingerest thou when she is gone?
> Hopest thou to light on good in ill?
> To find companionship, alone?
> Perhaps thou think'st the church-yard stone
> Will hide past smiles, and bury sighs;
> That memory, with her soul, has flown;
> That thou can'st leave her where she lies? (BRONTË, 2021, p.133)

Harriet's revolt against the premature death of her sister continues in the last lines of the poem. The lyrical voice affirms that she would never forget life's positive aspects, such as the cares for a family member even though joy should be forgotten. The grave, however, may forget taking another soul, but not the moment the grave took her as bride, stealing her light and beauty.

'Caroline', the last poem of the trilogy, is increased in piety, devotion, and nostalgic mourning memories. Branwell publishes this last piece a few years later, which gave him time and opportunity to revisit the past works as it is suggested by Marr (2019). In this poem, Harriet is mourning for her sister and reports all the details about the funeral and burying. Branwell makes Harriet relive that day physically and spiritually due to the fact that she is unable to distance herself from the tragedy, indicating no spiritual consolation. Marr (2019) believes

Harriet is in the role and position of a graveyard poet since she is standing by the tomb and wondering as if meditating over her sister's death. However, it is possible to notice that Branwell as a poet was outgrowing the Graveyard school, following the natural rhythm, according to Voller (2015), since the Graveyard school is a moving theme that foreshadowed the Gothic. In the beginning of the poem, Branwell describes the day of the funeral and, in the fourth and fifth stanzas gives the sepulchral location as expected:

> Woodchurch Hall above them lowering
> Dark against the pearly sky,
> With its clustered chimneys towering,
> Wakes the wind while passing by:
> And in ols ancestor glory,
> Round that scene of ancient story,
> All its oak-trees, huge and hoary,
> Wave their boughs on high.
>
> ''Mid those gables there is one-
> The soonest dark when day is gone-
> Which, when autumn winds are strongest,
> Moans the most and echoes the longest.
> There – with her curls like sunset air,
> Like it all balmy, bright, and fair-
> Sits Harriet, with her cheek reclined
> On arm as white as mountain snow;
> While, with a bursting swell, her mind
> Fills with thoughts of "Long Ago" (BRANWELL, 1971, 215)

Branwell puts Harriet to narrate her own dream with her sister. As she recalls rising on a beautiful day as the one that she is experiencing while seated, waiting for the funeral, it is possible to notice the presence of flowers, which stand for a symbology to remind us how brief life can be. Flowers appear later on the poem beneath Harriet's window, waving by the blowing of the wind, but Harriet is revolted since they symbolise what she has lost:

> I stooped to pluck a rose that grew
> Beside this window, waving then;
> But back my little hand withdrew,
> From some reproof of inward pain;
> For she who loved it was not there
> To check me with her dove-like eye,
> And something bid my heart forbear
> Her favourite rosebud to destroy.
> Was it that bell—that funeral bell,
> Sullenly sounding on the wind?
> Was it that melancholy knell
> Which first to sorrow woke my mind? (BRANWELL, 1971, 215)

Harriet describes how afraid and lonely she is while she rises to search for her dress to attend her sisters funeral. As she goes downstairs, she is able to see her parents mourning and grieving over the lost child. Her mother encourages Harriet to come closer to the beautiful and pale body in the coffin, and the child attends her wishes, but she does not feel comfortable leaving her eyes opened. Thus, the mother insists on Harriet staring at her sister, while their father shed tears over the scene. The lyrical subject moves to the greater moments of the funeral procession to the burial, and, once again we have the sepulchral location painted before the eyes on the page. Once the funeral and burial are over, so is the day. Harriet describes the darkness while the sun is setting and the fact that there is another member at the family's vault. Eventually, she awakens from a dream of childhood days in which she would share moments with her sister and spend moments in her sister's arms while sleeping:

> To me – now lingering years behind-
> Seemed them my sister's call!
>
> ' "And thus it brought me back the hours
> When we, at rest together,
> Used to lie listening to the showers
> Of wild December weather;
> Which, when, as oft, they woke in her
> The chords of inward thought,
> Would fill with pictures that wild air,
> From far-off memories brought;
> So, while I lay, I herd again
> Her silver-sounding tongue,
> Rehearsing some remembered strain
> Of old times long gone!
> And, flashed across my spirit's sight,
> What she had often told me-
> When, laid awake on Christmas night,
> Her sheltering arms would fold me-
> About that midnight-seeming day,
> Whose gloom o'ver Calvary thrown,
> Showed trembling Nature's deep dismay
> At what her sons had done;
> When sacred Salem's murky air
> Was riven with the cry,
> Which told the world how mortals dare
> The Immortal crucify;
> When those who, sorrowing, sat affair,
> With aching heart and eye,
> Beheld their great Redeemer there
> 'Mid sneers and scottings die; (BRANWELL, 1971, 224)

Thus, Branwell's trilogy on Caroline's brief life and death may present melancholic and nostalgic feelings about death related to the tragedy of his own family. However, it is clear the

influence of the Graveyard school in his works due to the fact that the characteristics of a funereal sight and a melancholy musing are present in the poems. Following one of his masters, William Wordsworth, by presenting the ballad as the prominent structure of verses and alternating rhymes, Branwell was able to demonstrate the questionings that remained from the Age of Reason that still permeated the nineteenth century, regarding the afterlife in simple language. However, Branwell managed to outgrow his masters by developing themes and poetic skills throughout his brief life as author himself. By visiting and revisiting previous works, including the juvenilia, the poet was able to introduce Gothic themes and structure to his lines, walking on the moving and transcending path claimed by Voller (2015), concerning the characteristics of the Graveyard school.

### 4.2. The Gothic Verse

According to Professor and critic Carol Margaret Davison (2009), Gothic poetry was diminished by the Romantics. William Wordsworth's Preface to *The Lyrical Ballads* (1802), the collection of poems that would define the Romantic movement in different forms, would clarify that it was outrageous to invaluable works be the succession of highly cultural and literary manifestations, such as the poetic narratives of John Milton and William Shakespeare. However, Davison (2009) also calls forth to the fact that the Romantic poets and writers would be heavily influenced by the Gothic, making it a hypocritic attitude towards the literary *genre* that was rising in western Europe. Davison (2009) as well as Franklin (2007) affirm that both Gothic and Romanticism are connected due to the fact that they share the same theme and motifs:

> Romanticism and the Gothic are 'in dialogue with each other', the nature of that dialogue being variously and sometimes vociferously theorized. Perhaps the most ironic aspect in the debate is that several major Romantic poets were virulent anti-Gothic campaigners at a time, notably, when they were reading much Gothic literature and producing their most Gothic-style works. (DAVISON, 2009, p. 166)

Prickett (2001) reminds us that the Gothic provided the "symbolism and the language" for the Romantics to properly express and unravel the veil of several contradictions and questionings the new age had brought upon the Modern Era. For instance, the already mentioned 'occult' in an attempt to understand the new world configuration as well as the relationships among people and the other of old conventions in this new scenario are examples of this intersection between Romanticism and the Gothic.

Davison (2009) affirms that one of the precursors of the romantic movement who was highly influenced by the Gothic was Samuel Taylor Coleridge. By explaining the most detailed aspects of his main poetic works, such as *Christabel* (1798 – 1801) and *The Rime of the Ancient Mariner* (1798), the Professor and critic illustrates the connection between both literary expressions. In this doctoral research, the first one is going to be discussed due to its resemblances to the Brontë siblings' major and selected works for this dissertation in the pursuit of the literary painting they made of the Victorian rural England.

In medieval times, the former recounts the tale about a homonymous protagonist, whose mother passes away while giving birth to her child, the public audience follows the path of this character into womanhood. The fall of the death of innocence as literally Christabel enters in a path within a forest in order to pray to her knight-lover and meets the mysterious Lady Geraldine, who claims to have been abandoned by warriors in the forest. She asks Christabel for assistance and is promptly invited to stay in the castle. By sneaking in through a little, iron door in the castle's entrance, both ladies enter the premisses, and Geraldine feels more relaxed. In Christabel's room, she can see how beautiful, white-skinned Geraldine is under her cloak. Having had some of Christabel's mother's special wild-flowered wine, the ghost of Christabel's mother tries to save her daughter by appearing, materialising, and exposing that Geraldine should be far from Christabel, but she is not taken into consideration, and both ladies spend the night in the same chamber after her silken robe falls on her feet:

> Beneath the lamp the lady bow'd,
> And slowly roll'd her eyes around;
> Then drawing in her breath aloud,
> Like one that shudder'd, she unbound
> The cincture14 from beneath her breast:
> Her silken robe, and inner vest,
> Dropt to her feet, and full in view,
> Behold! her bosom and half her side
> A sight to dream of, not to tell!
> And she is to sleep by Christabel.
> […]
> She took two paces, and a stride,
> And lay down by the maiden's side:
> And in her arms the maid she took,
> Ah wel-a-day! (COLERIDGE, 2007, pp. 287 – 288)

After the unravelling of Geraldine's intentions and personality, the lady embraces Christabel in the following morning. This act shifts the romantic trait to the grotesque Gothic element of the uncanny by involving the reader in a frame of a story within a story within another story in order to reveal the central motif of the poetic narrative by the development of

the poem. Furthermore, Davison (2009) explains that this action of Geraldine's represents everyman's fall from heaven (innocence) to hell (experience), which corroborates even further to the Gothic shift in the tone of the poetic narrative. Gilbert and Gubar (2000) have already dealt upon the pendular movement from heaven to hell and the other way around. In the third part of their theoretical masterpiece *The Madwoman in the Attic* (2000), "How are we fall'n? Milton's Daughters", both Professors dwell upon *"Emily Brontë's Bible of Hell"* (p. 248), in which they claim that the latter's only novel presents resemblances to Mary Shelley's Frankenstein (1818). Even though both Gothic novels found themselves apart for almost thirty years, according to Gilbert and Gubar (2000), they are similar due to the fact that both literary pieces demonstrate to be influenced by John Milton's *Paradise Lost* (1667), the epic narrative that recounts the fall of man by retelling the biblical passage of Adam and Eve in the Garden of Eden, which was part of the Brontë family personal library. As to *Wuthering Heights* (1847), both professors affirm that it depicts the narrative of heaven to hell and hell to heaven, in certain manners, in the sense that the public reader is presented to the trajectory of the protagonist from a disrupted and disorganised household to the "lady of the neighbourhood" when she becomes Mrs Edgar Linton. Heathcliff's fall follows as a shadow to Catherine's. However, both protagonists do not find comfort in the pendular movements in which they find themselves: in the former's case, she is put there by social conventions which resulted to be Gothic, whereas the latter is practically dragged to this situation due to his nature as a Byronic hero. Another Gothic shift which can be noticed and that has been arguably discussed in the previous chapter is Anne Brontë's second novel *The Tenant of Wildfell Hall* (1848). An epistolary narrative that describes the arrival of a woman and her child at the abandoned, Elizabethan mansion of a small town in the countryside. It may be considered a novel of costumes up to the moment in which the protagonist, Mrs Helen Graham, gives to the narrator, Mr Gilbert Markham, the pages of her diary. Then, the public reader is engaged in a different narrative context due to the fact that the protagonist's voice heralds space to a Gothic story that had previously and behind the first lair of the narrative frame been happening; veiling significant events, such as the consequences of the religious, Protestant belief that it is the responsibility of the wife to save the husband from his errands as well as the position of women within the institution of matrimony.

As to the poetic narrative in question, *Christabel* (1798 – 1801), other aspects of the poem resemble the Gothic shift. Such as the character of Lady Geraldine itself, from its appearance up to the ending of the poem. As Davison (2009) calls forth the fact that it may be suggested that Geraldine is a vampirical creature, in fact. The homonymous character and its counterpart meet in a highly Romantic contextualisation of the forest,

> Is the night chilly and dark?
> The night is chilly, but not dark.
> The thin gray cloud is spread on high,
> It covers but not hides the sky.
> The moon is behind, and at the full;
> And yet she looks both small and dull.
> The night is chill, the cloud is gray:
> 'Tis a month before the month of May,
> And the Spring comes slowly up this way. (COLERIDGE, 2007, p. 281)

Even though it is the middle of the night, the forest does not find itself dark enough that the protagonist cannot see the path she is taking, and it is but four weeks from Spring to begin, which refers to the Romantic season of the colours and warmth. In this sense, the shift happens due to the fact that the forest is hiding a terrible element, which is about to unravel secrets that were being kept locked, Lady Geraldine. Then, when she comes into sight, Christabel is wondering what the new sounds of moaning and leaping are,

> There she sees a damsel bright,
> Drest in a silken robe of white;
> Her neck, her feet, her arms were bare,
> And the jewels disorder'd in her hair.
> I guess, 'twas frightful there to see
> A lady so richly clad as she –
> Beautiful exceedingly! (COLERIDGE, 2007, p. 282)

Having told the manners with which she happens to be there, Geraldine, similarly to a Gothic vampire, is invited to enter Christabel's home and, more importantly, room chamber, the ultimate level of intimacy, just as the ritual with the vampirical creature. As we have already discussed, Christabel's mother tries to avoid Geraldine from entering, but is defeated. As well as she is defeated once more when the Baron of the castle meets Geraldine. In the room chamber, we, as the public audience, have another perspective from the outsider since she removes all the layers from her clothes that fall on her feet before sleeping beside Christabel. According to Davison (2009), the action of embracing the eponymous character is a metaphor and a symbol to the act of the vampire in taking control over its victim by involving the subject into its power and manipulation "[a]s vampirism is a type of parthenogenesis that robs its victims of their individual identity [.]" (p. 175).

The third Gothic *motif* that is illustrated in the poetic narrative is the accomplishment of a prophecy. In this case, it appears in the form of a dream when the character of the bard, Bracy, to the Baron, recounts the strange visions he had had in the previous night. The bard remembers seeing a bird that falls from a tree. The dreamer does not understand what happened to the

beautiful bird to fall, so he approaches the little animal and find it in an uncomfortable position. This is the moment the bard realises that the bird was actually attacked and was still being held by a green snake,

> And in my dream, methought, I went
> To search out what might there be found;
> And what the sweet bird's trouble meant,
> That thus lay fluttering on the ground.
> I went and peer'd, and could descry
> No cause for her distressful cry;
> But yet for her dear lady's sake
> I stoop'd, methought the dove to take,
> When lo! I saw a bright green snake
> Coil'd around its wings and neck.
> Green as the herbs on which it couch'd,
> Close by the dove's its head it crouch'd;
> And with the dove it heaves and stirs,
> Swelling its neck as she swell'd hers! (COLERIDGE, 2007, p. 295)

In addition to it, the public audience learns that Lady Geraldine is, in fact, the daughter of a former friend of the Baron's, who actually had not communicated in years due to the fact that they had become estranged. Not only does the prophecy turn into reality, but also the Gothic mote that "the sins of the father" (p. 169) falls upon both female characters of this Romantic/Gothic poetic tale.

Concerning the Brontë siblings' selected works for this dissertation, we have the presence of those Gothic *motifs* in both Emily's *Wuthering Heights* (1847) and Charlotte's *Jane Eyre* (1847). Even though there is not the appearance of any vampirical creatures in the mentioned novels, the Gothic elements of the other as an intruder in certain manners, and the repetition of "[t]he sins of the father" are part of the narratives. In the first one, we, as the public audience, are presented to the character of Heathcliff, a young boy who is brought to the mansion by Mr Earnshaw after a travel to Liverpool, as we could realise it in the second chapter of this research. Little is known about this young lad's origins but the fact that he is described by his adoptive parent as *"dark almost as if it came from the devil"* (BRONTË, 1990, p. 28), followed by Nelly's own description after gathering around Catherine's head: *"I had a peep at a dirty, ragged, black-haired child;"* (BRONTË, 1990, p. 28-29), and Mrs Earnshaw calling him a gipsy (p. 29), is that Heathcliff represents the presence of the other and its contrasts. Never fully accepted as a member by the household, apart from the years that preceded Mr Earnshaw's death, Heathcliff, as a Byronic hero, drags Catherine with him when both characters attempt to find their solutions to the problem they were facing due to the positions they would occupy in society, and, consequently, what was expected from each character. Moreover, the

second generation emerges in the narrative as a consequence of Catherine's matrimony to Edgar Linton and Heathcliff's elopement with Isabella Linton. In order to accomplish his revenge, Heathcliff demands the presence of his son, Linton Heathcliff along with him at the Heights, and, having attracted Catherine Linton to come and visit her cousin on the day of her birthday after a conversation at the moors, he starts to put his plans into action by wanting both cousins to fall in love with each other so that he can marry them. Eventually, Heathcliff manages to do so, and the second generation finds itself reunited at the Heights, Hareton, Catherine II, and Linton. However, as we have discussed it in the previous chapter, Linton is defeated by his health conditions, and Heathcliff starves to death. Catherine Linton and Hareton Earnshaw II become more than just acquainted cousins, and balance is finally restored in the narrative due to the fact that the Heights and Thrushcross Grange return to their rightful owners. Thus, it is possible to observe that the second generation solved the unfinished business of the first by reassembling their relationship with each other under different context since Hareton would play the part of Heathcliff and Linton would play the part of Hindley/Edgar Linton, the son of the owner of the mansion or the lord of the neighbourhood. In this sense, Nelly's prophetic dreams and feelings would present a solution finally:

> "I was superstitious about dreams then, and am still; and Catherine had an unusual gloom in her aspect, that made me dread something from which I might shape a prophecy, and foresee a fearful catastrophe". (BRONTË, 1990, p. 62)

In Charlotte's *Jane Eyre* (1847), we are also presented to the character of the other in Bertha Mason. Mr Edward Rochester's first wife is kept as a ghostly figure long enough in the narrative to the utmost moment in which she can be only *"heard and sensed"* (RICH, 2001, p. 476)[48]. As it has been discussed, the character of a ghost symbolises not the confusing perspective of the present, but the unravelling of the embedded problems and issues of the past, according to Professor Jarlath Killeen (2009). Since Charlote Brontë and her novel belong to the category of the Modern Novel of the nineteenth century (DAVISON, 2009), in which we have the introduction of a reasonable excuse for the supernatural events and phenomena presented in the narratives, Bertha Mason is also introduced as a real person, kept locked in the attic by her husband as a manner with which to deal with the condition that she was pronounced mad. Mr Rochester and Bertha Mason's wedding was arranged by their parents due to financial

[48] Professor and critic Adrienne Rich introduces a topic that will be further discussed in this chapter. That is the sounds of the Gothic.

reasons and the former's attraction to the latter's dark beauty as well. In that sense, Bertha contrasts all features of Thornfield Hall, whose rock foundations are dark and cold. Bertha comes from Jamaica, which is known and described to be light, colourful, and warm. As well as the Gothic prophecy, Jane is capable not only of feeling and hearing Bertha from the attic, but also foreseeing the ghostly presence:

> 'I dreamt another dream, sir: that Thornfield Hall was a dreary ruin, the retreat of bats and owls. I thought that of all the stately front nothing remained but a shell-like wall, very high, and very fragile-looking. I wandered, on a moonlight night, through the grass-grown enclosure within: here I stumbled over a marble hearth, and there over a fallen fragment of comice. Wrapped up in a shawl, I still carried the unknown little child: I might not lay it down anywhere, however tired were my arms – however much its weight impeded my progress, I must retain it. I heard the gallop of a horse at a distance on the road: I was sure it was you; and you were departing for many years, and for a distant country. I climbed the thin wall with frantic, perilous haste, eager to catch one glimpse of you from the top: the stones rolled from under my feet, the ivy branches I grasped gave way, the child clung round my neck in terror, and almost strangled me: at last I gained the summit. I saw you like a speck on a white track, lessening every moment. The blast blew so strong I could not stand. I sat down on the narrow ledge; I hushed the scared infant in my lap: you turned in angle of the road; I bent forward to take a last look; the wall crumbled; I was shaken; the child rolled from my knee, I lost my balance, feel, and woke.' (BRONTË, 2001, p. 241)

As Jane opened her eyes from this dreadful dream, she could see the presence of a figure by the door in the candlelight of her room. Jane continues to report to Mr Rochester that she could identify it was not any of the people from the house as the scary figure grabbed the light and started analysing Jane's wedding dress and veil followed by the action of approaching Jane and analysing her face. Bertha sees the sunlight after moving the curtains since it is already dawn, and removes herself from the precinct. By recounting this event to Mr Rochester, we, as the public audience, have Jane's first impression of the monstrous and macabre figure:

> '[…] The shape standing before me had never crossed my eyes within the precincts of Thornfield Hall before; the height, the contour, were new to me.'
> 'Describe it, Jane.'
> 'It seemed, sir, a woman, tall, large, with thick and dark hair hanging long down her back. I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I cannot tell.'
> 'Did you see her face?'
> 'Not at first. But presently she took my veil from it's place; she held it up, gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass.'
> 'And how were they?'

> ‘Fearful and ghastly to me – oh, sir, I never saw a face like it! It was a discoloured face – it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments.’
> ‘Ghosts are usually pale, Jane.’
> ‘This, sir, was purple: the lips were swelled and dark; the brow furrowed; the black eyebrows widely raised over the bloodshot eyes. Shall I tell you of what it reminded me?’
> ‘You may.’
> ‘Of the foul German spectre – the Vampyre.’ (BRONTË, 2001, p. 242)

Jane continues to describe the fearful encounter with Bertha and affirms that the ghostly figure removed the wedding veil from her head, torn it in half, and stepped heavily on both halves that were on the floor. Rich (2001) reminds us that Bertha chooses to destroy the veil, which is the symbol to matrimony, and leave Jane intact in this situation. In the ending of the narrative, Bertha is the one to set Thornfield Hall on fire and tearing it in half as well. Along with this episode she is able to free herself not only from the attic, but also the situation in which she found herself, a failed marriage, a distant and cold land, and social conventions fundamentally different from the ones to which she should have been acquainted that became Gothic conventions. Another aspect of this encounter that is considered is the word Jane chooses to describe the complete impression of the supernatural figure, “Vampyre”, due to the fact that, differently from the creature discussed earlier in this chapter, Bertha was not necessarily invited to enter the continent, the country or the mansion of Thornfield Hall since their marriage had been arranged by their families. Thus, it may be observed that Mr Rochester was not necessarily seduced by the vampiric creature in order to be manipulated to let her into his private and intimate life. In addition to it, the vampiric figure is the one to drag and suck its victim into its life of hunting as it is suggested by Carol M. Davison (2009), and Bertha does not seem to drag nor suck any other character to her Caribbean culturally and socially contrasting lifestyle, which is Mr Rochester’s origins of the loathing he develops over his wife by describing her as *“intemperate and unchaste”* (BRONTË, 2002, p. 261).

As to Professor and critic Caroline Franklin (2007), it is possible to observe that her perspective of Gothic poetry converses easily to Carol M. Davison’s. *In The Longman Anthology of Gothic Verse* (2007), Franklin has selected major and different literary pieces from Thomas Percy (1729 – 1811), as an editor, to Joseph Rudyard Kipling (1865 – 1936) and claims that, as well as Romanticism, the Gothic *genre* also found its path towards the novel, the drama, and the poetry. Franklin (2007) agrees that the Gothic embedded some characteristics of the Romantic period, such as the interest in the life of the common, modern subject, but, more importantly, it made it possible to further extend and properly depict the most inner desires and fearful thoughts of a society traumatised by the recent revolutionary events.

> The fruitful interaction between Gothic and Romanticism turned the poetry inward: the source of the uncanny is increasingly likely to be detected within the perceiving psyche itself. In Victorian times, however, poets often treated a Gothic scenario objectively or insouciantly: sometimes in impeccably regular verse, producing an unsettling and highly ironic effect. (FRANKLIN, 2007, p. 2)

In an attempt to retrace the origins of the Gothic verse, Franklin (2007) divides Gothic poetry into three categories, Gothic Verse, Romantic Gothic Verse[49] and Victorian Gothic Verse. The first one relates closely to the 'Graveyard poets' and the authors who relate to the first trend of Gothic novels, consisting of the Classic Gothic. Authors, for instance, as Mathew G. Lewis and Ann Radcliffe, would embed deeply their novels into poetry. It also presents a higher purpose of entertaining. Whereas the second demonstrates a development in the themes of the poems in the sense that the interest in the processes of the mind and the psych in relation to the perception of the world, which was naturally a consequence to the new world configuration of the Modern Age, increased. Edward Burke's discussion on the sublime corroborated heavily to the Romantic ideology of how feeling and supernatural events should be approached. In this sense, Romanticism claimed for faith again. Protestantism found itself in the beginning of the Enlightenment period, which corroborated to the fact that many Catholic premisses about sin and hell were abandoned and substituted by pagan beliefs and folklore. However, the Enlightenment period's battle against irrationality contributed to both scientific progress and atheism. Since the public audience would not believe nor follow religious doctrines that would lecture and dwell upon the dichotomy of heaven and hell or the afterlife, the 'Graveyard Poetry' emerged as a consequence as we have discussed in the previous topic. Franklin (2007) also affirms that the second category of Gothic verse was the consequence of the secularisation of culture and knowledge. The third and final category of verse, the Victorian Gothic would officially use the ballad as its most prominent rhythm. A second crisis of faith emerges due to the scientific advances of Darwinism; however, poetic production continued to explore the supernatural past and the atmosphere of the Middle Ages. Franklin (2007) claims that this causes a dichotomy in the aesthetics and themes of the poems, therefore, poets could choose to produce horrible images or playfully ludicrous. The professor also explains that Victorian writers would distance themselves from the selfishness and egotism of the Romantic

[49] As a matter of fact, Caroline Franklin (2007) emphasises the event that Gothic poetry presents its origins with the 'Graveyard poets' of the ending of the eighteenth century, who would also continue writing Romantic poetry in the beginning of the nineteenth century as well. However, in the Introduction of her anthology, the Professor acknowledges this fact in a subheading, illustrating that both movements possessed similar origins by naming it *'Gothic and Romanticism'.* For pedagogical reasons, such as referring more concisely and objectively to the first category of Gothic poetry, it is referred to as Romantic Gothic Verse in this doctoral research.

period and invest in indirect narratives, thus, the images of dreams was the perfect means to express the most inner fears and desires of the individual. Consequently, the exaggerated amount of details of a passage or an image was necessary in order to fully grasp the terrors and the horrors of such an age. Franklin (2007) concludes that Victorian Gothic poetry is the result of the combination of Classic Gothic verse and Romantic Gothic verse. However, instead of calling attention to themselves, as the Romantic Gothic authors would do, Victorian Gothic authors would balance the certainty of scientific advances of what is possible and real to the wild repressed dreams, fears, and impulses of the mind, creating a Gothic microcosm in which the constant feeling of a seesaw from what is concrete and what is immaterial conduces the reading audience from a sensation of homely to horror.

As to Branwell Brontë, in his trilogy of the 'Caroline' poems, we are introduced to three poetic pieces that depict the life and death of the homonymous character. In the first, as we have discussed, we have Caroline herself as the lyrical subject, presenting a prayer in which she claims guidance for the years to come since she was not a child anymore. However, death comes prematurely, and, in the second poem, we have Harriet, Caroline's sister, as the lyrical subject, mourning for her sister by describing her funeral and the way she looked in the coffin. The last poem refers a revisitation by Branwell in which we have two lyrical subjects for the poetic narrative, the poet and Harriet. The former introduces the context of the narrative in which we have Harriet seated wondering and reliving the day her sister was mourned and buried. Branwell's painting of the context reflects Victorian Gothic poetic aesthetics as the passage demonstrates:

'Calm and clear the day declining,
Lends its brightness to the air,
With a slanted sunlight shinning,
Mixed with shadows stretching far:
Slow the river pales its glancing,
Soft its waters cease their dancing,
As the hush of eve advancing
Tells our toils that rest is near.

'Why is such a silence given
To this summer day's decay?
Does our earth feel aught of Heaven?
Can the voice of Nature pray?
And when daylight's toils are done,
Beneath its mighty Maker's throne,
Can it, for noontide sunshine gone,
Its debt with smiles repay?

'Quiet airs of sacred gladness

> Breathing through these woodlands wild,
> O'er the whirl of mortal madness
> Spread the slumbers of a child:
>
> These surrounding sweeps of trees
> Swaying to the evening breeze,
> With a voice like distant seas,
> Making music mild. (BRONTË, 1971, pp. 214 – 215)

In addition to Franklin's (2007) categories, Professor and critic Edwin John Moorhouse Marr also dwells on the transition moments and passages of Branwell's last 'Caroline' poem. Marr (2019) affirms that the Graveyard school would attempt to illustrate their mourning feelings of piety and devotion towards the theme of death, whereas the authors of the nineteenth century would focus not just on wondering about but try to overcome the barriers between life and death. In this sense, not only the depiction of context indicates a movement from Branwell's poem but also images of what Harriet had to endure in order to cope with her sister's passing and the practices related to the moment. Marr (2019) continues to illustrate that, similar to Heathcliff, Harriet is forced by her mother to look at her sister one last time, becoming close to the corpse. Even though Heathcliff, in *Wuthering Heights* (1847) reports feeling comfortable and in peace after unearthing Catherine's grave, Harriet realises how distant her sister is from her since she is not alive anymore:

> My father's stern eye dropt a tear
> Upon the coffin resting there.
> My mother lifted me to see
> What might within that coffin be;
> And, to this moment, I can feel
> The voiceless gasp – the sickening chill –
> With which I hid my whitened face
> In the dear folds of her embrance
> For hardly dared I to turn my head
> Lest its wet eyes should view that bed.
> 'But, Harriet,' said my mother mild,
> Look at your sister and my child one moment, ere her form be hid
> For ever 'neath its coffin lid!'
> I heard the appeal, and answered too;
> For down I bent to bid adieu.
> But, as I looked, forgot affright
> In mild and magical delight. (BRONTË, 1971, pp. 218 – 219)

Marr (2019) continues to explain that death for Heathcliff is physical and familiar, whereas death for Harriet is psychological and unfamiliar. Harriet attempts to use logic over physical force in order to understand what death really means. However, as Marr (2019) states, the greatest pain comes to the lyrical subject when the coffin is closed. This is the moment which

the distance becomes clear and concrete. Harriet is completely taken by the gloomy darkness of her grief and compares the joy of the days when Caroline was among them in the ancestral home of Woodchurch Hall with the dreadful atmosphere that has taken place, contradiction the space's true nature:

> "They came – they pressed the coffin lid
> Above my Caroline,
> And then, I felt, for ever hid
> My sister's face from mine!
> There was one moment's wildered start-
> One pang remembered well –
> When first from my unhardened heart
> The tears of anguish fell:
> That swell of thought which seemed to fill
> The bursting heart, the gushing eye,
> While fades all *present* good or ill
> Before the shades of things gone by.
> All else seems blank – the mourning march,
> The proud parade of woe,
> The passage 'neath the churchyard arch,
> The crowd that met the show.
> My place or thoughts amid the train
> I strive to recollect, in vain –
> I could not think or see:
> I cared not whither I was borne:
> And only felt that death had torn
> My Caroline from me. (BRONTË, 1971, pp. 221 – 220)

As Harriet states in the lines above, she is unable to pay attention to what is happening in her surroundings. Marr (2019) continues to illustrate that this parade is also proof that Harriet is not able to find solace in the Christian funeral nor answers for her questions. In the middle of the parade, she claims somebody is reading from the Bible. Not recognising it is the vicar who is residing the funereal ceremony demonstrates Harriet's unsatisfaction with the doctrine. Instead of answers, Harriet is left with pain and grief constantly reminding her of the brevity of life, especially, with the physical symbols of the coffin, the grave, and the flowers from Harriet's window that embellish Caroline's hair. The poem is finished with the return of Harriet and her family at the end of the day when she has a childish dream with her sister, holding Harriet in her arms as she falls asleep on a Christmas day. Harriet is awakened from this dream and recollect the scene in which she is seated while mourning for her sister. Similar to the second poem 'On Caroline', Harriet continues to suffer and does not find consolation in the religious doctrine.

Even though Branwell's poem presents characteristics connected to the Graveyard school, such as the sepulchral space and the melancholy musing, it is possible to notice a

transition, regarding the manner with which the theme of life and death is dwelt. Differently from his masters of the Graveyard school, Branwell does not just describe grief and the feelings of piety and devotion. Harriet inquires and searches for the answers to justify staring such scenes at the funeral and its practices. Therefore, Branwell's poem signify a transition of style and a transgression as an author by seeking inspiration in the former school and adapting to his representation of reality which proves to be Gothic as well as his sisters novels shifts from the depiction of ordinary lives and plunging the Gothic element in the interrelationship among characters and the exploration of dialogue and sound.

### 4.3. The Brontë's Poetic Prose and the Sounds of the Gothic

As we have discussed throughout this chapter, the Gothic genre pervades other media as poetry, for instance. However, it is noticeable the fact that the Gothic elements make sounds in their manifestations since Graveyard poetry. In the main literary pieces analysed in this research, bells have tossed, owls have rooked, winds have howled, funeral processions have stepped and wiped, and even supernatural voices have spoken in the darkest corners of the churchyard. As the Graveyard School has evolved as Voller (2015) claims in the previous topics, the sounds of the churchyard have migrated to the Gothic genre, and the discussion on Professor and critic Isabella van Elferen's *Gothic Music the Sounds of the Uncanny* (2012) certainly corroborates to make this movement identifiable. Accordingly, uncanny sounds and music are also fundamental parts of the Gothic atmosphere, which assist on the enhancement of the uncanny effect since the concept of Gothic is expanded by the notion of the Freudian concept of the uncanny in this doctoral dissertation. Even though Elferen (2012) states that these music manifestations are intrinsic members of the genre, there has been little research or interest in investigating their effect or contribution to literature. By claiming that analyses to this moment have focused on describing the formation of a style, for instance, horror in television series as *Twin Peaks* (1990 – 1991) and *The X-Files* (1993 – 2002) rather than being considered the component of a genre, the Professor and critic develops the concept of "the sounds of the uncanny"(p. 3) in order to observe and identify this sonic element, operating in different levels of the genre:

> The research field of Gothic music, thus, is limited to Goth, and if this music is assessed in terms of its Gothic-ness this key quality is only described in the vaguest of terms: as invisible and intangible ingredients of Gothic

> phantasmagoria, sound and music are veiled by adjectives pertaining to the visual, the visceral and the affective. (ELFEREN, 2012, pp. 2 – 3)

Elferen (2012) continues to explain that, in this sense, sonic Gothic is used to enhance the duality between rational explanations and the supernatural in Gothic narratives due to the fact that the presence of sound does not necessarily mean physical presence in the scene. By claiming that the investigation of the functioning of sound began exploring soundtracks in theatrical and cinematographic arts, and musicological research, the professor and critic exemplifies the fact that both the public reader and the characters in horror and Gothic plots wonder what the meaning of that sonic manifestation may be. When the novel form is taken in consideration, it is possible to observe that the sonic effects of such expressions had already been performing and moulding this atmosphere. Thus, it is possible to observe that this effect operates in the realm of the uncanny memory of the public audience due to the fact that it collaborates in extracting deep, hidden, and even forgotten past experiences that are kept in the most profound layers of the conscience. According to Elferen (2012),

> Bringing back half-forgotten pleasant memories or uncomfortable recollections, sonic Gothic renders nostalgia audible: just like Gothic novels, this music does not just reproduce history but rather conjures up a version of the past that is distorted by our own memories. This aspect of Gothic music extends beyond nondiegetic accompaniment to visual narratives only: neoromantic and pagan Goth bands, for instance, compose their own, anti-historical version of the Victorian era and the Middle Ages. Gothic nostalgia often evokes the Freudian uncanny – the return of the repressed – and so does Gothic music. […] Gothic music always represents haunting. (pp. 5 – 6)

Therefore, when the sonic Gothic element is present in the narrative, it makes it possible to emerge once more the uncanny element that had been buried. Present and past co-exist in the same moment of the reading, and both characters and the public reader are conflicted by the events and individual histories they desire or had already desired to be left aside. This approach dialogues easily to professor Jarlath Killeen's (2009) arguments that the presence of the character of the ghost in Gothic narratives does not alter facts or memories that were forgotten, but it brings about the most terrifying remembrance of what once had been forgotten or casted aside as we have discussed in the previous chapter of this research. Along with it, this combination of sonic Gothic with the physical element of the ghost motif definitely increases the levels of tension in the narrative's contextual atmosphere of the scene. In this sense, making usage of Claudia Gorbman's (1987) metaphor of the 'gel', in which the professor claims that film music, as a gel, surpasses the limits between the screen and the audience, sonic Gothic is

the gel that reaches the public audience and their individual issues in the deepest manners to what the literary genres are concerned, the novel and the poem.

> Gothic ghosts persistently confront their audiences with the discomforting possibility that neither time nor being re more than a conjuration, as real or unreal as their own spectral selves. By interfering with the ontology that has prevailed in western philosophy since modernity – that of the temporality of being – Gothic presents this philosophy with the limit of its thinking: the metaphysical unthought of non-temporal being. As a gateway into Gothic spectrality, Gothic music enables listeners to experience a time that is off its hinges, and with that a being that might be haunted, infinite, or simply unknowable. Gothic music is a journey into the uncanny. (ELFEREN, 2012, p. 10)

By taking this journey to the uncanny through the Gothic element in novelistic and poetic narratives, we, as the public reader, have contact with the individual subjectivities of cultural-historical periods. As to the Brontë siblings, it is possible to observe and analyse such subjectivities from their time and space in order to complete the portrait or even the mosaic of their literary production. According to Elferen (2012), the Gothic story revolves around the cyclical movement of the element of the ghost due to the fact that the phantasmagorical creature appears in the narratives to assist in the accomplishment of the uncanny effect. The story of the ghost is usually told by the narrator, who may be the protagonist or another character that was part of the events described by active participation or even as a witness, as it is the case of the novels and poetic images, which are the focus of this doctoral research. Thus, the Professor and critic states that the figure of the ghost is a creation of the hands that are building the Gothic story. The way with which this effect is generated is through the concept of Professor and theorist Jacque Derrida's spectrality, as we may have noticed in the passage above. Spectrality, in this sense, combines past, present, and future, disarticulating linear time comprehension. As a result, the Gothic story explores deeply the dichotomy of what was real/rational and what was unreal/supernatural along with the unreliability of its narrator due to the fact that the voice which conflates the events is involved in the narrative as a matter of fact. In this sense, the Gothic does extract what had been buried underneath the surface, and the sounds of the uncanny are fundamental for making the Gothic story complete: "Gothic thus not only provides, but also *'signifies* a writing of excess'." (p. 13) Therefore, Elferen (2012) illustrates that the ghost Gothic story refers to the questioning of the social and cultural values, forcing the confrontation of the fears and the desires of the past with the ones from the present time. The staging of this

battlefield[50] depicts the confront as a phantasmagorical figure, and the most common manner to demonstrate it in Classic as well as in the Modern Gothic is the description of a portrait due to the fact that both character and the public audience must face the image in the painting, thus, making it possible for both instances face their own fears and desires. Elferen (2012) classifies this effect as a Gothic theme and the Professor and critic names it as a Hauntology[51]. Thus, ghost Gothic stories are the return of the fears, desires, and anxieties, which haunt us from the individual level up to the social and cultural levels. The novel, which is considered to name the literary genre, *The Castle of Otranto* (1764), also introduces to its narrative the numerous portraits that fill the castle's walls and that move along with the pursuit and persecution of the protagonists[52]. The remembrance of the images in the portraits makes it impossible for Manfred to forget his past actions, and the same may be observed in Emily Brontë's only novel, *Wuthering Heights* (1847), in which we have the Earnshaw's dark brown eyes in Catherine Linton and the ghost of her mother wandering and being called to bed by her stepbrother. After the dream-like episode with ghostly Catherine asking to be let in, Mr Lockwood describes how Heathcliff appears at his chamber and knocks on his door. At first, he seems pale, trembling, and scared, but, once he realises no one else is found in the room, the landlord suggests that it would be better to Mr Lockwood exchange rooms or even take a walk. Heathcliff returns to his chamber, and Mr Lockwood accounts the following:

> I obeyed, so far as to quit the chamber; when ignorant where the narrow lobbies led, I stood still, and was witness, involuntarily, toa piece of superstition on the part of my landlord, which belied, oddly, his apparent sense.
> He got on to the bed and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears.
> "Come in! come in!" he sobbed. "Cathy, do come. Oh, do – *once* more! Oh! my heart's darling, hear me *this* time – Catherine, at last!"
> The spectre showed a spectre's ordinary caprice; it gave no sign of being; but the snow and wind whirled wildly through, even reaching my station, and blowing out the light. (BRONTË, 1990, p. 23)

[50] Expression used by Carol M. Davison (2009) to refer to the confrontation of Gothic dichotomies and contradictions in Gothic narratives.
[51] Elferen (2012) names this effect after Jacques Derrida's concept of Hauntology.
[52] Manfred, the current owner of the castle, does everything in his power for the prophecy to not be accomplished. The prophecy says that the property should return to its rightful owner, indicating that Manfred had actually stolen it from the family in question. In order to do so, Manfred must secure his family's lineage, but he is forced to apply drastic manners after his son's death, and persecutes his son's former fiancée, Isabella, who learns to hide in the secret passages of the castle. Apart from Manfred's efforts, the prophecy becomes true, and Isabella is united with Theodore, who had been introduced as a common character from humble origins, but who had been the rightful heir since the beginning.

As to Charlotte Brontë's *Jane Eyre* (1847), the Hauntology of the ghost Gothic story lies on the characters of Adèle Varens and Bertha Mason. The first one is Jane's pupil at Thornfield when she assumes the position as a governess; she is also the child Rochester brings to his mansion in order to raise due to the fact that her mother, Céline, abandons her and claims she is the result of her relationship to Rochester. Even though he does not believe to have fathered that child, he assumes the position of caring and providing for the young lass. The owner of Thornfield endures the presence of Adèle, and her resemblance reminds him of the type of life he led in France, after Bertha Mason has been declared psychological unstable, and of which he is not proud. Having been at Thornfield, Rochester requests Jane's and Adèle's presence at dinner in order to avoid being alone. He gives a box with a present in it to the French child and asks Jane to sit along with him by the fireplace. As the conversation develops, the homonymous character explains that it is time to put Adéle to bed, but Rochester insists on finishing his arguments. In this moment of the conversation, it is possible to observe Adèle's description and resemblance to her mother and country of origin[53], her preference to the frivolous and the material at a young age:

> 'Never mind, - wait a minute: Adèle is not ready to go to bed yet. My position, Miss Eyre, with my back to the fire, and my face to the room, favours observation. While talking to you, I have also occasionally watched Adéle; (I have my own reasons for thinking her a curious study, - reasons that I may, nay I shall, impart to you some day;) she pulled out of her box, about ten minutes ago, a little pink silk frock; rapture lit her face as she unfolded it; coquetry runs in her blood, blends with her brains, and seasons the marrow of her bones. "Il faut que je l'essaie," cried she; "et à l'instant même!" and she rushed out of the room. She is now with Sophie, undergoing a robbing process: in a few minutes she will re-enter; and I know what I shall see, - a miniature of Céline Varens, as she used to appear on the boards at the rising of -: but never mind that. However, my tenderest feelings are about to receive a shock: such is my presentiment; stay now, to see whether it will be realised.'
> Ere along Adèle's little foot was heard tripping across the hall. She entered transformed as her guardian had predicted. A dress of rose-coloured satin, very short, and as full in the skirt as it could be gathered, replaced the brown frock she had previously worn; a wreath of rosebuds circled her forehead; her feet were dressed in silk stockings and small sandals. (BRONTË, 2001, p. 119)

In the following of the scene, Adèle dances, shows, and demonstrates her gratitude towards the gift and her guardian who had given it to her that evening. She asks Rochester if she was moving

[53] It is necessary to consider that *Jane Eyre* (1847) is a *Bildungsroman* novel, which is narrated in the first person. Thus, the opinions, descriptions, and arguments presented refer to the time, place, and community that surround it.

and behaving similarly to her mother, and he confirms it, adding to the details that she was also enchanted by his fortune.

Moreover, Edward Rochester accomplishes his promise and, on a future occasion, in which Jane and Adèle are found to be playing outdoors, he approaches them. Rochester invites Jane for a walk, within sight of Adèle, and tells her about his relationship with Céline Varens. Having believed that the opera dancer actually had true feelings for him, Rochester lodges her at a hotel. However, in one night he sees Céline arriving at the hotel with another man, and they tease him on his deformities. Rochester leaves Céline and orders her to abandon the hotel as well. Then, before parting to Italy with a musician, Céline warns Rochester that Adèle is his daughter. The owner of Thornfield does not recognise the French girl as so due to the fact that he cannot realise any traces that resemble to him or his family. However, the girl found herself quite destitute, consequently, he decides to support her. By confessing to these events, Rochester believes and claims that Jane may want to leave the premisses and find another more suitable pupil to her knowledge and care, but the homonymous character surprises her employer when she affirms that those facts are even more a reason for her to stay and be supportive to Adèle as well. In this moment, it is also possible for the public audience to have a second opinion and description of the French pupil:

> But I stayed out a few minutes longer with Adèle and Pilot – ran a race with her, and played a game of battledore and shuttlecock. When we went in, and I had removed her bonnet and coat, I took her on my knee; kept her there an hour, allowing her to prattle as she liked, not rebuking even some little freedoms and trivialities into which she was apt to stray when much noticed; and which betrayed in her superficiality of character, inherited probably from her mother, hardly congenial to an English mind. Still she had her merits; and I was disposed to appreciate all that was good in her to the utmost. I sought in her countenance and features a likeness to Mr Rochester, but found none – no trait, no turn of expression announced relationship. It was a pity: if she could but have been proved to resemble him, he would have thought more of her. (BRONTË, 2001, p. 124)

This event described in the passage above is followed by the scene in which Bertha, still known as a phantasmagorical creature, sets Rochester's bed on fire. In this moment of the narrative, Jane, who is the narrator of her own story, describes how she is alerted about the fact that a peculiar event is happening in the middle of the night and that a strange bulk and shade may be related to it. At first, she believes that it could have been one of the servants of the mansion, such as Grace Poole, but her senses will prove to be right that some secret was being kept underneath the mosaic of narratives Mr Rochester and the servants had been telling Jane.

However, this will be furtherly discussed in this chapter since it refers to the effect of the Gothic and the senses of the characters.

As to the novels of Anne Brontë, it is also possible to observe the presence of Hauntology as a Gothic theme. Even though the youngest Brontë's narratives present themselves with a wider realistic narrative tone, the Gothic may be sensed as well. In *Agnes Grey* (1847), we, as the public audience, are introduced to the story of the homonymous character, how she became a governess, and to what extreme conditions she was submitted. As we have discussed in the previous chapter, Anne's novels present a brutal Gothic shift, concerning the events described, thus, the reader has the impression of having contact with a narrative of costumes, but it is transformed into a darker, contradictory, Gothic story. Then, the Gothic theme is delivered to the public audience through Agnes accountancy of the facts. For instance, the moment in which Agnes finds herself in the second household, working as a governess for the daughters of the Murray family, Rosalie and Matilda. The first one is described to be materialist and frivolous, whereas the second one is described to be adventurous and fond of outdoor activities, considered a consequence of spending numerous hours with her father. In this sense, when Rosalie reaches the age to be presented to society, she tells Agnes about the presence of four interesting bachelors that could become a husband at her ball, Mr Thomas Ashby, Mr Meltham, Mr Green, and Mr Hatfield. However, she also mentions the presence of the new church's curator Mr Edward Weston. The following chapter demonstrates the ladies at the church, and, even though the service was presented by the former curator, Mr Weston reads the Lessons for their public. Rosalie becomes curious about Agnes's opinion about the new presence in the community, but Agnes shifts her thoughts and her mind contradicts the general opinion. Having considered both curators, Mr Hatfield and Mr Weston, Agnes reaches the following conclusion:

> Thus, I could not but conclude that Mr Hatfield was one of those who 'bind heavy burdens, and grievous to be borne, and lay them upon men's shoulders, while they themselves will not move them with one of their fingers': and who 'make the word of God of none effect by their traditions, teaching for doctrines the commandments of men.' I was well pleased to observe that the curate resembled him, as far as I could see, in none of these particulars.
> 'Well, Miss Grey, what do you think of him now?' said Miss Murray, as we took our places in the carriage after service.
> 'No harm still,' replied I.
> 'No harm!' repeated she in amazement. 'What do you mean?'
> 'I mean, I think no worse of him than I did before.'
> 'No worse! I should think not indeed – quite the contrary! Is he not greatly improved?' (BRONTË, 2011, pp. 89 – 90)

As the conversation continues during their travel in the carriage, Agnes realises that Rosalie was referring to Mr Hatfield instead. As a matter of fact, both sisters start to quarrel between the two gentlemen, more specifically, Mr Harry Hatfield, and the conversation was obliged to be finish due to the arrival at the mansion. As to Anne Brontë and *Agnes Grey* (1847), this first case of Hauntology lies on the fact that the homonymous character realises the exposure of the deepest desires and fears when she comes in contact with the presence of ladies that may mirror her conditions in life as to what social conventions are concerned.

Moreover, there is a second moment in Anne's narrative in which it is possible to discuss the Gothic theme of Hauntology as the repetition of a Gothic circle in the novel, reaching closely to the themes that are far more complex and explored in Anne Brontë's second literary piece, *The Tenant of Wildfell Hall* (1848). As it was expected from a lady such as Miss Rosalie Murray, she contrives matrimony to one of the most prominent bachelors in the community, fact that was highly encouraged by her mother in order to guarantee a solid future for her family and daughter as well. Rosalie marries Mr Thomas Ashby, and , having written a letter to Agnes, inviting her to visit and stay at Ashby Park, Rosalie has the opportunity to express her feelings and true opinions to her former governess and listener. In one morning, Agnes, after rising quite early, finds and meets Rosalie in the hall of the mansion. Mrs Ashby promises to show the library to Agnes, finally, but first she was obliged to follow and accompany her to a walk in the park. As they walk, a handsome man, in an elegant vest, passes by them with his horse, and bides them countenance. Rosalie admits detesting the man. Agnes is shocked by this latest claim and asks to what man Rosalie was referring. Mrs Ashby affirms she was talking about her husband, who had just passed by them on the horse. Agnes questions her former pupil about such statement, and Rosalie describes Mr Thomas Ashby's dreadful manners to her and their daughter along with the irresponsible and frivolous lifestyle he possesses. Agnes attempts to assist Rosalie to find consolation, focusing on more important manners, for instance the comfortable life they have and their beautiful daughter to be raised, after having made a terrible decision to be united to such a man. Rosalie replies that:

> "But I can't devote myself entirely to a child," said she; "it may die—which is not at all improbable."
> "But, with care, many a delicate infant has become a strong man or woman."
> "But it may grow so intolerably like its father that I shall hate it."
> "That is not likely; it is a little girl, and strongly resembles its mother."
> "No matter; I should like it better if it were a boy—only that its father will leave it no inheritance that he can possibly squander away. What pleasure can I have in seeing a girl grow up to eclipse me, and enjoy those pleasures that I am for ever debarred from? But supposing I could be so generous as to take

> delight in this, still it is only a child; and I can't centre all my hopes in a child: that is only one degree better than devoting oneself to a dog. And as for all the wisdom and goodness you have been trying to instil into me—that is all very right and proper, I daresay, and if I were some twenty years older, I might fructify by it: but people must enjoy themselves when they are young; and if others won't let them—why, they must hate them for it!" (BRONTË, 2011, pp. 199 – 200)

In the previous passage, the statement that the daughter resembles the mother proves to be even more terrifying to Rosalie. Mrs Ashby recognises the fact that Agnes was correct about Mr Thomas Ashby's character and personality, confirming that he would abuse of alcohol, gamble, and spend numerous hours with opera-dancers, similarly to Mr Rochester, about whom we have just discussed, and Mr Arthur Huntingdon, character that is present in Anne's second novel. Therefore, stating that the daughter is similar to the mother, in this case and moment, is to confirm Lady Ashby's daughter's horrific condition and future. Carol M. Davison (2009) claims that the relationship of characters in Gothic narratives follows a cycle, especially the one between a mother and a daughter. In the transition from the Renaissance to the enlightened and Modern world, the character of the daughters would realise the image of their mothers as a mirror of their own fate. Thus, Gothic heroines would pursuit their own trajectory in the narratives, attempting to escape their hero-villain persecutors, and break one of the rings of the Gothic circle[54].

As we have discussed, this theme is deeply explored and expanded in Anne Brontë's *The Tenant of Wildfell Hall* (1848), in which we have the epistolary narrative of a young lady and mother who arrives at a small community in order to occupy an old Elizabethan property along with her son, Arthur. Through Mr Gilbert Markham's description of the events to his friend, we, as the public reader, learn about this mysterious arrival and how its secret increased the curiosity and the extension of gossip among the other characters, such as the narrator himself and the lady who desired to call forth his attention, Eliza Millward. However, it is through Helen Graham's own lenses and words that we finally hear and read what was being kept underneath the veil of the frame of the story. Helen is, in fact, Helen Huntingdon, the wife of a man, who demonstrated a life of alcoholic abuse, gambling, flirting, and some acts of violence to some extent, after their wedding ceremony. Having been warned about what type of man Arthur was, he insists on contriving matrimony, nevertheless, due to the fact that she believed it was her religious and matrimonial duty to care and guide her husband to a life of righteousness. Even though Helen tried significantly to amend and assist Arthur, her efforts

[54] Expression used by Professor and critic Alison Milbank (2014) to describe the provoked Gothic atmosphere in novels.

prove to be in vain since he did not desire to leave nor forget his impulses. As a matter of fact, the distance between both of them started to grow wider due to Arthur realised that Helen was intellectually more developed than he was. This event is confirmed when Mr and Mrs Huntingdon are in the library, and Arthur is furious about the fact that Helen has been ignoring him over her reading. As he lies on the sofa, his dog, Dash, jumps on him and starts to lick his face, but he hits the head of the dog, and Dash rushes to Helen in order to seek for protection. Arthur becomes more furious about it, grabs an old and heavy book, and throws it at the dog. Helen suspects it might have been for her, and Arthur does not contradict her. Helen's concerns increase when she considers the manner with which her husband has been raising their son. She starts to suspect that young Arthur may become his father in the future due to the fact that in several moments and passages in the novel, when Mr Huntingdon is found with his friends at Grassdale mansion, young Arthur is encouraged to drink wine at his early age and learns to make usage of swearing. Helen attempts everything in her power to avoid this influence over her child, but she realises this is not working according to private conversations with her son. Thus, as we have discussed in the previous chapter of this doctoral research, Helen decides to leave her husband, taking young Arthur along with her, and starting a new life in a different countryside. By doing so, Helen disrupts social conventions and the English law of Victorian age. The new Mrs Helen Graham[55] assumes a current life as an artist and tries to survive and raise her son by making portraits and illustrations. As Mr Gilbert Markham becomes closer and more intimate to Helen, he and his family manages to enter into the mansion Wildfell Hall, demonstrating the evolution of the narrative moving towards its Gothic shift according to the movement of the characters. In this second novel, Anne Brontë seems to follow the same pattern of *Agnes Grey* (1847) in the sense that the Gothic element lies upon the impressions and perspectives of characters in order to move in society. However, differently from her first novel, in which we have the inward impression and direct contact with Agnes's feelings and opinions, in *The Tenant of Wildfell Hall* (1848), we, as the public reader, are left in outside along with the characters of this Gothic narrative. The acting of reading this story is the acceptance of a Gothic game, in which the turns of the rules accompany the shifts of both the narrative and the action of the characters, making it even more brutal and abrupt than Emily Brontë's *Wuthering Heights* (1847)[56]. Then, the public audience is also depending on the external descriptions of

[55] Helen decides to assume her mother's maiden name in order to maintain herself and her son hidden and protected.

[56] It may be compared to the fact that Charlotte decided to write a preface to justify and defend her sister Emily from the critics after her passing, whereas she decided to edit and erase passages from Anne's novel in order to pacify and moderate the Gothic themes risen in the narrative.

scenes and images in order to make sense of the narrative frame, therefore, also depending on the amount of gossip and suspicion the spectres of first impressions may provide. For instance, in the following passage, Mr Markham notices that Helen is overprotective about Arthur and that she is trying to make sense of the time and space in which she finds herself due to spectrality of resemblance:

> "Give me the child!" she said, in a voice scarce louder than a whisper, but with a tone of startling vehemence, and, seizing the boy, she snatched him from me, as if some dire contamination were in my touch, and then stood with one hand firmly clasping his, the other on his shoulder, fixing upon me her large, luminous dark eyes—pale, breathless, quivering with agitation.
> "I was not harming the child, madam," said I, scarce knowing whether to be most astonished or displeased; "he was tumbling off the wall there; and I was so fortunate as to catch him, while he hung suspended headlong from that tree, and prevent I know not what catastrophe."
> "I beg your pardon, sir," stammered she;—suddenly calming down,—the light of reason seeming to break upon her beclouded spirit, and a faint blush mantling on her cheek—"I did not know you;—and I thought—"
> She stooped to kiss the child, and fondly clasped her arm round his neck.
> "You thought I was going to kidnap your son, I suppose?"
> She stroked his head with a half-embarrassed laugh, and replied,—"I did not know he had attempted to climb the wall.—I have the pleasure of addressing Mr. Markham, I believe?" she added, somewhat abruptly.
> I bowed, but ventured to ask how she knew me.
> "Your sister called here, a few days ago, with Mrs. Markham."
> "Is the resemblance so strong then?" I asked, in some surprise, and not so greatly flattered at the idea as I ought to have been.
> "There is a likeness about the eyes and complexion I think," replied she, somewhat dubiously surveying my face;—"and I think I saw you at church on Sunday."
> I smiled.—There was something either in that smile or the recollections it awakened that was particularly displeasing to her, for she suddenly assumed again that proud, chilly look that had so unspeakably roused my aversion at church—a look of repellent scorn, so easily assumed, and so entirely without the least distortion of a single feature, that, while there, it seemed like the natural expression of the face, and was the more provoking to me, because I could not think it affected. (BRONTË, 1998, pp. 21 – 22)

In this sense, the passage above illustrates not only Helen's position in the Gothic narrative but also the position of the reader, who is dependant on Mr Markham's impressions and perspective in the first moment of the story due to the delivery of Helen's diary over to him marks another condition to the novel. As the story unfolds, Mr Markham develops his relationship with Helen, becoming closer not only with social interaction but also physically. Gilbert manages to enter the mansion and explore Helen's working environment, meaning her personal studio. In this moment, Helen was receiving a client who had paid her a visit to collect a portrait when Mr Markham and his sister arrived at Wildfell; as a result, young Arthur asked them to wait for his

mother in the studio, and this is the opportunity for Gilbert to explore the space. Firstly, he notices the general room, but his attention is caught when he sees the portrait of a young boy, whose physical features reminded him of young Arthur. Having approached the canvas, Gilbert realises it must have been a portrait of her own son at an early age, when he observes that there is another painting which was facing the wall, and seduced by his curiosity, Gilbert moves the painting and faces it. His first impression coincides with Helen's first opinion about Arthur Huntingdon, meaning, a handsome young gentleman at a significant young age, so vividly depicted that could almost interact with its spectator. However, there was a detail about his features that made Gilbert suspect of his truthful intentions:

> In taking this up to bring it to the light, I discovered another behind it, with its face to the wall. I ventured to take that up too. It was the portrait of a gentleman in the full prime of youthful manhood—handsome enough, and not badly executed; but, if done by the same hand as the others, it was evidently some years before; for there was far more careful minuteness of detail, and less of that freshness of colouring and freedom of handling, that delighted and surprised me in them. Nevertheless, I surveyed it with considerable interest. There was a certain individuality in the features and expression that stamped it, at once, a successful likeness. The bright, blue eyes regarded the spectator with a kind of lurking drollery—you almost expected to see them wink; the lips—a little too voluptuously full—seemed ready to break into a smile; the warmly tinted cheeks were embellished with a luxuriant growth of reddish whiskers; while the bright chesnut hair, clustering in abundant, wavy curls, trespassed too much upon the forehead, and seemed to intimate that the owner thereof was prouder of his beauty than his intellect—as perhaps, he had reason to be;—and yet he looked no fool. (BRONTË, 1998, pp. 45 – 46)

Since the reader has been following Mr Markham's letters, this is the only impression that we have about this mysterious gentleman, and two questions were raised from Gilbert's observations: who this gentleman is and why he did not look like a fool to him. As the letters advance and we become in contact with Helen's diary, the Gothic shift is even greater than expected due to the fact that we, as the public audience, had been following the characters' Gothic game of unravelling the layers of the narrative according to facts and events they have been providing, consequently, when Helen's living conditions were exposed in the reading of the pages of the diary, Mrs Huntingdon's fall from heaven to hell becomes more significant according to Gilbert and Gubar (2000). However, what distinguishes and increases both the fall and the effect of the Gothic element in Anne Brontë's narrative is the fact that the reader is conducted along with the characters. Having considered *Wuthering Heights* (1847), Nelly Dean's accountancy of the events that occur between one property and the other, the eponymous mansion and Thrushcross Grange, are properly described according to her opinions of the

situations and the characters themselves. Neither Nelly, nor Mr Lockwood found themselves in doubt or even questioning any of the facts or the events that happened. Thus, the reader, in this sense, does not participate or engage in the Gothic game of the spectrality of resemblance, which does not oblige the audience to question the facts either. As to *Jane Eyre* (1847), this is a novel which presents a first-person narrator, consequently, the reader has access to the thoughts, opinions, and impressions that Jane chooses to provide, not having to wonder about the accountancy of the events. On the other hand, in *The Tenant of Wildfell Hall* (1848), Helen provides her own change of mind towards the portrait of her husband. This is the moment that Mrs Huntingdon decides to escape from her marriage and leaves in the middle of the night with the assistance of the employees of the house. Actually, one of them, Rachel, accompanies them to Wildfell in order to help Helen establish herself and raise young Arthur. While Mrs Huntingdon is preparing to leave, she needs to decide what to carry along with her:

> I have a few pictures already done, for I told Rachel to pack up all I had; and she executed her commission but too well—for among the rest, she put up a portrait of Mr. Huntingdon that I had painted in the first year of my marriage. It struck me with dismay, at the moment, when I took it from the box and beheld those eyes fixed upon me in their mocking mirth, as if exulting still in his power to control my fate, and deriding my efforts to escape.
> How widely different had been my feelings in painting that portrait to what they now were in looking upon it! How I had studied and toiled to produce something, as I thought, worthy of the original! what mingled pleasure and dissatisfaction I had had in the result of my labours!—pleasure for the likeness I had caught; dissatisfaction, because I had not made it handsome enough. Now, I see no beauty in it—nothing pleasing in any part of its expression; and yet it is far handsomer and far more agreeable—far less repulsive I should rather say—than he is now: for these six years have wrought almost as great a change upon himself as on my feelings regarding him. The frame, however, is handsome enough; it will serve for another painting. The picture itself I have not destroyed, as I had first intended; I have put it aside; not, I think, from any lurking tenderness for the memory of past affection, nor yet to remind me of my former folly, but chiefly that I may compare my son's features and countenance with this, as he grows up, and thus be enabled to judge how much or how little he resembles his father—if I may be allowed to keep him with me still, and never to behold that father's face again—a blessing I hardly dare reckon upon. (BRONTË, 1998, p. 377)

As it may be observed, the presence of the portraits and the resemblances throughout Anne Brontë's novel relates to the constant haunting of the spectres of the past. Helen Huntingdon may not have been persecuted by a ghost or any other supernatural event may have occurred in the narrative, but the consistent presence of her husband inflicts and increase the effect of the Gothic environment created in the story. The rumours, the gossip, and the mysterious assumptions built around the character of the lady artist with her son, occupying the old mansion

in the countryside are highly developed due to the fact that Helen Graham must maintain a secret, which is the core of this narrative, or, otherwise, her plans and intentions to break the Gothic circle may be finished. These events cause terror, because the hauntology of the novel in this case is focusing on questioning false securities of the social conventions, for instance, social relationships, patriarchy, and even the law. Similar to *Jane Eyre* (1847), the ghost of the story is not itself a ghost but a dislocated character and individual, who is trying to find its place in a worldly context in which social conventions proven to be Gothic social conventions may not speak louder than their desires and impulses, escaping contradiction and boundaries established by the Gothic genre. The Brontë siblings, in this sense, illustrate and expose such conventions and contexts related to their time and space, causing terrors, and reaching the most inner fears and impulses of the public reader by making usage of the Gothic genre, theme, and narrative frame to what this topic is concerned. By embellishing their narratives with unreliable narrators, family sagas, and heroic protagonists, the Brontë siblings managed to attribute to the Gothic literary genre an element of their own: depth. It may be psychological depth, as Robert B. Heilman (1958) has established in the second chapter of this dissertation, or a hauntological depth. The latter combines the concepts developed by Carol Margaret Davison (2014) and Isabella van Elferen (2012). The former explained in the previous chapter that it was inherent to the category of Victorian Gothic 1840's Social Realism to explore the literary concern of the century between the individual and society and the fact that the Gothic makes it possible to express the contradiction that the domestic sphere or the social established institutions were friendly or even reliable. The latter, on the one hand, expresses that the Gothic element relies on sound effects to accomplish its objective within the narrative. However, as we have been discussing, the Brontë siblings have combined the senses to expose their own social Gothic conventions, conversing with Elferen (2012) in the sense that the Gothic must be felt, more specifically, in the literary level. The ghost Gothic story, thus, dismantle cultural binaries and linear stories. The following passage from *The Tenant of Wildfell Hall* (1848) illustrates the fact that young Arthur's resemblance is not established yet a few days after his birth since his fate in the narrative had not been decided. In this moment, Mr and Mrs Huntingdon's neighbour, Mr Hargrave and one of Arthur's debauched friends, comes to visit the new born family:

> Rachel had moved on, during our conversation, to some yards' distance. He rode up to her, and asked to see the child. He took it carefully into his arms, looked upon it with an almost paternal smile, and I heard him say, as I approached— 'And this too, he has forsaken!' He then tenderly kissed it, and restored it to the gratified nurse.
> 'Are you fond of children, Mr. Hargrave?' said I, a little softened towards him.

> 'Not in general,' he replied; 'but that is such a sweet child— and so like its mother,' he added in a lower tone.
> 'You are mistaken there; it is its father it resembles.'
> 'Am I not right, nurse?' said he, appealing to Rachel.
> 'I think, sir, there's a bit of both,' she replied.
> He departed; and Rachel pronounced him a very nice gentleman. I had still my doubts on the subject. (BRONTË, 1998, p. 238)

In the end, we learn that Helen returns to Grassdale due to the fact that Arthur is significantly sick, because of his abuse of alcohol. Mrs Huntingdon believes it is her duty to care about her husband as a wife and remains with him until the day of his death. As a wealthy widow, Helen becomes the lady of the neighbourhood and contrives matrimony with Gilbert. In this moment of the narrative, Helen and her brother Frederick converse about young Arthur, and she finally agrees that he resembles his uncle more than he does his father.

Since the sonic Gothic can only be felt in Literature (ELFEREN, 2012, p. 19), it takes a fundamental effort from Gothic authors to evocate it. However, it is necessary to be present in the narrative due to the effect of the Gothic element is only accomplished when sound is attributed to the genre. According to the Professor and critic, Emily and Charlotte Brontë are some of the most prominent authors to explore the sonic Gothic to the suggestion of the sound by meteorological, or technical, or presential circumstances. Elferen (2012) exemplifies her argument referring to Nelly Dean's speech and silences throughout the narrative. The manner with which she speaks, and the intonation attributed to her may be followed by the reader, assisting the audience to submerge in such environment and epoch. Elferen (2012) continues to explain that this sonic effect has been present since the Gothic genre's precursor *The Castle of Otranto* (1764), given the exploration of the contrast between silence and sound. Isabella, the Gothic heroine and protagonist of the narrative, is chased by the hero-villain, Manfred, and, while she finds herself in the higher grounds of the property, she can hear the sounds of people approaching. However, when she wanders in the labyrinth underneath the castle, she is followed by a realm of silence apart from ground noises.

Whereas in Classic Gothic novels the sonic element is built through this contrast between ground sounds and the approach of persecutor characters, indicating supernatural events and unhomely circumstances, Modern Gothic develops to the manifestation of "the presence of disembodied human sounds" (2012, p. 21). Once more, Elferen (2012) claims that the Brontë sisters were the authors to establish such effect, especially when Emily describes Catherine Earnshaw's ghostly voice, requesting Mr Lockwood to enter her room, having wandered around in the moors for eighteen years:

> The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed,
> "Let me in—let me in!"
> "Who are you?" I asked, struggling, meanwhile, to disengage myself.
> "Catherine Linton," it replied, shiveringly (why did I think of Linton? I had read Earnshaw twenty times for Linton)—"I'm come home: I'd lost my way on the moor!"
> As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it wailed, "Let me in!" and maintained its tenacious gripe, almost maddening me with fear.
> "How can I!" I said at length. "Let me go, if you want me to let you in!"
> The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer.
> I seemed to keep them closed above a quarter of an hour; yet, the instant I listened again, there was the doleful cry moaning on!
> "Begone!" I shouted. "I'll never let you in, not if you beg for twenty years."
> "It is twenty years," mourned the voice: "twenty years. I've been a waif for twenty years!"
> Thereat began a feeble scratching outside, and the pile of books moved as if thrust forward.
> I tried to jump up; but could not stir a limb; and so yelled aloud, in a frenzy of fright. (BRONTË, 1990, p. 20)

As we may observe, it is through the sound of the moving books and the steps that approached in the hall that woke Mr Lockwood from this inebriating dream. Along with the presence of disembodied voices in *Wuthering Heights* (1847), the suggestion of sounds permeates throughout the novel both indoors and outdoors, concerning the properties of Wuthering Heights and Thrushcross Grange, which means that both locations are haunted by the unfinished businesses of previous generations. Elferen (2012) demonstrates, thus, that the presence of the sonic Gothic in novelistic narratives challenges both senses we have been discussing in this topic, hearing and sight, due to the fact that spectral ghosts can only be heard to make themselves seen and noticeable. In Classic Gothic novels, unexplainable events are abandoned in the realm of the supernatural, such as Horace Walpole's *The Castle of Otranto* (1764) or Clara Reeve's *The Old English Baron* (1777), for instance the helmet that falls from Heaven and assassinates Manfred's only heir in the former, or the statue of the knight that comes into life in order to deliver a message in the latter. On the other hand, Modern Gothic stories bring a rational explanation to the event. In *Wuthering Heights* (1847), at first, we, as the public audience, may have the impression that Mr Lockwood may have dreamt about Catherine Earnshaw's ghostly appearance at the window of her own room since he had previously

accounted that he had been distract with both the repetition of names and surnames carved in the bed and Catherine's improvised diaries on the pages of religious volumes.

As we may infer from Professor Elferen (2012) contributions to the sonic Gothic, the novel *Wuthering Heights* (1847) is also permeated by meteorological events and sounds that do not always correspond to neither the humour, nor the desires or emotions of the characters. One of the early manifestations of that in the narrative is the moment that Mr Earnshaw passes away seated comfortably in the hearth. The following passage describes a family environment in which both children and servants share a room in the mansion, and the weather is not totally unhomely for the events that were about to happen:

> But the hour came, at last, that ended Mr. Earnshaw's troubles on earth. He died quietly in his chair one October evening, seated by the fire-side. A high wind blustered round the house, and roared in the chimney: it sounded wild and stormy, yet it was not cold, and we were all together—I, a little removed from the hearth, busy at my knitting, and Joseph reading his Bible near the table (for the servants generally sat in the house then, after their work was done). Miss Cathy had been sick, and that made her still; she leant against her father's knee, and Heathcliff was lying on the floor with his head in her lap. I remember the master, before he fell into a doze, stroking her bonny hair—it pleased him rarely to see her gentle—and saying, "Why canst thou not always be a good lass, Cathy?" And she turned her face up to his, and laughed, and answered, "Why cannot you always be a good man, father?" But as soon as she saw him vexed again, she kissed his hand, and said she would sing him to sleep. She began singing very low, till his fingers dropped from hers, and his head sank on his breast. Then I told her to hush, and not stir, for fear she should wake him. We all kept as mute as mice a full half-hour, and should have done so longer, only Joseph, having finished his chapter, got up and said that he must rouse the master for prayers and bed. He stepped forward, and called him by name, and touched his shoulder; but he would not move: so he took the candle and looked at him. I thought there was something wrong as he set down the light; and seizing the children each by an arm, whispered them to "frame upstairs, and make little din—they might pray alone that evening—he had summut to do." (BRONTË, 1990, pp. 33 – 34)

Catherine insisted on biding her father good night before going to her room, and this is the moment she realises and communicates that their father was deceased. Both Joseph and Nelly begin the preparations for a situation like the one described, the former requests Nelly to pursuit a doctor. When they arrive, Joseph explains the events that had occurred, whilst Nelly goes straight to the children, who had been comforting one another. As it may be observed, the sounds evocated in the previous scene could not possibly indicate what was about to follow.

In addition to it, there is another fundamental moment in Emily Brontë's narrative in which the sonic Gothic is made present. This moment in particular is the passage in which both Catherine and Heathcliff find themselves in Thrushcross Grange, spying on the Linton family.

However, they are discovered and the dog of the property attacks Catherine, hurting her foot. Thus, she stays at the Linton property for five weeks until Christmas when the family brought her back to Wuthering Heights. Catherine is changed due to the fact that she learned from the Linton family how to properly dress, approach people with manners, keep hairstyles, and how keep herself clean. Heathcliff barely recognises her. Though, one morning Nelly was helping Heathcliff clean and dress himself, he finally says what had been bothering him. Heathcliff told the housekeeper how he wished to have had blue eyes and a lighter complexion to be more physically similar to the Lintons. Nelly attempts to comfort him by saying that he might descend from important and even royal members of distant corners of the world, such as India or China, since they knew nothing about his true origins. That is the moment in which they are surprised by the sound of the carriage returning from morning service. The carriage would carry the Lintons along with Catherine; and Heathcliff, having seen it all from the window, decided to join them. But his plan is not accomplished, because Heathcliff runs into Mr Hindley, who was the lord of the mansion, and totally rejected the idea of his stepbrother becoming part of the gatherings.

> So I chattered on; and Heathcliff gradually lost his frown and began to look quite pleasant, when all at once our conversation was interrupted by a rumbling sound moving up the road and entering the court. He ran to the window and I to the door, just in time to behold the two Lintons descend from the family carriage, smothered in cloaks and furs, and the Earnshaws dismount from their horses: they often rode to church in winter. Catherine took a hand of each of the children, and brought them into the house and set them before the fire, which quickly put colour into their white faces. (BRONTË, 1990, p. 45)

Even though Nelly tries to intercede for Heathcliff, Mr Hindley is categorical when he says he does not wish to see his vagabond relative inside the mansion, nor among his family and visitors. Edgar Linton appears to verify what has been happening when comments on Heathcliff's hairstyle. Unquestionably, Heathcliff considers this comment as an offense, given his violent urges, grabs the first object he can reach, which is a tureen filled with hot sauce, and throws it at Edgar. Hindley immediately removes Heathcliff from the room, takes him to his bedroom, and curbs him, given the hot and breathless state with which he returns to the living room. They continue to converse, eat, and even dance as if none of the previous events had happened, and Nelly questions herself once more about Catherine's selfish nature. Not only do we have the sonic Gothic element making itself present in the narrative, but also Nelly's personal insights and opinions about Catherine's character.

As the story unravels, Edgar Linton continues with his courtship towards Catherine until the moment in which he proposes to her. This is a significantly important passage due to the fact that Catherine encounters Nelly in the kitchen and they converse and discuss about Catherine's inner wishes and options. She admits not to know what she is supposed to do since her mind and her heart were saying different arguments for choosing. Nelly does not completely comprehend what Catherine is trying to illustrate due to the fact that Nelly is not the proper audience for such a conversation. As a metaphor, Catherine compares her feelings for Edgar as the effect of the passing seasons on nature, meaning that eventually her emotions would change, and she was quite aware of this fact. Whereas her feelings for Heathcliff were eternal since it related to the establishment of the rocks in the ground that would resist any climatic or temporal alterations. Heathcliff misunderstands about what Catherine and Nelly were conversing, and leaves the mansion of Wuthering Heights, returning three years later when Catherine is already married to Edgar and moved to the neighbouring property along with the housekeeper. It is the sound of someone approaching that indicates to Nelly Heathcliff's arrival as a changed gentleman:

> I set my burden on the house-steps by the kitchen-door, and lingered to rest, and drew in a few more breaths of the soft, sweet air; my eyes were on the moon, and my back to the entrance, when I heard a voice behind me say,—"Nelly, is that you?"
> It was a deep voice, and foreign in tone; yet there was something in the manner of pronouncing my name which made it sound familiar. I turned about to discover who spoke, fearfully; for the doors were shut, and I had seen nobody on approaching the steps. Something stirred in the porch; and, moving nearer, I distinguished a tall man dressed in dark clothes, with dark face and hair. He leant against the side, and held his fingers on the latch as if intending to open for himself. "Who can it be?" I thought. "Mr. Earnshaw? Oh, no! The voice has no resemblance to his."
> "I have waited here an hour," he resumed, while I continued staring; "and the whole of that time all round has been as still as death. I dared not enter. You do not know me? Look, I'm not a stranger!" (BRONTË, 1990, p. 72)

Heathcliff sounded unrecognisable, and Nelly had to recollect all her memories quite rapidly since she had been taken by surprise. By doing so, Elferen's (2012) arguments about the spectrality of resemblance is confirmed throughout Emily Brontë's only novel. However, Nelly does not take this journey to the past by herself, she carries along the reader even though Heathcliff's voice cannot actually be heard by the audience of the narrative. It is fundamental to consider that this journey is taken by the housekeeper's inner thoughts, which makes it possible for the reader to have access to personal impression and opinion instead of external gossip or suspicion. Furthermore, not only does Heathcliff's return signify a journey to the

unsolved past, but also the fact that there is not any information about his wanderings or the fact that he has become a wealthy gentleman. He claims he is not a stranger, but as a matter of fact he has become one.

Since there are issues to be resolved, Heathcliff continues with his revenge and becomes closer to Isabella Linton to the point of offering her his courtship, which she gladly accepts due to the fact that, differently from Catherine who actually knew Heathcliff, Isabella falls for his external appearances. Edgar Linton does not approve of his sister's feelings and intentions towards him, nor does Catherine who considers that he has been behaving as so to accomplish his evil plans. The situation becomes increasingly unbearable when Catherine, Edgar, and Heathcliff have an argument. Mr Linton demands a position from his wife, but she is unable to answer him and falls ill. Having spent days in her room, quite feverish, Catherine hears the sound of the wind, calling her to return to Wuthering Heights, the trajectory she was no longer able to accomplish due to she has become the lady of the neighbourhood, as she had previously discussed with Nelly:

> "A sound sleep would do you good, ma'am," I answered: "and I hope this suffering will prevent your trying starving again."
> "Oh, if I were but in my own bed in the old house!" she went on bitterly, wringing her hands. "And that wind sounding in the firs by the lattice. Do let me feel it—it comes straight down the moor—do let me have one breath!"
> To pacify her I held the casement ajar a few seconds. A cold blast rushed through; I closed it, and returned to my post. She lay still now, her face bathed in tears. Exhaustion of body had entirely subdued her spirit: our fiery Catherine was no better than a wailing child.
> "How long is it since I shut myself in here?" she asked, suddenly reviving.
> "It was Monday evening," I replied, "and this is Thursday night, or rather Friday morning, at present."
> "What! of the same week?" she exclaimed. "Only that brief time?"
> "Long enough to live on nothing but cold water and ill-temper," observed I. (BRONTË, 1990, p. 96)

Nelly's intonation, on the other hand, is not a friendly one since she believes Catherine has been behaving as similar as a child would in such situation in which her most basic desires have been denied. Nevertheless, Catherine continues with her delusion when she approaches the window. She believes she can see the property Wuthering Heights even though the housekeeper describes the night as dark since there was no moonlight. Catherine insists on being able to see her room and other decorations of the neighbouring mansion. Delusion is finished when Catherine is finally called to reason, and her husband enters the room to verify her health condition.

As a matter of fact, Catherine's condition does not improve, on the contrary, she becomes even worse and more lethargic. Once more, the sonic Gothic element appears in the narrative to introduce another significant, shifting event in the novel, which is Catherine's passing and the birth of the second member of the following generation, Cathy Linton. In this sense, not only does she receive the same name as her mother's but also inherits the same unfinished issues. In order to introduce this new character into the narrative and, to some extent, announce Catherine Earnshaw's death, it is not the voice of ghosts of the past, music that haunts, nor music or sounds that indicate a writing of excess of the Gothic mode, but it is Liturgical Music. Elferen's (2012) fourth category of sonic Gothic manifestation in Gothic narratives makes itself present. According to the professor and critic, Liturgical Music does not refer to embedded memories from unsolved businesses from the past, but it does relate to affection and identification through its repetition and notion of tempo and rhythm. From these aspects of Liturgical Music, Elferen (2012) states that this category assists on the transgressive performativity of the genre due to the fact that it carries along the characters and the public reader in the passage of time and the parallel perception of present and past. Thus, the Gothic genre is able to transgress from the pages of its literary expressions and reach its public audience throughout time and space, remaining atemporal literary works.

> Gimmerton chapel bells were still ringing; and the full, mellow flow of the beck in the valley came soothingly on the ear. It was a sweet substitute for the yet absent murmur of the summer foliage, which drowned that music about the Grange when the trees were in leaf. At Wuthering Heights it always sounded on quiet days following a great thaw or a season of steady rain. And of Wuthering Heights Catherine was thinking as she listened: that is, if she thought or listened at all; but she had the vague, distant look I mentioned before, which expressed no recognition of material things either by ear or eye. (BRONTË, 1990, p. 121)

It is possible, then, to relate to Catherine Earnshaw's passing in the narrative due to the presence of the description of the church's bells sounding on the day it happens. This also represents the reasons why it is possible to accept to the extension of verisimilitude the fact that Catherine had been expecting the Linton's heir, giving continuation not only to the family but also to the story itself. In addition to it, Elferen (2012) reminds us that liturgical listening is repetitive, indicating once more the passage of time and its uniqueness. According to the Professor and critic, due to its repetition that Liturgical Music becomes different, because it does not manner how many times we have listened to such sounds, church's bells in this case, each time is particular due to the fact that the listener, or the reader, has become a different individual, listening to it in a

different circumstance, moving backwards and forward, quite similarly to Catherine's state of mind, which Nelly does not completely comprehend. Having experienced the complete effect, the reader may suffer the transgressive and the transcendent aspects of Gothic narratives.

With Catherine's absence in the second part of the story, it is the exploration of ground, meteorological, and voice sounds that will introduce the events of the following shifts of the narrative. When Catherine is deceased, the sounds of the wind and the fireplace that would express the humour of the environment due to the fact Catherine was the character to utter her impulses, desires, and frustrating contradictions:

> "Yester-evening I sat in my nook reading some old books till late on towards twelve. It seemed so dismal to go upstairs, with the wild snow blowing outside, and my thoughts continually reverting to the kirkyard and the new-made grave! I dared hardly lift my eyes from the page before me, that melancholy scene so instantly usurped its place. Hindley sat opposite, his head leant on his hand; perhaps meditating on the same subject. He had ceased drinking at a point below irrationality, and had neither stirred nor spoken during two or three hours. There was no sound through the house but the moaning wind, which shook the windows every now and then, the faint crackling of the coals, and the click of my snuffers as I removed at intervals the long wick of the candle. Hareton and Joseph were probably fast asleep in bed. It was very, very sad: and while I read I sighed, for it seemed as if all joy had vanished from the world, never to be restored. (BRONTË, 1990, p. 134)

Isabella Heathcliff had just escaped from Wuthering Heights in order to leave her husband and a frustrating marriage. In the passage above, she recounts to Nelly the dreadful actions Heathcliff has been assuming since their wedding ceremony and the consequences of Catherine Earnshaw's passing on him. Mrs Heathcliff manages to travel far away, somewhere in the south, close to London, bears a son a few months later, and passes away a bit over a decade after that event. Heathcliff learns about his son and the location of his wife, but he does not harass them. Eventually, Linton Heathcliff returns to his uncle Edgar and is delivered to his father in Wuthering Heights. Cathy Linton becomes attached to her cousin and visits him quite regularly. In one of the visits, though, given Linton's poor health conditions, they enter into a discussion about what Heaven could be like. And, finally, it is the images of nature and meteorological sounds that illustrate both perspectives over afterlife:

> "One time, however, we were near quarrelling. He said the pleasantest manner of spending a hot July day was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly. That was his most perfect idea of heaven's happiness: mine was rocking in a rustling green tree, with a west

> wind blowing, and bright white clouds flitting rapidly above; and not only larks, but throstles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy. He wanted all to lie in an ecstasy of peace; I wanted all to sparkle and dance in a glorious jubilee. I said his heaven would be only half alive; and he said mine would be drunk: I said I should fall asleep in his; and he said he could not breathe in mine, and began to grow very snappish. At last, we agreed to try both, as soon as the right weather came; and then we kissed each other and were friends. (BRONTË, 1990, pp. 188 – 189)

In this sense, it is the inability to hear both heavenly environments created by the cousins that increase the sonic Gothic to accomplish its effect on the reader. Elferen (2012) concludes that, since it is only audible for the characters in the narrative and virtual for the public audience, the sounds of the uncanny become even more ghostly and spectral. Thus, this double ability to reach characters and readers in different levels parallels terrors and horrors in Gothic narratives, concerning the central issues that might not be spoken, meaning, relating to the aspects of the unspeakable in the novel or poetic forms. As much as the sight sense in relation to the spectrality of resemblance, the sounds of the Gothic may only be felt and perceived instead of heard. It brings us to the last sonic effect that marks the continuation of Emily Brontë's only novel, which is the voices of the characters. Since the outspoken, utterable, and performative character is not part of the story in the second half, the voices and whispers function to introduce the other characters and make them announced, interrupting the marks of silence. It happens when Nelly is startled by Heathcliff's utterances and grunts around the property as well as Heathcliff's introduction to Edgar's library a few years after Catherine's death to settle the arrangements of the matrimony of their children, for instance. Eventually, Edgar Linton's health conditions decrease with the coming of age and passes away, whereas Heathcliff inflicts in himself a regime of starvation which leads to his passing as well. As he wishes to be buried next to Catherine, spectrality of resemblance makes itself present once more when Heathcliff confesses to Nelly to have violated Catherine's grave by asking the sexton to remove the earth from the top. He was in the cemetery because of Edgar's Linton's funeral. Heathcliff admits having done it in order to look at Catherine again. For his surprise, he has the conviction that she looked the same as if she were alive. On the same evening, he has a dream of meeting Catherine in the grave, laying his cold face next to hers. As the passage illustrates:

> He turned abruptly to the fire, and continued, with what, for lack of a better word, I must call a smile—"I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there: when I saw her face

> again—it is hers yet!—he had hard work to stir me; but he said it would change if the air blew on it, and so I struck one side of the coffin loose, and covered it up: not Linton's side, damn him! I wish he'd been soldered in lead. And I bribed the sexton to pull it away when I'm laid there, and slide mine out too; I'll have it made so: and then by the time Linton gets to us he'll not know which is which!" (BRONTË, 1990, pp. 218 – 219)

The novel is finally finished with the remarkable aspects of silence due to the fact that the first generation is no longer present, and the second generation was the one to solve and amend the unsolved businesses of the previous one. Both narrators Nelly and Mr Lockwood recount the description of the three headstones that are found together. The eldest one belongs to Catherine, the second one that presented the marks of climate and vegetation weariness would belong to Edgar, whilst the newest and barest one would belong to the recent deceased, Heathcliff. Nelly and Mr Lockwood leave the premisses, and the latter wonders on the thought of the peacefulness and quiet silence that was made of such stones, while listening to the blowing of the wind through the windows of Thrushcross Grange. For such location, it would not have been expected the hauntography of such dreadful and terrifying events.

As to Charlotte Brontë's novel *Jane Eyre* (1847), we are also presented to a narrator who has been close to and who has lived through the events that occurred in the story. However, this character is recounting her personal narrative and not another character's recollections of the past. Even though we, as the public reader, continue to have inside information to private opinions and perspectives, the homonymous character is referring to her own story, differently from what happens in previously mentioned novel, *Wuthering Heights* (1847). As well as Nelly and Mr Lockwood deliberately decide what to tell the spectators and readers, Jane also makes her choices on which parts she should or should not emphasise. For instance, the details presented in the years she spent at Lowood Institution are not fully developed as the ones provided from the period of time she dedicated to Thornfield Hall. And still, Jane, as a narrator, makes usage of the sonic Gothic to enhance the Gothic themes and elements in the narrative. Previously, we discussed the spectrality of resemblance as a Gothic theme, and, as a result, the impressions and resemblances throughout the novel assisted in moving the public reader forward in the act of reading and reaching the central issue of the plot, which would be the return of the unsolved problem that had been maintained in the forgotten past of the characters. Sonic Gothic, suggested by Professor and critic Elferen (2012), also completes the Gothic effect in the sense that the sounds of the uncanny functions in order to recollect memories from this past and to introduce the suggestion of the supernatural. As we have been discussing, Modern Gothic narratives do not make usage of unexplainable supernatural events to accomplish the

Gothic effect, and the works discussed in this doctoral research belong to such category. Nevertheless, Jane, as the narrator, uses the effects of sonic Gothic in order to create the terrifying passages of her personal story. In addition to it, the homonymous character uses the contrast between silence and the description of sound in the novel to build the unhomely environment described by Elferen (2012). One of the passages in which this effect may be observed and identified is when Jane is locked in the red room. Having been involved in an argument with her cousins while she was staying with her relatives in Gateshead Hall, Jane is unfairly accused of the event and punished. She is dragged into the room in which her late uncle would use and in which he would have passed away. Jane starts to panic and to have images:

> A singular notion dawned upon me. I doubted not—never doubted—that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls—occasionally also turning a fascinated eye towards the dimly gleaming mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode—whether in the church vault or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realised: with all my might I endeavoured to stifle it—I endeavoured to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by some one across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered. (BRONTË, 2001, pp. 13 – 14)

After having seen a mysterious flash of light, highly encouraged by the time Jane had spent in that room and the thoughts that had come to her mind, Jane hears a sound that may have made her deaf along with the other symptoms she was describing. It may have been the ghost of her late uncle Mr Reed or simply the result and side effects of a panic attack. Nevertheless, this scene still refers to a significantly important moment of the narrative that also assists to identify this literary piece as a Gothic novel that belongs to Davison's 1840 social realism in the

Victorian age due to the fact that Jane's trajectory in the story questions the establishment and false securities of social institutions.

After the episode in the red room, Jane is introduced to Mr Brocklehurst, the headmaster of the boarding school, Lowood Institution. At first, Jane does not agree to the headmaster's views on the world, education, and discipline, but she is forced to attend and remains there to the point of becoming a teacher. Even though this is the setting in which she spends the longest period of time, eight years in total, six as a student and two as a teacher, this is not the longest passage of the novel. However, to assist on the effect of the passage of time, Jane, as a narrator, makes usage of Liturgical Music to indicate repetition, cycles, and the familiarisation of such place. In the following detached segment, it may be observed that the bells of the church are the elements to indicate the passing hours in the institution, the beginning and the ending of classes, the moments of leisure and meals:

> A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, "Silence!" and "Order!" When it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low, vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.
> A distant bell tinkled: immediately three ladies entered the room, each walked to a table and took her seat; Miss Miller assumed the fourth vacant chair, which was that nearest the door, and around which the smallest of the children were assembled: to this inferior class I was called, and placed at the bottom of it.
> Business now began: the day's Collect was repeated, then certain texts of Scripture were said, and to these succeeded a protracted reading of chapters in the Bible, which lasted an hour. By the time that exercise was terminated, day had fully dawned. The indefatigable bell now sounded for the fourth time: the classes were marshalled and marched into another room to breakfast: how glad I was to behold a prospect of getting something to eat! I was now nearly sick from inanition, having taken so little the day before. (BRONTË, 2001, pp. 37 – 38)

The third moment in which the effect of the sonic Gothic assists on the enhancement of the Gothic element of the narrative is when Jane has just arrived at Thornfield Hall and is taken by the housekeeper, Mrs Fairfax, to know the premisses and the rooms of the house. Jane describes the floors of the mansion and all their wonder with embellished cushions and fancy items hanging on the walls, such as old English carpentry up to the moment Mrs Fairfax invites the new governess to verify the view from the roof of the mansion. Before Mrs Fairfax showed her the way, Jane inquires who would occupy all the vacant rooms in the mansion, and the housekeeper assures Jane that those rooms are empty due to the fact that the rest of the servants

would occupy the rooms of the back and, if there were any inhabitants whatsoever, it ought to be the ghosts of the people they haunt. Jane asks if Mrs Fairfax has any ghosts of her own, to which she replies there is none. However, in order to reach this part of Thornfield, Jane follows the housekeeper through a narrow set of stairs and goes through a trapdoor. The new governess describes the attic as a silent, dark, and empty place, suitable for the castle of Bluebeard's. When they return from the tour, Jane hears an evil laughter:

> While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again, louder: for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.
> "Mrs. Fairfax!" I called out: for I now heard her descending the great stairs. "Did you hear that loud laugh? Who is it?"
> "Some of the servants, very likely," she answered: "perhaps Grace Poole."
> "Did you hear it?" I again inquired.
> "Yes, plainly: I often hear her: she sews in one of these rooms. Sometimes Leah is with her; they are frequently noisy together."
> The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.
> "Grace!" exclaimed Mrs. Fairfax.
> I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise. (BRONTË, 2001, p. 91)

Then, a door opens, Jane sees the servant to whom Mrs Fairfax was referring, and the housekeeper reprehends Grace Poole for the amount of noise that was coming from the chambers. Mrs Fairfax suddenly turns the conversation to Adèle, and they find dinner ready to be served. In the previous passage, it is possible to notice Elferen's (2012) category of the sonic Gothic. Jane, and consequently the reader, are surprisingly taken by the evil laughter. The Professor and critic classifies this effect as the disembodied voice as much as Catherine crying outside the window at Wuthering Heights, suggesting the presence of the ghost and the supernatural. At first, the situation remains as it is, but eventually we learn that the owner of such laughter and other events, such as Mr Rochester's bed set on fire and Jane's wedding veil torn apart were the result of an inhabitant who had been locked up in the attic many years previously to the narrated story. Once again, silence, darkness, and disembodied sounds contrast to enhance and make the Gothic effect complete in the narrative. In addition to it, the fact that the introduction to such a scene and event is the short dialogue about personal ghosts of the past

assists to confirm that a sound Gothic theme as the spectres of the past continue to be a central issue independently of the transitions and developments of the genre. Elferen (2012) suggests that Gothic narratives are spectral as we have been discussing, but this may be expanded to other periods and categories of the genre. Mrs Fairfax claims she does not have the presence of ghosts to haunt her, but she is part of the central plot that locked Bertha in the attic.

Furthermore, in the novel, Jane continues to hear Grace Poole's sounds, noises, and laughter. The most contradictory aspect of the mysterious and disembodied sounds was the character of the servant who would be capable of producing such sounds, according to Jane's perspective, and, then, appear on the halls with plates, trays and porters. The following passage illustrates Jane's impressions on the matter:

> When thus alone, I not unfrequently heard Grace Poole's laugh: the same peal, the same low, slow ha! ha! which, when first heard, had thrilled me: I heard, too, her eccentric murmurs; stranger than her laugh. There were days when she was quite silent; but there were others when I could not account for the sounds she made. Sometimes I saw her: she would come out of her room with a basin, or a plate, or a tray in her hand, go down to the kitchen and shortly return, generally (oh, romantic reader, forgive me for telling the plain truth!) bearing a pot of porter. Her appearance always acted as a damper to the curiosity raised by her oral oddities: hard-featured and staid, she had no point to which interest could attach. I made some attempts to draw her into conversation, but she seemed a person of few words: a monosyllabic reply usually cut short every effort of that sort. (BRONTË, 2001, pp. 93 -94)

At this point of the narrative, the laughter, sounds, and disembodied voices remain unexplainable. However, when the public audience finally learns about Bertha, all the blurred events fit due to the fact that the plates, trays, and porters were for the living support of a person in the attic.

In spite of Jane's attempts to justify and explain the awkward events that have been occurring in the mansion, they remain. Jane hears the strange noises again in the mansion, in the forms of laughter, knocking doors, spectral steps in the hallways, for instance. Furthermore, as a narrator, the homonymous character makes usage of the contextual soundscapes to indicate the passage of time at Thornfield. In this moment of the narrative, Jane has not encountered Mr Edward Rochester, the owner of the property. She takes a walk in the surroundings of Thornfield, and, at first, we have the idea and the impression that time stands still due to the fact that Jane's description of nature and sound in her path suggests immobility. It was the middle of seasonal winter, and Mrs Fairfax had implored for a holiday for Adèle:

> The ground was hard, the air was still, my road was lonely; I walked fast till I got warm, and then I walked slowly to enjoy and analyse the species of pleasure brooding for me in the hour and situation. It was three o'clock; the church bell tolled as I passed under the belfry: the charm of the hour lay in its approaching dimness, in the low-gliding and pale-beaming sun. I was a mile from Thornfield, in a lane noted for wild roses in summer, for nuts and blackberries in autumn, and even now possessing a few coral treasures in hips and haws, but whose best winter delight lay in its utter solitude and leafless repose. If a breath of air stirred, it made no sound here; for there was not a holly, not an evergreen to rustle, and the stripped hawthorn and hazel bushes were as still as the white, worn stones which causewayed the middle of the path. Far and wide, on each side, there were only fields, where no cattle now browsed; and the little brown birds, which stirred occasionally in the hedge, looked like single russet leaves that had forgotten to drop. (BRONTË, 2001, p. 94)

This peaceful, quiet, and metaphorically and literally frozen scene in the novel is interrupted by the arrival of a mysterious man on a horse. This rider in black is introduced by the disembodied sound of a dog, followed by its horse companion. Jane thinks it strange due to the fact that she could not recognise neither of the animals. As the rider passes by her side, they make eye contact, but this is all. They follow their separate and contrary ways when a second strange noise follows. As the homonymous narrator looks back, she sees both rider and horse on the floor since they glazed on the icy ground. The dog that we learn is named Pilot, approaches Jane as if it were asking for help since she was the only subject around the scene. She follows Pilot and asks if the gentleman is injured. As the dialogue develops, the rider notices she is not one of the servants of Thornfield even though she told him that she had been staying there. Jane answers his inquisitive look by saying that she was the governess of the mansion. The rider cannot stand due to his ankle got sprained in the fall, as a result, he asks Jane to fetch him his horse and to lend him her umbrella to be used as a cain. Once the rider is back on his horse, they get separated again. Jane has a negative impact of the incident due to the manners with which the rider in black conversed with her, but she was convinced that this unpleasant and unromantic moment was behind them all. When she finally returns to Thornfield, the homonymous character confesses to the reader that she was not happy to be back and passing through the gates since there was always a feeling of stagnation. However, for her surprise, the mansion was lighted up by the moonlight and the light of a starry sky. As she enters the hall, it is lighted up as well. Jane eventually meets Leah, one of the servants, who explains to her the hush in which the servants found themselves because the master had arrived with an injury. Leah continues to explain the incident which Jane recognises to be the one she had witnessed herself. The conversation is interrupted when Leah followed by Mrs Fairfax go to the dinning-room in order to assist the master, Mr Edward Rochester. The housekeeper warned that Mr

Carter, the surgeon, had already arrived to attend the patient. Having comprehended the situation as a whole, Jane moves to her room in order to change her garments and leave personal objects.

As a matter of fact, Jane continues to hear the stranger echo of laughter throughout the mansion, and it is the awkward sounds and evil laughter that awaken Jane in order to save Mr Rochester's life when his bed is set on fire. Jane eventually gets out of bed, walks down the hall, enters Mr Rochester's room, and beseeches such a scene. Immediately, she pours water on the focus of the fire and he is awakened in the middle of it.

> I hardly know whether I had slept or not after this musing; at any rate, I started wide awake on hearing a vague murmur, peculiar and lugubrious, which sounded, I thought, just above me. I wished I had kept my candle burning: the night was drearily dark; my spirits were depressed. I rose and sat up in bed, listening. The sound was hushed.
> I tried again to sleep; but my heart beat anxiously: my inward tranquillity was broken. The clock, far down in the hall, struck two. Just then it seemed my chamber-door was touched; as if fingers had swept the panels in groping a way along the dark gallery outside. I said, "Who is there?" Nothing answered. I was chilled with fear.
> […]
> This was a demoniac laugh—low, suppressed, and deep—uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laugher stood at my bedside—or rather, crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next, again to cry out, "Who is there?"
> Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-storey staircase: a door had lately been made to shut in that staircase; I heard it open and close, and all was still. (BRONTË, 2001, p. 126)

When the fire is controlled, Mr Rochester mistakens it with a flood. Naturally, Jane explains what has just happened, and the owner of the mansion tries to take control of the rest of the situation, claiming that it is not necessary to call for the servants of the property since all was well. Elferen (2012) calls forth our attention to the fact that Grace Poole's disembodied laughter is doubly terrifying due to the fact that it has never belonged to the house's servant in the first place. The Professor and critic continues to explain that, since we are in the realm of Literature, sounds can only be described or referred to, sounds in narratives suits the uncanny element properly due to the suggestion of a presence. This presence can only be confirmed by the appearance itself, as we have seen in Classic Gothic novels, or by the rational explanation to the current supernatural event, as it is the case of the Modern Gothic.

In addition to it, disembodied voices and sounds continue to haunt Thornfield. Jane and Mr Rochester get to know each other throughout the time they spend together in the mansion and in between journeys that he takes due to his business. In this sense, there is another significant moment in which the voices and soundscapes can be identified in order to contribute to the eerie mood of the novel as it is suggested by Elferen (2012). This moment occurs when Mr Rochester is receiving friends and a strange gentleman from overseas at Thornfield. Mr Mason. Having spent days with the advent of playing games, theatrical plays, sharing meals, and long walks in the surroundings of the property, the guests are awakened in the middle of the night by terrible sounds which would come from the third story of the mansion. Jane, however, is the first one to listen to the complete sounds:

> The night—its silence—its rest, was rent in twain by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall.
> My pulse stopped: my heart stood still; my stretched arm was paralysed. The cry died, and was not renewed. Indeed, whatever being uttered that fearful shriek could not soon repeat it: not the widest-winged condor on the Andes could, twice in succession, send out such a yell from the cloud shrouding his eyrie. The thing delivering such utterance must rest ere it could repeat the effort.
> It came out of the third storey; for it passed overhead. And overhead—yes, in the room just above my chamber-ceiling—I now heard a struggle: a deadly one it seemed from the noise; and a half-smothered voice shouted—
> "Help! help! help!" three times rapidly.
> "Will no one come?" it cried; and then, while the staggering and stamping went on wildly, I distinguished through plank and plaster:—
> "Rochester! Rochester! for God's sake, come!"
> A chamber-door opened: some one ran, or rushed, along the gallery. Another step stamped on the flooring above and something fell; and there was silence. (BRONTË, 2001, pp. 175 – 176)

Jane finishes to put on some clothes and rushes to the hall, where she meets with the rest of the house guests. Along with her, they do not understand what is happening and call for Mr Rochester. The owner of Thornfield takes several minutes to answer till the moment he yells and descends the stairs with a candle in his hand. As he is requested to answer all the questions, firstly, he claims that a rehearsal of William Shakespear's *Much Ado About Nothing* (1623) was occurring on the highest floor of the mansion, but yet his guests were not convinced. Then, he admits that one of the servants had had a nightmare about terrors and apparitions due to her nerves. Mr Rochester insists it is late and that everybody should be in their rooms. Gentlemen should be the first ones to move in order to give the example to the ladies. Jane follows his advice and goes into her room. A few hours later, Jane is taken by surprise again since she decided to finally go to bed due to she had been seated by the window. She is surprised by a

knock on her door. It happens to be Mr Rochester who is asking for her help and for some salts used for injuries. While they have a brief conversation about blood and fainting, Jane follows the owner of Thornfield to a room she had visited before. It was a room in the third story of the mansion, by which she had already passed on the day Mrs Fairfax showed her the mansion. As Mr Rochester asked Jane to wait in the hall, she could hear some noises, the evil laughter again, and some moaning, coming from that same room. When she enters, she can recognise Mr Mason holding a terrible injury on his shoulder, asking Mr Rochester if there were any imminent dangers. While the owner of Thornfield cleaned the wound and the excess of blood that was coming out of it, he denied any major consequences. Jane is asked to take over and nurse the new patient when Mr Rochester entered the next room. Night continues to fade away, the patient did not give any signs of recovery, and only three sounds resounded in that room. Mr Rochester finally arrives with the surgeon, who immediately identifies that there are more details from the injury than it had been explained: there was evidence of the cut of a knife and marks of teeth. Mr Mason and his friend started to refer to a woman, and how reckless it was for Mr Mason to attempt to have a meeting by himself with her. Jane believes Grace Poole was the evil creature to which both gentlemen were referring. Mr Mason increases the level of the eerie mood of the narrative when he reports that she desired his blood, and that she would drain his heart, similarly to a vampire. Mr Rochester could not feel more sorrow. Eventually, Mr Mason is accompanied by the surgeon, and Mr Rochester and Jane follow their departure, conversing while the sun would rise.

Concerning the sonic Gothic, a fourth moment in which we may identify its usage in order to complete and accomplish the Gothic effect is when Mr Rochester is about to propose to Jane. The character-narrator calls forth our attention, as the public audience, to the fact that they had reached a warming and pleasant summer. Adèle and her governess were walking and playing in the orchard when Jane smells a particular scent. Even though it was as appealing as the odour of a sweet fruit, she could recognise it was not coming from any of the fruit trees that surrounded them. It was the smoke of Mr Rochester's cigar. The scent, with its metonymical effect, encourages Jane to pay particular attention to the other senses, including her hearing:

> […] While such honey-dew fell, such silence reigned, such gloaming gathered, I felt as if I could haunt such shade for ever; but in threading the flower and fruit parterres at the upper part of the enclosure, enticed there by the light the now rising moon cast on this more open quarter, my step is stayed—not by sound, not by sight, but once more by a warning fragrance. Sweet-briar and southernwood, jasmine, pink, and rose have long been yielding their evening sacrifice of incense: this new scent is neither of shrub

> nor flower; it is—I know it well—it is Mr. Rochester's cigar. I look round and I listen. I see trees laden with ripening fruit. I hear a nightingale warbling in a wood half a mile off; no moving form is visible, no coming step audible; but that perfume increases: I must flee. I make for the wicket leading to the shrubbery, and I see Mr. Rochester entering. I step aside into the ivy recess; he will not stay long: he will soon return whence he came, and if I sit still he will never see me.
> But no—eventide is as pleasant to him as to me, and this antique garden as attractive; and he strolls on, now lifting the gooseberry-tree branches to look at the fruit, large as plums, with which they are laden; now taking a ripe cherry from the wall; now stooping towards a knot of flowers, either to inhale their fragrance or to admire the dew-beads on their petals. A great moth goes humming by me; it alights on a plant at Mr. Rochester's foot: he sees it, and bends to examine it. (BRONTË, 2001, pp. 211 – 212)

Jane expects not to be seen when she tries to walk on his shadow, but Mr Rochester surprises her by calling his governess to look at the small animal along with him. They start a conversation about the mansion and how Jane had become attached to it. However, they talked about the necessity of Jane leaving the house due to the fact that Mr Rochester was soon to be engaged. Jane feels passionately furious about this statement, and the owner of Thornfield encourages her jealousy. This is the moment of the narrative in which she proclaims one of the most acclaimed speeches of the novel: the one in which she states she is not soulless nor heartless, because she does not belong to his financial, social, and beauty standards. As the conversation develops, Mr Rochester finally expresses his feelings for her, that she is the one to whom he wants to become a bridegroom, and proposes to her. Suddenly, the warm, summer night becomes darker and windier. The weather changes drastically, and they realise the need to find shelter in Thornfield. However, the sound of a spark and a crack announce a lightning that strikes behind them. When in her room, Jane can still listen to the sounds of the storm, the blowing wind, the pouring rain, and the clashing thunders and lightnings. On the following morning, Adèle informs her governess that the horse-chestnut tree at the bottom of the garden had been struck by a lightning and torn in half. As it may be observed, the evening started pleasantly as if accompanying Jane's own moods and feelings in the narrative. However, when Mr Edward Rochester proposes and Jane accepts his proposal, nature almost immediately revolts, indicating and foreshadowing the dreadful events that are about to happen. Differently from the previous novel, *Wuthering Heights* (1847), nature seems to follow Jane's humour and emotion as if she could control them. The change in scenery is introduced by the contrast of silence and soundscape of a storm that ravage them eventually. Once again, Professor and critic Elferen's (2012) observations may be verified in the Brontë literary pieces, turning the domestic, friendly, and inviting environment into an unnatural, unhomely, and terrifying space.

The unravelling of Bertha's existence is an event that collides with Jane not only physically but also morally and emotionally. The fact that Bertha is Mr Rochester's first wife contrasts with Jane's religious principals, and her presence in that mansion becomes unbearable in all levels of her own being. When the month of courtship is finished, Jane and Mr Rochester have a conversation about his future wife's uncertainties related to a strange dream she had at the previous night. Even though her day was quite busy, checking on her own duties in the mansion and verifying the last details for the preparation for the wedding ceremony, Jane could feel that the weather changed again as night would fall. This sudden change is introduced in her speech through the sound of the wind, which means that this meteorological movement is spectral in the novel. It needs to be heard so that it may be identified. Jane admits she is glad when it was ceased. Finally, she could sleep, and this is the moment she has a dreadful dream with Mr Rochester and a helpless infant in her arms: she is lost in a highly hostile and unknown road, getting farther and farther away from the remembrance of Mr Rochester with the child in her arms. However, another dream follows, and Jane finds herself with the child in her arms again, but she is no longer lost due to the fact that she can see Thornfield. The mansion, though, is in ruins and functioning as the house of bats and owls. While walking through what remained from the building, she can listen to a horse, and recognises Mr Rochester as the rider. The owner of Thornfield is travelling to another distant country for many years, so she decides to reach him before he moves farther away. In order to do so, Jane needs to climb a thin wall, but the struggle is enormous because she cannot find stability nor balance anywhere, rocks roll under her feet, branches are thorn apart through her fingers, but she manages to reach the top. As the wind would blow strongly, she sits on the summit, still trying to follow the dark knight with her eyes. But balance is lost again and both Jane and the infant fall from Thornfield's ruined wall. Jane is finally awakened but terrified of the dreadful moments of the previous night. The moment that follows this scene is the already mentioned passage in which Jane realises a foreigner presence in her room that approaches her and destroys her wedding veil. At first, she believes it should have been Sophie or Grace Poole, the servants of the property, but we learn afterwards that it had been Bertha Mason Rochester since the start. According to the foreshadowing elements of the narrative, the wedding ceremony is interrupted due to the fact that Mr Mason exposes Mr Edward Rochester's true situation and commitment with his sister. Since the statements seemed to be consistent, Mr Rochester, then, leads Jane to the attic to illustrate personally the situation in which he would find himself. As a result, Jane leaves Thornfield Hall and travels as far as she can go. Unfortunately, having left her personal belongings in the coach, Jane faces hunger and a night in the moors. Jane attempts knocking on

Diana and Mary River's door, but she is dismissed by the housekeeper. Eventually, the lost governess collapses at the doorstep and is approached by a gentleman, St. John River, who agrees to give her shelter at Moor House, assisting Jane to reach the fourth major scenario of the narrative. As Jane recovers, the clergyman finds her a position at a school in the village, while Diana and Mary, who happen to be his sisters, leave for a position as governesses themselves. As St John and Jane become closer due to the absence of the sisters, he discovers his new guest's true identity and informs her that their uncle John Eyre had passed away and left her alone a considerable inheritance. Since they are distantly related, Jane decides to divide the inheritance equally among the cousins. Eventually, St John decides to propose to Jane, which seemed the rightful duty of a religious person. However, St John's religious doctrines and perspectives contrasts with the ones that belong to Jane, and she refuses. Nevertheless, he persists on pursuing his duty, to which Jane continues to refuse. However, as the narrative develops, Jane's convictions begin to weaken, and this is the moment the homonymous character, as a narrator, asks us, the public reader, to decide whether the following events are religiously mythical or the consequences of a personal and deep excitement. Mr Rochester's spectral presence is introduced by the sound of his disembodied sound, and he is calling for Jane:

> All the house was still; for I believe all, except St. John and myself, were now retired to rest. The one candle was dying out: the room was full of moonlight. My heart beat fast and thick: I heard its throb. Suddenly it stood still to an inexpressible feeling that thrilled it through, and passed at once to my head and extremities. The feeling was not like an electric shock, but it was quite as sharp, as strange, as startling: it acted on my senses as if their utmost activity hitherto had been but torpor, from which they were now summoned and forced to wake. They rose expectant: eye and ear waited while the flesh quivered on my bones.
> "What have you heard? What do you see?" asked St. John. I saw nothing, but I heard a voice somewhere cry—
> "Jane! Jane! Jane!"—nothing more.
> "O God! what is it?" I gasped.
> I might have said, "Where is it?" for it did not seem in the room—nor in the house—nor in the garden; it did not come out of the air—nor from under the earth—nor from overhead. I had heard it—where, or whence, for ever impossible to know! And it was the voice of a human being—a known, loved, well-remembered voice—that of Edward Fairfax Rochester; and it spoke in pain and woe, wildly, eerily, urgently. (BRONTË, 2001, p. 357)

Jane distances herself from St John immediately whilst the sound becomes a vision. She answers she was coming and sees herself at Thornfield. It is dark, she hushes to the door, but there is no answer; then, she moves to the garden, and it was empty. Soundscape brings her the

reply for which she was eagerly waiting, but she doubts it; this is when the black spectre rises at the gate and affirms that it is real and in the best condition nature could create of an instinct. Even though the others try to impede Jane from entering the house in order to organise her things, she manages to continue her path. In her room, she is on her knees, praying fervently, expecting the morning light. As it comes, Jane finishes organising her personal belongings and returns to Thornfield. On the way, she learns about the recent events that occurred during her absence, how Bertha Mason Rochester started a fire in her room in the attic, which set Thornfield Hall in ruins. Similar to the horse-chestnut tree in the garden, the mansion is torn, and Bertha may finally see the landscape from the roof. However, before Mr Rochester may reach her, she jumps off the roof and dies instantly when she hits the ground. Next, there is a clashing sound and all collapses over Mr Rochester. He is rescued, but one eye is heavily compromised, the other is inflamed, whereas one of his hands is completely broken. Jane finds Mr Rochester residing at his distant place, Ferndean House, the fifth and last major scenario of the narrative, and, even though he does not believe to be the husband Jane deserves, she insists that her feelings for him accept him entirely.

In Charlotte Brontë's *Jane Eyre* (1847), it is possible to notice the combination rather than the compartmentalisation of the categories of the sonic Gothic in order to accomplish and enhance the Gothic atmosphere built throughout the novel, differently from Emily's *Wuthering Heights* (1847), which seemed to rationally use and distribute the sonic effects throughout the narrative. The former novel presents a structure of a *Bildungsroman*, and the Gothic elements, more specifically the sonic Gothic, does not seem to collide with the protagonist's feelings, desires, and humour. On the contrary, they appear to be pushing and moving the story forwards in an ascending trajectory in which balance is reached in a manner that every character needed to be condescending with a particular event by solving the issues and contradictions they were facing. For instance, Bertha Mason found her path towards liberty by setting Thornfield Hall on fire and jumping off the roof. By doing so, not only she destroys her personal and domestic imprisonment but also purify the space from all the misconceived events that happened there.[57]On the other hand, Mr Edward Rochester finds himself in a humble and disabled situation, and Jane realises herself in a financially independent scenario, which means that they are finally suitable for each other. Thus, in *Jane Eyre* (1847), it is possible to observe that "[m]ore important than the music qualities of language are the direct descriptions of sound and music in Gothic novels." (ELFEREN, 2012, p. 19). In this sense, the element of the unspeakable

[57] Gaston Bachelard's *The Psychoanalysis of Fire* (1964) explains that, fire as one of the elements of imaginative experience, presents the principle of purification.

is expressed not only by Professor and critic Eve K. Sedgwick's (1986) concept of finding the Gothic element among the interpersonal relationship among characters but also by the sonic Gothic.

As to *Agnes Grey* (1847), the first novel of the youngest Brontë sister, Anne, we are presented to a realistic perspective of the living and social conditions of a governess, which differs from the previous literary piece due to the fact that it presents itself more romantically. As well as the spectrality of resemblance, the sounds of the sonic Gothic also make themselves present. Agnes first major scenario is when she occupies the position as a governess at Wellwood House in order to prove herself and to increase her family's income. However, when she arrives at the property of her first pupils, the new governess faces the most dreadful events of the narrative with both the family, who proved to be much crueller than Agnes expected, and the children, Tom and Mary Ann, as it was discussed in the previous chapter of this dissertation. Not only are the scenes of animal torture brutally depicted but also the manner with which the pupils express themselves, especially, the boy, Tom. As well as Emily Brontë depicts Nelly Dean's Yorkshire accent between pauses and silences, Anne Brontë does the same but in different forms. Elferen (2012) has stated that this balance between pauses and silences work as a suggestion of an uncanny sound to increase the hostile and unhomely atmosphere of the narrative. This suggestion may also be noticed in Anne's first novel, but with emphasis in certain words and demands in the dialogues. When Agnes arrives in Wellwood House, on the following day, she meets Mrs Bloomfield and the children. Master Tom, in a demanding tone, dictates their first activities to introduce Agnes to the rest of the house and surroundings:

> But her brother claimed all my attention to himself; he stood bolt upright between me and the fire, with his hands behind his back, talking away like an orator, occasionally interrupting his discourse with a sharp reproof to his sisters when they made too much noise.
> "Oh, Tom, what a darling you are!" exclaimed his mother. "Come and kiss dear mamma; and then won't you show Miss Grey your schoolroom, and your nice new books?"
> "I won't kiss *you*, mamma; but I *will* show Miss Grey my schoolroom, and my new books."
> "And *my* schoolroom, and *my* new books, Tom," said Mary Ann. "They're mine too."
> "They're *mine*," replied he decisively. "Come along, Miss Grey—I'll escort you." (BRONTË, 2011, pp. 17 – 18)

Agnes's positive expectations over the pupils and the mother's regards towards her children are disrupted and contradictory immediately. As we can see from the words in italics, which belong to the original text, Tom expresses his wishes of not following his mother's requests and of

doing what he had already planned. Similarly, the younger sister follows her brother's example and makes usage of that same emphasis in order to express her will and revendicate her space. Nevertheless, they move to the schoolroom and Agnes can see all the books, objects, and furniture. Mary Ann also attracts Agnes's attention by showing a beautiful doll to her new governess, which Tom disliked instantly. The boy demands Agnes to put her bonnet and shawl due to they are moving outdoors so that he can show her his garden. Mary Ann interferes in the conversation and Tom becomes close to explode with his sister by lifting a fist in her direction. The little girl runs away from him and hides behind Agnes's legs. Then, this is the moment that Agnes is forced to use the same language and emphasis as the children to impose authority and respect:

> "And *mine*," said Mary Ann.
> Tom lifted his fist with a menacing gesture; she uttered a loud, shrill scream, ran to the other side of me, and made a face at him.
> "Surely, Tom, you would not strike your sister! I hope I shall *never* see you do that."
> "You will sometimes: I'm obliged to do it now and then to keep her in order."
> "But it is not your business to keep her in order, you know—that is for—" (BRONTË, 2011, pp. 18 – 19)

However, it does not appear to work because the boy interrupts the new governess, and they move outdoors to verify the gardens. Using the same type of language and intonation, Tom proudly demonstrates his garden and corners and despises his sister's. Whilst Agnes would stare at the flowers and smell the favours, she notices some apparatus as sticks and rocks gathered in one of the corners. This is the moment in which he answers his governess's questions by saying that he is encouraged by his father to harm birds since these animals would cause harm themselves. Even though Agnes attempts to make the boy understand how cruel it was and the religious morality that would be disrespected behind his actions, the boy demonstrates neither interest nor fear of what the new governess was explaining. On the contrary, he invites Agnes to verify the traps spread over the lawn, to which there was a dead weasel trapped. As they move back to the house, Agnes could finally realise that the children would speak like their parents and relatives.

On the following day, Agnes would already feel exhausted but still hopeful that there would be time to change the children's misconceiving ideas of behaviour and communication. Agnes assisted on Mary Ann's preparation and dressing and experienced the first lesson with the children. Both Mr and Mrs Bloomfield would spoil the pupils and blame Agnes for their misbehaviour. As the morning was finished, they invited to have their luncheon, and Mr

Bloomfield expresses his manners with his wife. As the dishes and plates arrives, Mr Bloomfield, who had already caused a terrible impression on Agnes by mistreating her in front of the children, notices there is something unpleasant about the meat:

> "What is the matter with the mutton, my dear?" asked his mate.
> "It is quite overdone. Don't you taste, Mrs. Bloomfield, that all the goodness is roasted out of it? And can't you see that all that nice, red gravy is completely dried away?"
> "Well, I think the *beef* will suit you."
> The beef was set before him, and he began to carve, but with the most rueful expressions of discontent.
> "What is the matter with the *beef*, Mr. Bloomfield? I'm sure I thought it was very nice."
> "And so it *was* very nice. A nicer joint could not be; but it is *quite* spoiled," replied he, dolefully.
> "How so?"
> "How so! Why, don't you see how it is cut? Dear—dear! it is quite shocking!"
> "They must have cut it wrong in the kitchen, then, for I'm sure I carved it quite properly here, yesterday."
> "No *doubt* they cut it wrong in the kitchen—the savages! Dear—dear! Did ever any one see such a fine piece of beef so completely ruined? But remember that, in future, when a decent dish leaves this table, they shall not *touch* it in the kitchen. Remember *that*, Mrs. Bloomfield!"
> Notwithstanding the ruinous state of the beef, the gentleman managed to cut himself some delicate slices, part of which he ate in silence. When he next spoke, it was, in a less querulous tone, to ask what there was for dinner.
> "Turkey and grouse," was the concise reply.
> "And what besides?"
> "Fish."
> "What kind of fish?"
> "I don't know."
> "*You don't know*?" cried he, looking solemnly up from his plate, and suspending his knife and fork in astonishment.
> "No. I told the cook to get some fish—I did not particularize what."
> "Well, that beats everything! A lady professes to keep house, and doesn't even know what fish is for dinner! professes to order fish, and doesn't specify what!"
> "Perhaps, Mr. Bloomfield, you will order dinner yourself in future." (BRONTË, 2011, pp.25 – 26)

As we can see from the words in italics, Mr Bloomfield uses the same intonation as his son to express his disappointment with the quality of his meal. Furthermore, similar to his eldest child, he rises his knife and fork when the reply from his wife proved to not be satisfactory due to the fact that she was not fulfilling her position as the lady of the house, according to his social conventions. Even though this is a novel and, therefore, cannot be properly heard, we, as the public audience, can perfectly comprehend what kind of intonation the children and the adults use in order to communicate in the narrative due to "[…] the intonation implied in this sonic writing providing an unheard but still present melody". (ELFEREN, 2012, p. 19). Not only is

astonishing the fact that a wealthy and religious English family should present such habits and pass them on to their children but also the fact that the children speak similar to the adults. In *Wuthering Heights* (1847), Catherine and Heathcliff are raised distant from social rules and conventions, whilst in *Jane Eyre* (1847), the homonymous character must learn to stand up for herself due to she find herself in destitution. In this sense, Anne Brontë presents the public audience to children being raised in a corrupting environment, which was an appealing topic to the youngest Brontë according to Adele Hay (2020), who explains in her biography about the author that Anne would listen to the statement of the parishioners as they would converse with her father, as we have discussed in the previous chapter of this research. In Anne's second and longest novel, we are presented to a similar topic; however, the mother in question, Helen Huntingdon, does everything in her power to prevent the child to become similar to his father.

As the narrative develops, Agnes, as a narrator, highlights the presence of two particular visits that increase her problems with the children and, consequently, the parents. The first would be the grandmother, Mr Bloomfield's mother, who would be completely condescending with the behaviour of her grandchildren, while the second would be the uncle, Mr Robson, Mr Bloomfield's brother.

> What must I do? If I followed them, I should probably be unable to capture one, and only drive them farther away; if I did not, how was I to get them in? And what would their parents think of me, if they saw or heard the children rioting, hatless, bonnetless, gloveless, and bootless, in the deep soft snow? While I stood in this perplexity, just without the door, trying, by grim looks and angry words, to awe them into subjection, I heard a voice behind me, in harshly piercing tones, exclaiming,—"Miss Grey! Is it possible? What, in the devil's name, can you be thinking about?" (BRONTË, 2011, p. 38)

Before their arrival, Agnes describes how the children increased in and developed in misbehaviour. In fact, one of the children's favourite and most repeated words in the novel is "naughty", especially to unbalance Agnes and her actions. The new governess starts to lose her voice, whilst the children begin to acquire it. In the passage above, it is possible to notice that the children do not listen to Agnes, while they listen to their father, Mr Bloomfield. Previously, Agnes reports how tired and voiceless she feels inside the house with the children when the father is preannounced by the usage of his voice to demand authority. As to the visitors, even though Agnes describes the uncle as a good-looking gentleman, Mr Robson resembles and announces Mr Arthur Huntingdon in the second novel due to he appears to be quite fond of wine and encourages Tom's demeriting behaviour towards his sisters and animals. The children continue to develop terrible habits to the extent that they learn to scream in order to escape from school activities or chores, and, eventually, the family dismisses Ms Grey's services. She

returns to the parsonage where she implores her mother to find another position as a governess so that she may increase her family's income. A few months later, Mrs Grey finds her daughter a position at Horton Lodge, and Agnes leaves the parsonage once more. This is the second major scenario of the story, and Agnes works as the governess of the children of the Murray family. As the young gentlemen are sent to a boarding school just after Agnes's arrival, she becomes responsible for the young ladies Rosalie and Matilda. Even though Agnes finds herself in better conditions compared to the Bloomfield family, she becomes part of the schemes of the sisters, especially Rosalie, who proves to be more interested in female manipulation than in learning instructions with a governess.

In this second part of the narrative, it is possible to observe the categories mentioned by Professor and critic Isabella Elferen (2012). Agnes arrives at Horton lodge in the previous evening and is led to the hall of the property, where she can finally meet her pupils, the two gentlemen and the two young girls. Agnes replies that she desires to go to her room due to exhaustion from the long travel, and Matilda is requested to take the new governess upstairs. When both ladies meet their destination, Agnes is offered tea, which she accepts to have it in her room. This is the moment in which Agnes can feel relaxed, but she thinks it strange that her personal belongings have not reached her yet. Finally, she can hear some footsteps in the hall and asks the house-maid to send her luggage to her room; Agnes movements and requests are introduced and suggested by soundscapes as it is possible to observe in the following passage:

> With the air of one conferring an unusual favour, she vouchsafed to undertake the sending up of my things; and when I had re-entered my room, and waited and wondered a long time (greatly fearing that she had forgotten or neglected to perform her promise, and doubting whether to keep waiting or go to bed, or go down again), my hopes, at length, were revived by the sound of voices and laughter, accompanied by the tramp of feet along the passage; and presently the luggage was brought in by a rough-looking maid and a man, neither of them very respectful in their demeanour to me. Having shut the door upon their retiring footsteps, and unpacked a few of my things, I betook myself to rest; gladly enough, for I was weary in body and mind. (BRONTË, 2011, pp. 62 – 63)

On the following day, when Agnes is finally relaxed and recomposed from the long travel, she feels excited and a little nervous about the new challenge ahead of her. The new governess goes downstairs and enters the schoolroom determined not to commit the same mistakes that she had faulted with Tom and Mary Ann. Having shared the first meal with the family, Agnes presents a highly accurate description of the members of the household. Even though the Murrays were a wealthy family, Mr Murray was a man of the countryside and an expert hunter; Mrs Murray was a beautiful mother and was significantly worried about assisting her daughter and sons to

contrive convenient marriages, even focusing on frivolities to accomplish it. Both Misses Matilda and Rosalie, as we have discussed in the previous chapter of this research, are, respectively, wildly natured and frivolous.

When Rosalie turns eighteen years old, she feels anxious to be formally presented to society in her own ball. Agnes is not present at the event due to the fact that she was on a four-week vacation with her family and friends at the parsonage. Thus, when she returns to Horton Lodge, Rosalie reports the details of the ball eagerly and mentions the presence of a new character, the new curate Mr Edward Weston. Since the new neighbour is considered to be humble and not handsome enough to tempt her, Rosalie does not dedicate attention to him. But, Agnes is able to listen to his readings at the church, which means that the governess is firstly presented to the gentleman's voice and not his physical appearance. This episode sets Agnes's first impressions on Mr Weston, to which she will hold and develop throughout the novel to the moment she accepts his marital proposal. In the conversation between Agnes and Rosalie after church's services, we have the former's opinion about the new character:

> "But isn't he ugly?"
> "He did not strike me as being particularly so; I don't dislike that cast of countenance: but the only thing I particularly noticed about him was his style of reading; which appeared to me good—infinitely better, at least, than Mr. Hatfield's. He read the Lessons as if he were bent on giving full effect to every passage; it seemed as if the most careless person could not have helped attending, nor the most ignorant have failed to understand; and the prayers he read as if he were not reading at all, but praying earnestly and sincerely from his own heart."
> "Oh, yes, that's all he is good for: he can plod through the service well enough; but he has not a single idea beyond it." (BRONTË, 2011, p. 86)

In the afternoon, the ladies decided to request the carriages again in order to return to church as the day was freezing to be spent in the gardens. Naturally the governess accompanies the young girls, and this is the moment in which Agnes demonstrates that is still under the effect of Mr Weston's resemblance from his reading at the church that same morning. Since Rosalie had not been a regular pupil due to her eighteenth birthday, Agnes disposed of more time for herself and decides to visit and assist the cottagers. One of them is Nancy Brown, an old lady who presents difficulties in reading the Bible due to problems with her eyesight. Agnes discovers that Mr Weston is also regularly visiting Nancy Brown and, as a result, has the opportunity to become more acquainted. Having acquired the habit of attending church twice in order to have more contact with the gentlemen that attended the services, Rosalie and Matilda would be accompanied by their governess, Agnes. When they would return to their houses, if the weather

were pleasant, they would take a walk home. During one of this walks, Mr Weston surprises Agnes with a flower as a gift. Since it was unexpected, it is the sound of his approach that startled her:

> At length I descried, high up between the twisted roots of an oak, three lovely primroses, peeping so sweetly from their hiding-place that the tears already started at the sight; but they grew so high above me, that I tried in vain to gather one or two, to dream over and to carry with me: I could not reach them unless I climbed the bank, which I was deterred from doing by hearing a footstep at that moment behind me, and was, therefore, about to turn away, when I was startled by the words, "Allow me to gather them for you, Miss Grey," spoken in the grave, low tones of a well-known voice. Immediately the flowers were gathered, and in my hand. It was Mr. Weston, of course—who else would trouble himself to do so much for me? (BRONTË, 2011, p. 115)

Agnes was highly aware of her social conditions and was thinking about how she considered herself equally talented and pretty. However, neither the ladies nor the gentlemen would share their walk or a word with the governess. This description of how Agnes felt like during the walks with the other characters in the novel also corroborates to the unexpected gesture of a curate who seemed to not belong there either. When the walk is nearly finished and its participants entering their homes, Rosalie decided to verify Mr Welton's route and would accompany him if their paths coincided. Agnes hides the vexation and anger she felt when realising what Rosalie was trying to accomplish, but she decided not to be touched by it. Having admitted to it, Agnes also states that she kept the primroses in her room till the moment the maid had to put them out, and some petals that remained she would still have till the moment of writing in her personal diary.

As it has been discussed in this research, the subject of mistreatment of animals was of a significant importance to Anne Brontë as an author. Thus, this topic is also described and introduced by its sound in order to enhance the effect of the brutal Gothic element of terror, regarding such representation of reality. The event that follows is announced by the description of a regular day at Horton Lodge, in which Agnes is working at her desk, Rosalie is reading outdoors, and Matilda is playing with one of her favourite dogs. The youngest Murray had had that animal since it was a puppy, thus, nobody was allowed to touch it or play with it. Mrs Murray asks Agnes to act upon the fact that the girls were not behaving in the way to which she would like them, and Agnes exits to find Rosalie. The governess sees Rosalie from the far while a gentleman is talking to her. It happens to be Mr Hatfield, the rector who demonstrates romantic interest in Rosalie due to her great fortune. Rosalie enjoys flirting with him, but she does not really reciprocate the feeling. As so, Rosalie has an arrangement with Agnes in order

to interrupt the moments which Mr Hatfield would be an annoyance. Since Agnes was observing the most discrete manner to approach the pair, the governess is surprised by the sound of Mr Hatfield's cane on the dog that accompanied Rosalie. In this sense, not only is the presence of such a gentleman presented by the sound of their voices but also the violence with which he treated the animal:

> She certainly looked very charming as she strolled, lingering along under the budding horse-chestnut trees that stretched their long arms over the park-palings; with her closed book in one hand, and in the other a graceful sprig of myrtle, which served her as a very pretty plaything; her bright ringlets escaping profusely from her little bonnet, and gently stirred by the breeze, her fair cheek flushed with gratified vanity, her smiling blue eyes, now slyly glancing towards her admirer, now gazing downward at her myrtle sprig. But Snap, running before me, interrupted her in the midst of some half-pert, half-playful repartee, by catching hold of her dress and vehemently tugging thereat; till Mr. Hatfield, with his cane, administered a resounding thwack upon the animal's skull, and sent it yelping back to me with a clamorous outcry that afforded the reverend gentleman great amusement: but seeing me so near, he thought, I suppose, he might as well be taking his departure; and, as I stooped to caress the dog, with ostentatious pity to show my disapproval of his severity, I heard him say: "When shall I see you again, Miss Murray?" (BRONTË, 2011, pp. 123 – 124)

Rosalie clarifies that they will encounter at the church, and the gentleman becomes disappointed. As so, he implores Rosalie to give him a gift, to which she refuses, but she finally attends his desires. When Mr Hatfield leaves, Rosalie argues how intolerably his presence is and how foolish is her mother's concerns about the moments which they are by themselves. As the narrative develops, Rosalie reports to Agnes that Mr Hatfield finally proposed to her. Agnes is surprised by this information and inquires the former pupil what she responded to it. Rosalie teased the gentleman and finally rejected him. Feeling frustrated, Mr Hatfield attempts to convince Rosalie to keep the affair as a secret in order to avoid unnecessary troubles and vexation for both. The young lady accepts and promises to follow his wishes; nevertheless, she tells Agnes all the event and its complete details. Agnes notices it immediately, and Rosalie dismisses Agnes as just a governess who knows how to keep a secret. However, Agnes develops the conversation and reveals Rosalie's true intentions of reporting the fact to her sister, brothers, and cottagers. Since it was an unacceptable sin for Agnes to relieve, she tries to convince Rosalie to follow and keep her promise. Notwithstanding, her efforts are powerless over Rosalie who had been more interested in the gossip than in the gentleman since the start. In *Agnes Grey* (1847), we have not only the internal and first-person perspective of a gossip rumour but also the beginning of the social and narrative topic that is highly explored in Anne Brontë's second novel.

As to Agnes Grey's positive ending, this is the last moment in the narrative in which the sonic Gothic may be observed to properly finish the story and for balance to be restored[58]. Agnes has already returned from the visit to Rosalie at Ashby Park and the family's school at a new town at the beach has been working perfectly. Agnes decides to take a walk in the sands of the shore, and soundscape follows her inner emotions and desires:

> But however interesting such a scene might be, I could not wait to witness it, for the sun and the sea so dazzled my eyes in that direction, that I could but afford one glance; and then I turned again to delight myself with the sight and the sound of the sea, dashing against my promontory—with no prodigious force, for the swell was broken by the tangled sea-weed and the unseen rocks beneath; otherwise I should soon have been deluged with spray. But the tide was coming in; the water was rising; the gulfs and lakes were filling; the straits were widening: it was time to seek some safer footing; so I walked, skipped, and stumbled back to the smooth, wide sands, and resolved to proceed to a certain bold projection in the cliffs, and then return. (BRONTË, 2011, p. 204)

Agnes is amazed by the excellent weather for such a walk, especially, after what she witnessed at Ashby Park. The event that follows, then, and that surprises her once again is the unexpected arrival of her lost dog and the presence of such a gentleman, Mr Weston. Both characters are also presented by the sound of their disembodied voices and whispers to be revealed in the next moment. However, Mr Weston has come in purpose this time in order to become closer to Agnes since he is resigned in a new parish.

> Presently, I heard a snuffling sound behind me and then a dog came frisking and wriggling to my feet. It was my own Snap—the little dark, wire-haired terrier! When I spoke his name, he leapt up in my face and yelled for joy. Almost as much delighted as himself, I caught the little creature in my arms, and kissed him repeatedly. But how came he to be there? He could not have dropped from the sky, or come all that way alone: it must be either his master, the rat-catcher, or somebody else that had brought him; so, repressing my extravagant caresses, and endeavouring to repress his likewise, I looked round, and beheld—Mr. Weston! (BRONTË, 2011, p. 204)

Furthermore, Mr Weston starts to visit Agnes and her family more often. Her mother notices his intentions and warns her daughter about her suspicions. Agnes continues sceptical about her claims. Eventually, Mr Weston proposes to Agnes and explains he had already solved all her mother's issues and objections related to her well-being. Both emotionally and reasonably satisfied, Agnes accepts and interrupts the writing process of the diary. She skips a few years in the narrative in order to not exhaust the reader. Mr Weston continues to manage the parish

[58] Agnes Grey interrupts the Gothic circle in which she had put herself. Gothic circle is a concept of a Gothic environment provoked by the female characters in a Gothic novel. This topic is furtherly expanded in Chapter 4 of this doctoral research.

and attend all its members necessities as well as he can, becoming a high esteemed parishioner. Moreover, Agnes is responsible for the raising and education of their three children, Edward, Agnes, and Mary.

As to *The Tenant of Wildfell Hall* (1848), sonic Gothic also makes itself present. This novel is longer, and by the exploration of its Gothic structure and narrative (SEDGWICK, 1986), the Gothic element is highly developed; as a result, so is sonic Gothic in order to increase the unhomely, and, in this case, the gossip atmosphere. In the first part of the story, Mr Gilbert Markham reports the narrative of a mysterious woman who unexpectedly came to inhabit an old Elizabethan mansion in the community. In his second letter, Mr Gilbert recounts how he encountered the lady and her boy. The gentleman was walking with his gun and dog when suddenly he could hear the sounds of the boys announcement:

> While I thus stood, leaning on my gun, and looking up at the dark gables, sunk in an idle reverie, weaving a tissue of wayward fancies, in which old associations and the fair young hermit, now within those walls, bore a nearly equal part, I heard a slight rustling and scrambling just within the garden; and, glancing in the direction whence the sound proceeded, I beheld a tiny hand elevated above the wall: it clung to the topmost stone, and then another little hand was raised to take a firmer hold, and then appeared a small white forehead, surmounted with wreaths of light brown hair, with a pair of deep blue eyes beneath, and the upper portion of a diminutive ivory nose. (BRONTË, 1998, pp. 20 – 21)

Mr Gilbert interacts with the boy to retrieve the dog. Young Arthur attempts to climb the wall, but he fails. The boy tries once more by climbing the tree that would stand next to it; however, his foot slips and Mr Gilbert runs to reach him and prevent him from falling on the ground. This is the moment which the young boy's mother demands that strange gentleman to give the child back to her. In this sense, not only the character of Helen Graham is presented by the rumours and gossip of the region but also the sounds of the uncanny, meaning, the outsider.

Soundscape is also used by the narrator in order to introduce his feelings and expectations towards the future and Mrs Helen Graham. As the story develops, the members of the community and parish manage to insist on Helen's presence in the public affairs, such as regular visits and walks. Before the beginning of winter, the local members decide to take an excursion to the fields in order to enjoy the last days of summer. However, Helen continued distant and distracted by the painting materials she took along with her, whereas the other ladies, such as Gilbert's sister and friend, Miss Eliza Millward, enjoys the day and the company of the gentlemen. Nevertheless, Gilbert insists on keeping company to Helen and has an enjoyable conversation. As readers, we may notice that she is still trying to keep him distant due to the

fact that she declines his offers of assistance and interaction, but Mr Gilbert is delighted by the new neighbour. Natural environment follows his mood and spirits at this moment of the narrative as the following passage demonstrates:

> On returning to the scene of our repast we found all the company had deserted it, with the exception of three—Mary Millward, Richard Wilson, and Arthur Graham. The younger gentleman lay fast asleep with his head pillowed on the lady's lap; the other was seated beside her with a pocket edition of some classic author in his hand. He never went anywhere without such a companion wherewith to improve his leisure moments: all time seemed lost that was not devoted to study, or exacted, by his physical nature, for the bare support of life. Even now he could not abandon himself to the enjoyment of that pure air and balmy sunshine—that splendid prospect, and those soothing sounds, the music of the waves and of the soft wind in the sheltering trees above him—not even with a lady by his side (though not a very charming one, I will allow)—he must pull out his book, and make the most of his time while digesting his temperate meal, and reposing his weary limbs, unused to so much exercise. (BRONTË, 1998, pp. 64 – 65)

In addition to voices and soundscapes, Anne Brontë also uses the sounds of music to foreshadow events. Even though there is not the presence of the supernatural in any of the youngest Brontë's novels, this foreshadowing happens in order to introduce significant events that are going to cause a shift in the story and in the character's trajectory in the Gothic circle. When Helen gives her diary to Mr Gilbert, we finally have information about her past life and the details of the failed relationship with her husband and his friends. Arthur Huntingdon would spend months in the city and, when he returned home, he would usually bring his friends along with him. One of the friends was Miss Anabella Wilmot, who would have a flirty friendship with Arthur, culminating in an affair. This is the event that music in this case foreshadows, Mr Arthur's adultery. Professor Elferen (2012) states that sound as well as music have a fundamental role in the creation of the unhomely and uncanny atmosphere of the novel, which, in this case, rises Helen's suspicions, encourage her ghosts and fears, and her final decision to leave her house and her husband. Having had an argument with Arthur, Helen is finally able to go downstairs and interact with the rest of the guests. However, Arthur invites Miss Anabella to play music, which she does and enjoys the moment to demonstrate her inner feelings about Arthur and disrespect towards Helen:

> Meantime, she exultingly seated herself at the piano, and favoured him with two of his favourite songs, in such superior style that even I soon lost my anger in admiration, and listened with a sort of gloomy pleasure to the skilful modulations of her full-toned and powerful voice, so judiciously aided by her rounded and spirited touch; and while my ears drank in the sound, my eyes rested on the face of her principal auditor, and derived an equal or superior

> delight from the contemplation of his speaking countenance, as he stood beside her—that eye and brow lighted up with keen enthusiasm, and that sweet smile passing and appearing like gleams of sunshine on an April day. No wonder he should hunger and thirst to hear her sing. I now forgave him from my heart his reckless slight of me, and I felt ashamed at my pettish resentment of such a trifle—ashamed too of those bitter envious pangs that gnawed my inmost heart, in spite of all this admiration and delight. (BRONTË, 1998, p. 156)

Furthermore, the song Annabella sings is about the farewell of a lover to another. The lyrical subject misses the traces of the lovers face, such as the eyes, smile, and voice, suiting the situation for it might be suggested she was talking to and dedicating such a song to Mr Arthur. Helen's reaction to the scene was to repress all her true feelings of anger, frustration, and disappointment. Mrs Huntingdon manages to conceal her emotions and features and decides to act as if she had not noticed what had just happened. Consequently, Mr Huntingdon perceives her reaction and tries to catch her attention. Helen manages to keep her posture for his disappointment. As we may notice, their relationship becomes more distant with the attempts of hurting each other. The way to communicate revolves in the senses by looks, intonation, and disembodied presences as the following passage illustrates. After Annabella's performance at the piano, Helen puts her plans into action:

> When it ceased, I longed for nothing so much as to be out of the room. The sofa was not far from the door, but I did not dare to raise my head, for I knew Mr. Huntingdon was standing near me, and I knew by the sound of his voice, as he spoke in answer to some remark of Lord Lowborough's, that his face was turned towards me. Perhaps a half-suppressed sob had caught his ear, and caused him to look round—heaven forbid! But with a violent effort, I checked all further signs of weakness, dried my tears, and, when I thought he had turned away again, rose, and instantly left the apartment, taking refuge in my favourite resort, the library. (BRONTË, 1998, pp. 157 – 158)

Mr Huntingdon searched for his wife, and they have another argument about their true feelings about each other and their recent behaviour. As the narrative unravels, Mr Arthur attempts to redeem himself and improve his debauched behaviour. However, he is unable to keep it for more than seven or eight months and return to his rightful origins. In the meanwhile, Helen notices that one of his friends, Mr Hargrave, has been trying to flirt with her during a chess game, to which she refuses due to the fact that she is not going to be influenced by the degenerated context of her husband's friends. However, Walter is the one to tell Helen that Arthur was having an affair with Lady Lowborough. Even though Mrs Huntingdon has always been suspicious about Arthur's commitment to her, she decides to verify for herself, hoping to

prove Mr Hargrave had been wrong. She decides to go outside to check Arthur's location when the couple is introduced by the sound of their voices:

> Without a word of comment or further questioning, I rose, and darted from the room and out of the house. The torment of suspense was not to be endured: I would not suspect my husband falsely, on this man's accusation, and I would not trust him unworthily—I must know the truth at once. I flew to the shrubbery. Scarcely had I reached it, when a sound of voices arrested my breathless speed. (BRONTË, 1998, p. 291)

Unfortunately, Mr Hargrave had been correct since the beginning, and Helen's most inner fears are concrete. She does not have the courage nor disposition to approach and interrupt the conversation. When she does, Annabella is already gone in order to avoid any further suspicion from Lord Lowborough. Nevertheless, Arthur attempts to dissuade her. He is unsuccessful in doing so, and Helen returns to the mansion in order to escape from that situation and fully recompose herself, because she was still the lady of the house, which was filled with guests. Once more, it is the sound of disembodied voices that startles Helen about her obligations. In the hall, she can hear friends conversing and laughing, and this sound constantly reminds and haunts Mrs Huntingdon about the type of life she chose for herself in spite of all warnings she had been given:

> Refreshed, invigorated, if not composed, I rose and returned to the house. Much of my new-born strength and courage forsook me, I confess, as I entered it, and shut out the fresh wind and the glorious sky: everything I saw and heard seemed to sicken my heart—the hall, the lamp, the staircase, the doors of the different apartments, the social sound of talk and laughter from the drawing-room. How could I bear my future life! In this house, among those people—oh, how could I endure to live! John just then entered the hall, and seeing me, told me he had been sent in search of me, adding that he had taken in the tea, and master wished to know if I were coming. (BRONTË, 1998, pp. 292 – 293)

This is the moment Helen declares a separation inside their home. She states they will continue to be Mr and Mrs Huntingdon according to his social roles, thus, she would keep engaged in the chores of the house and the education of young Arthur, while he would keep on providing for them. Arthur is deeply disgusted about Helen's decision and allegations and challenges her by saying he would learn to live without her contact, whereas she would not, which culminates in another argument. As the story develops, Arthur's behaviour increasingly deteriorates. Helen notices her husband and his friends have been influencing her son, encouraging the boy to drink wine, use inappropriate vocabulary, and gamble with them on the table. As a result, Helen decides to leave the house and her husband physically since she reached her personal limit by enduring her husband's adultery and misconduct concerning their son. Her brother, Frederick,

assists Helen on this matter by providing the new location, new last name, and working tools since Arthur had destroyed them.

Having learned about Helen's secret and past life, Mr Gilbert attempts to become closer to her. However, Helen leaves again in order to return to Grassdale, because she was informed that Arthur was in terrible health conditions. Since it was her duty to care for her husband, Helen returns to her former home and solves the unfinished business of the past. Not only do they have time to converse but also Arthur suffers the terrible consequences of his actions by succumbing. We, as the public reader, learn about these facts through the mediation of Frederick's letters from his sister. Once Mr Huntingdon is deceased, Helen describes the silence it caused:

> He is gone at last. I sat beside him all night, with my hand fast locked in his, watching the changes of his features and listening to his failing breath. He had been silent a long time, and I thought he would never speak again, when he murmured, faintly but distinctly,—"Pray for me, Helen!"
> "I do pray for you, every hour and every minute, Arthur; but you must pray for yourself."
> His lips moved, but emitted no sound;—then his looks became unsettled; and, from the incoherent, half-uttered words that escaped him from time to time, supposing him to be now unconscious, I gently disengaged my hand from his, intending to steal away for a breath of air, for I was almost ready to faint; but a convulsive movement of the fingers, and a faintly whispered "Don't leave me!" immediately recalled me: I took his hand again, and held it till he was no more—and then I fainted. (BRONTË, 1998, p. 431)

Having introduced rushes, music, and sound in Helen's trajectory in the narrative, Mr Huntingdon is silenced. Even though Mr Gilbert realises the opportunity to be with the subject of his love and admiration, this silence also introduces Helen's for she is not expected nor prepared to engage in another commitment. Elferen (2012) states that the balance between sound and complete silence in a Gothic narrative is unnatural and improbable, which functions to increase its unhomely atmosphere. In *Agnes Grey* (1847), Anne Brontë managed to introduce the topics and Gothic themes of the resemblance of spectrality enormously extended in *The Tenant of Wildfell Hall* (1848). Whereas in the first novel, shifts in the homonymous character's trajectory and in the narrative are introduced by sound, in the second novel the passages, which contain Gothic elements enhanced by the sonic Gothic, culminate in the greatest and most significant shift in the narrative that stands for the moment narration moves from Mr Gilbert's letters to Mrs Helen Huntingdon's diary. These passages are introduced by resemblance and sound. Thus, Gothic becomes sensorial in the second narrative due to the fact that we, as the public audience, are provided with external information, never completely comprehending what

is really happening in the core of the novel. Once more, this Gothic aspect of Anne Brontë's novels converses easily with both Eve Kosofsky Sedgwick's (1986) and Carol Margaret Davison's (2014) categories of social realism, which question the safety and reliability of social institutions.

Considering the literary works of the Brontë sisters, it is possible to observe the balance of the usage of sonic Gothic in order to introduce its theme of the spectrality of resemblance through sight or sound, and, consequently, increase the Gothic atmosphere of the stories. In *Wuthering Heights* (1847) as well as in *The Tenant of Wildfell Hall* (1848), narration of events is accomplished by unreliable narrators due to the fact that they are reporting events that occurred to others, and, therefore, effects of sound are more prominent since we, as the public reader, are kept from internal affairs, consisting of the Gothic narrative frame. It is necessary to continue to unravel the narrative in order to fully grasp central issues. In *Jane Eyre* (1847) and *Agnes Grey* (1847), the homonymous protagonists are the narrators of their stories, and, providing first-person intelligence for the public, images of resemblance are more prominent. The reader, thus, must draw their own conclusions instead of combining events to construct a comprehensible narrative themselves. In this sense, Professor Isabella van Elferen (2012) states the completion of Gothic element's effect in narratives due to its combination with sound and music: "[g]othic music is a journey into the uncanny." (p. 10). However, it may be observed in the Brontës' works that sense is a journey into Gothic and, in this sense, it can be perceived and felt, transgressing from the pages of novels into their respective readers.

# 5 THE JUXTAPOSITION OF WORLDS IN THE VICTORIAN RURAL ENGLAND – THE GOTHIC CIRCLE

> "In the next world I could not be worse than I am in this". – Branwell Brontë

Branwell Brontë's words in the epigraph of this chapter is from a letter to his employer, Francis Leyland, in which he dwells upon the fact that Mrs Robinson was now a widow, and that his physical and mind conditions were dreadful. Mrs Robinson was the woman with whom he had an affair, thus, a wedding ceremony was expected even by Charlotte. However, in the same letter, Branwell reports the change in the will and uses it as an excuse to not go forward with the relationship. By having information about the lady through the surgeon, Branwell learns that she would even consider moving to a convent and wished he had never known her. Besides, Charlotte writes to Ellen Nussey describing Branwell's excuses to not go forward with the opportunities he was given and that his behaviour was becoming worse every day, wearing all members of the parsonage, including Mr Patrick Brontë, who would be bothered to lend his son money. Even though Branwell continued to request job opportunities to his employer and invest in his writing, he would witness the packages containing his sister's manuscripts of *The Professor* (1857), *Wuthering Heights* (1847), and *Agnes Grey* (1847), returning because of editorial denial. Therefore, for Branwell, it became gradually clear that it would be almost impossible for an unknown writer to have their work published.

Given the conditions in which the siblings found themselves and their creative process, the reflexion from the narratives to the representation of reality they would depict and from the social environment to the production of such novels and poems must be considered. Professor Donald Francis Mckenzie illustrates, in his lectures in the *Bibliography and the Sociology of Texts (1986)*, that the form with which literary works are created influences in the possible meanings of such works according to time and space. The professor distributes his lectures into three stages, the first to identify the conditions in which the works were produced; second, the recovery of the conditions by which meaning was constructed; and third, the physical composition of the pages, for instance, visual aids and the position of texts. For this research, the second moment of his lectures is the emphasis due to the fact that the Brontë siblings engaged in a ladder of resemblance. The fantasy fiction created in the juvenilia invaded the creative process of the major works, while the major works invaded the representation of reality, forming a painting and a mosaic of that time and space:

> For a book is never simply a remarkable object. Like every other technology it is invariably the product of human agency in complex and highly volatile contexts which a responsible scholarship must seek to recover if we are to understand better the creation and communication of meaning as the defining characteristic of human societies. (MCKENZIE, 1986, p. 4)

In addition, Mckenzie (1986) parts from the premise that communication between the literary product and society is based on a symbiotic relationship, thus, the Sociology of Texts becomes invariably necessary in order to present as an outcome the register of an invaluable recovery of human experience.

Bibliography, in this sense, is attached to the context, because the description of a word must be registered and explained according to the author. Therefore, Mckenzie (1986) conceptualises Bibliography as the discipline that analyses texts as registered forms and their transmission. By using the word 'text', the author believes there is more flexibility to describe not only the records but also the social processes involved in the creation and the relationship with the public reader. In this sense, McKenzie (1986) describes Bibliography as a discipline with a new function to study the sociology of texts. In addition, focusing on the word "sociology", the author argues about the struggles for this discipline to be recognised in the magazines in the United Kingdon as *Blackwood's Magazine* and *Fraser's Magazine* – both part of the reading habits of the Brontë siblings. For Mckenzie (1986), it is relevant to recognise the existence of both disciplines in order to focus on and combine function and structure:

> It alerts us to the roles of institutions, and their own complex structures, in affecting the forms of social discourse, past and present. Those are the realities which bibliographers and textual critics as such have, until very recently, either neglected or, by defining them as strictly non-bibliographical, have felt unable to denominate, logically and coherently, as central to what we do. Historical bibliography, we were told, was not strictly bibliography at all. (MCKENZIE, 1986, p. 15)

Therefore, focusing on the gradual movement of the Brontë siblings' literary works, this chapter is intended to explore the last layer of the increasing movement of the narratives, from the juvenilia, to the major works, and, finally, to the representation of reality. Considering Professor Mckenzie's (1986) concepts and perspectives over the attribution of meaning to texts, this chapter parts from it to Professor and critic Alison Milbank's concept of the Gothic circle. This expression concerns the invocation of an incarcerated environment by the Gothic heroine throughout Gothic novels, and, once inserted in such a circle, this heroine must continue her literary trajectory in order to escape it. However, as this is furtherly explained in this chapter, the Gothic circle may be overcome positively as in *Jane Eyre* (1847), or negatively as in

*Wuthering Heights* (1847). Nevertheless, this chapter and, consequently, this dissertation, consider the environment of the Gothic circle as the representation of reality expressed in the major works.

### 5.1 Victorian Aspects and Essential Realities – The Gothic Circle

As it has been widely discussed in this dissertation, the Gothic genre has revolutionised the literary trend in Europe since its catalogued emergence in 1764 with the publication of Horace Walpole's *The Castle of Otranto, A Gothic Story*. In this sense, in the century of light and the hyper value of rationalisation, hero-villains, persecuted heroines, and dark, medieval castles expressed the most inner fears and impulses of a traumatised society due to the episodes of the revolutions that would shape and re-organise how the world was structured. Thus, the classic and archaic conventions would herald space to the modern ideas and individuals that would premiere the turn from the eighteenth to the nineteenth century. However, a second moment of the long existence of such a literary genre may be emphasised, which is the Victorian age. This period of English history is marked by the second longest reign of a monarch, and also by the greatest expansion of the British empire, along with the major changes in society that were brought about by these events. Professor Carol Margaret Davison (2014) divides Gothic literature into three different moments throughout Victorian age in order to properly depict the themes that were explored in each moment. In the 1840's, she states we are presented to social realism, in which highly established social institutions, such as marriage and the household, are questioned about their fragile notion of safety and protection to its inhabitants. The Brontë literary works are an example of such a period. In the meanwhile, the 1860's introduces a period which the professor named Sensation Gothic that points to the culmination of social institutions being used to tangent social Gothic conventions. For instance, characters are usually institutionalised in asylums by a partner so that a separation could be justified. Wilkie Collins's *The Woman in White* (1859) is a novel that belongs to this literary moment. Finally, the 1880's and 1890's introduce the *Fin-du-Siècle* Gothic in which we have the illustration of the fear of an invasion in Europe due to the increasing trade of people who would come from the colonies spread over the new world. H. G. Well's novels, such as *The War of the Worlds* (1898) depicted this fear in the description of aliens. In addition to Professor Carol Margaret Davison's (2014) categorisation of the Victorian Gothic novel, Professor and critic Alison Milbank (2002) states that this new period of English history started similarly to a Radcliffean novel, in which the enclosure true heir assumes her rightful place and is set in

liberty from the chains of a despotic tutor. Milbank (2002) continues to explain that due to its troublesome inherent characteristics and the wide questioning of the new monarch's competence to rule the kingdom because of her gender, Gothic literature assumed a bifurcated path to which authors would relate in order to decide the theme of their novels. This is also the moment in which the English Gothic suffers a significant shift having been brought to English shores since stories would illustrate Gothic narratives staged in foreign countries, such as Italy and Spain. Finally, terror and horror are not to be found in the exterior of the individual, but in the familiar and homely environment. Milbank (2002) explains that even the new monarch would become a Gothic character divided by authors, such as Sir Walter Scott, William Harison Ainsworth, and G. W. M. Reynolds, as a heroine or a hero-villain. The former would refer to the monarch's enclosure characteristic, whereas the latter would relate to persecuting the people by not attending their basic needs and contriving matrimony to an unpopular German prince:

> It is primarily Reynolds who provides the conditions for an indigenous Gothic site in nineteenth-century Britain, although Ainsworth had set the stage historically, not just Gothicizing English history but by laying his stories almost totally within physical structures of containment. Through Ainsworth and Reynolds, the Gothic becomes explicitly a *national* romance, and in the case of The Mysteries of London a democratic form that has central roles for the lower classes. It is up to the reader to decide the future: whether to turn to Victoria as a Gothic heroine and the people's friend, or decry her as a new Gothic tyrant and call for republican liberation from monarchical tyranny. Here Gothic provides a form of revolutionary education, which can lead to readers either supporting or rejecting revolution itself. (MILBANK, 2002, p. 149)

As this was the social, political, and literary atmosphere of the age, Milbank (2002) explains that this Gothic frenzy permeated the periodicals that would circulate among readers. One of the most influential papers would be *Blackwood's Magazine,* which happens to be one of the Brontë siblings favourite. As a result, the Professor and critic affirms that it is possible to notice influence of the Gothic tales from *Blackwood's* in the Brontë siblings' literary production, such as *Jane Eyre* (1847) due to the fact that the Gothic themes of the ghost, the foreign mad wife in the attic, and the veil had already been part of narratives, such as Ann Radcliff's and Sheridan Le Fanu's. However, the Brontë authorial group would add and revolutionise the Gothic genre in their own way as it is explained by Professor and critic Robert Heilman in "Charlotte Brontë's New Gothic" (1958), which claims that the traditional Gothic tropes are used to introduce a metaphor in the novels in order to increase the intensification of psychological exploration and feeling. In addition to Robert Heilman's concepts about Charlotte Brontë's new Gothic, Professors and critics Sandra Gilbert and Susan Gubar (2000) corroborates to the expansion of

the Brontë siblings collaboration to the genre. Since grabbing a pen in order to write was an action of rebellion, both professors claim that female writers in the nineteenth century would suffer a complex of Frankenstein due to the fact that the author would be depicting the conditions of women in such society. Thus, author and the character could be realised in a double role. Charlotte Brontë, in this sense, would observe, be inspired by such environment, and introduce not only an increase in psychological depth but also the reinstatement of a system that trapped women to their social situation. *Jane Eyre* (1847), in this sense, would be limited to the houses and properties at which she worked, whereas Bertha, as the wife and the lady of the neighbourhood, would be engaged to the household and the institution of marriage. Consequently, the owners of each property would relate to their counterparts unless the cycle was interrupted. Considering Gateshead Hall, the homonymous character counterpart would be John Reed; in Lowood Institution, it would be Mr Brocklehurst; in Thornfield Hall, it would be Mr Rochester; finally, in Moor House, it would be St John Rivers. In Ferndean, there is not a counterpart due to the fact that balance is established in the narrative and the cycle is interrupted. As Jane does not belong to upper classes, social expectations towards her are minimal, making it easier and possible for the homonymous character to move from one scenery to the other. Bertha Mason Rochester's situation, on the other hand, is more complicated because she occupies a significant position in society and is originally from another country, which means she is an outsider, legally accepted by marriage.

However, I would like to add to Charlotte the company of her sisters due to the fact that they would write together, read, and evaluate each other's works, it is possible to notice the same Gothic pattern in the other works that compose the corpus of this research. Emily Brontë's *Wuthering Heights* (1847) presents as the central issue of its narrative the reinstatement of a system that would trap its female protagonists. Catherine Earnshaw's inner impulses, fears, and later frustrations lie in the fact that she must follow social expectations in order to be part of society and avoid being marginalised. When Mr Earnshaw dies, Heathcliff and Catherine's androgynous and wild childhood in the moors is interrupted by Hindley's orders to preside the property he inherited with his wife and son. Catherine attempts to obey both social and Gothic conventions as well as her own desires, which does not function the way she had planned. Mrs Catherine Linton finishes the cycles of her life in what professor Milbank (2002) names "solipsistic isolation" that moves the Gothic circle. The female protagonist finds herself isolated in both major scenarios of the narrative, Wuthering Heights and Thrushcross Grange. As to Anne Brontë's *Agnes Grey* (1847), the homonymous protagonist finds herself in a similar situation to Charlotte's Jane Eyre. As a governess, Agnes is in position of changing family

residence in order to work but possesses the relief of not being destitute. Unlike Jane, Agnes presents the support of her family, and it is with the support of her family that the homonymous character may break the circle, re-establish balance in the narrative, and reach a seldom positive ending to her story. However, in order for her to reach such situation and objective, Agnes must face the isolation and the issues of both residences she passes through, Wellhood House and Horton Lodge. Finally, as to *The Tenant of Wildfell Hall* (1848), we are presented to Helen, the protagonist, who finds herself trapped in the homonymous property due to a failed marriage she could not save. In order to save herself and her son, Helen leaves her husband and travels distantly from the mansion to start a new life, with another name, and an occupation as an artist. It may be observed that Helen disrupts the circle, but she violates social conventions and the English law itself. In this sense, professor Alison Milbank claims that

> So all goes round in a circle: Gothic incarceration engenders solipsistic isolation; but Gothic imagination, by enacting such incarceration differently, breaks out of the solipsistic circle, there by rendering the imprisoned one a protagonist – even though this process precipitates a worse degree of oppression" (2002, pp. 151 – 152)

Not only is it possible to realise the intensification in psychological depth of the Gothic mode but also the manner with which this is dramatized for the public reader. Milbank (2002) highlights the fact that Charlotte Brontë presents the solution to the supernatural events of the narrative differently from Ann Radcliff. Whilst the latter introduces the explanation in the presence of simple objects, such as wax statues, the eldest Brontë presents it with a terrifying reality of a madwoman entrapped in the attic, who is eventually smashed on the ground in order to attempt to break the circle. Considering the fact that in this moment the Gothic element is national and domestic, the Brontë narratives become even more terrifying due to in the attempt to reveal the rationality behind the supernatural, the Brontës expose the overwhelming representation of reality that the social conventions and institutions are hypocritical and fragile. This conclusion increases the will to escape them from both protagonists as well as the public reader. In order to do so, Charlotte and Emily make usage of the creation of Byronic environment, whereas Anne chooses a realistic path to depict the conflict between the female protagonists and the solipsistic isolation that make the chains of the Gothic circle. Thus, a Byronic fictional atmosphere provides the means to introduce a Byronic heroine and a villain, whilst a more realistic narrative mode provides a brutal description of such conflicts. This would explain the reasons why Charlotte, in the absence of her sisters and brother, would prefer

prefaces to explain both herself and Emily's primary proposes for their novels, while she prefers to edit and alter vocabulary and omit passages of Anne's *The Tenant of Wildfell Hall* (1848).

Professor Milbank, thus, contrasts Charlotte's novels *Jane Eyre* (1847) and *Villette* (1853). While writing the former, she would accomplish it along with her sisters and brother. When writing the latter, Branwell, Emily, and Anne have already passed away. Therefore, it is possible to notice a significant change in the narrative tone of the second novel. Differently from Jane, Lucy Snowe is self-deprecating and puts herself in Gothic situations, meaning, solipsistic isolation. Madame Beck's boarding school for girls in the continental Labassecour is a highly surveyed institution. Unlike Lowood Institution, in which Mr Brocklehurst would control the lives of the staff and the students from inner observance and suspicion, Madame Beck applies her own surveillance in public. The school is an open imprisonment and the headmaster's intrusions to private rooms and belongings are widely acknowledged and accepted by Lucy included. However, once immerged in such Gothic environment, Lucy must struggle to be released from it, but, firstly, she puts herself in more exposing and terrifying conditions, such as dark alleys haunted by nuns and the school attic. To Madame Beck's frustrations, Lucy is not socially nor financially interesting up to the point of developing feelings for M. Paul. Then, Madame Beck's, Madame Walvarens's, and Father Silas's persecution begin. In this sense, Milbank (2002) affirms that Charlotte's new Gothic relates to the social fact that any young female character can activate the Gothic mode, to which the revelation of the respective reality is the faults rather than the virtues of a hypocritical social system. Thus, the eldest Brontë's works usage of the Gothic is to break the Gothic circle and connect the character's thought, which is usually obtained in a witnessing manner, to the "social" real:

> Thus, while [Charlotte] Brontë restores the synthesis, she does so with a dialectical benefit achieved through the intensification of the psychological element. Brontë remained a conservative writer, but she was also constrained to some radicalism by the force of her Gothic imagination. At a conscious level, she seeks no more than to question social hypocrisy (in Byronic mode), not to propose social alternatives. (MILBANK, 2002, p. 155)

As this doctoral research englobes the works of the Brontë siblings', it is possible to realise that not all the authors are as conservative as Charlotte. Emily's only novel presents the story of two generations of the union of two neighbouring families, the Earnshaws and the Lintons. The narrative finishes with the re-establishment of balance when both scenarios, Wuthering Heights and Thrushcross Grange, the property of each family, is returned to its

rightful heir. In the form of a saga, then, not only are social and Gothic conventions solved but also the relationship among the members of the family in this new generational configuration. As to the youngest Brontë, even though her narratives, *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1848), may appear at first as conservative, it may be observed the fact that the concept of the unspeakable and the manner with which she manages the dialogues among characters, concepts contemplated by Eve Kosofsky Sedgwick (1986), are more prominent. In the first novel, it is possible to observe the encouragement to corruptive behaviour from the inner perspective of the homonymous character, whilst in the second novel it is possible to realise the shift in literary mode, from a realistic epistolary narrative of a novel of customs to a Gothic narrative, and the unspeakable remarked in the external perspective of Mr Gilbert Markham reporting Helen's story. In this sense, the Gothic mode is explored in the impressions and perspectives based on gossip and commentaries, which enhances the levels of terror and horror embedded in the narratives because the supernatural event is transformed into suggestion of the expectation of the worst. The community who received Helen fears she may have had a dreadful past, Mr Markham, on the one hand, fears and repulses the evil in such comments, and Helen, on the other hand, fears to be discovered, which means a double fault, the fact that she has abandoned her house and her husband and the accusation of breaking the English Law.

Furthermore, Professor Milbank (2002) continues to explain that characters, such as Jane Eyre and Lucy Snowe, firstly, acknowledge the existence of Gothic microcosms so that they may realise the Gothic macrocosm. This means that, since they put themselves in such situation, they reveal the existence of an internal and external sense of imprisonment and liberation. However, similar to Gilbert Durand's (2002) statement that the issue with the representation of the imagetic imagination lies when the character and/or individual projects the images from the diurnal regime into the nocturnal regime and the other way around due to the fact that the representation of reality becomes unbalanced, projecting the microcosm solipsistic isolation to the outwards results in a negative Gothic circle, as well as projecting the external solipsism into the internal. According to Milbank (2002), it becomes a negative consequence of the characters attempts to break the circle because there is not any reference for that image to hold on beyond its own construct. In this sense, it may be the reason why Jane Eyre's ending and Lucy Snowe's ambiguous one may be considered a rather positive solution for their narratives and trajectories. Even though Professor Milbank (2002) affirms that both Gothic female heroes seek for Gothic microcosms, they never trespass the realms of inward and outward Gothic solipsistic isolation. Jane Eyre seems to have learned from the episode in the red room. Since she was a child, once locked in that chamber, which had not been opened since

the death of her uncle, Mr Reed, Jane became overwhelmed by the supernaturalized natural. The possibility of a presence of a ghost in that room collided with the homonymous character's belief in the social real and religious doctrines, in what was right or wrong, in what was possible and impossible. As a consequence, Jane faints, and the noises that she had heard in the hall prove to be the house servants that rescued her. Ever since, Jane tries to reach the bottom of unanswered questions and issues, such as her aunt's and Mr Brocklehurst's arbitrary and misguided demands and Helen Burns irrational religious beliefs that would not coincide with Jane's due to the fact that the homonymous character would think her friend to be highly submissive to the corruptive and unfair treatments of the world in which they found themselves. In Thornfield Hall, as we have discussed, the question to the unexplainable laughter in the middle of the night, the footsteps on the hallways, the appearance of a spectral figure in the room are all excused by the presence of Bertha Mason since the beginning of the narrative of the third scenario. As so, Jane leaves in order to avoid facing a corruptive and sinful domestic imprisonment and returns when the issue of past choices and decisions have been solved. It is culminating the fact that Jane returns because she can hear and see in a vision-like dream Mr Rochester, the target of her feelings and emotions, calling for her. It seems that Jane finally learned how to control the reading and comprehension of such events, turning them from supernaturalized natural to Milbank's (2002) second spatialisation, the naturalized supernatural. This is confirmed when Jane is told about the events that occurred in Thornfield, and Mr Rochester were in a real fragile state. Thus, Jane Eyre interrupts the Gothic circle by eliminating the cycle of imprisonment and liberation within and without her physical limits.

As to Emily Brontë's *Wuthering Heights* (1847), Catherine Earnshaw's trajectory is an example of a negative Gothic circle. Both Heathcliffe and Catherine are raised in an androgynous, wild, and even demoniacal (KILLEEN, 2009) childhood, which made them used to wanting and performing activities and chores that they genuinely desired. However, Catherine seeks and is entrapped in the imprisonment of the property of Wuthering Heights. The female protagonist creates a plan in order to be set free from such chains and that proves to be the marriage with her neighbour Edgar Linton. When having the most relevant conversation in the novel with Nelly in the kitchen, Catherine reveals her true feelings and the entirety of her plan:

> "He quite deserted! we separated!" she exclaimed, with an accent of indignation. "Who is to separate us, pray? They'll meet the fate of Milo! Not as long as I live, Ellen: for no mortal creature. Every Linton on the face of the earth might melt into nothing before I could consent to forsake Heathcliff. Oh,

> that's not what I intend—that's not what I mean! I shouldn't be Mrs. Linton were such a price demanded! He'll be as much to me as he has been all his lifetime. Edgar must shake off his antipathy, and tolerate him, at least. He will, when he learns my true feelings towards him. Nelly, I see now you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars? whereas, if I marry Linton I can aid Heathcliff to rise, and place him out of my brother's power."
> "With your husband's money, Miss Catherine?" I asked. "You'll find him not so pliable as you calculate upon: and, though I'm hardly a judge, I think that's the worst motive you've given yet for being the wife of young Linton." (BRONTË, 1990, p. 63)

In this sense, it may be suggested that her plans include to marry Edgar Linton in order to use the assistance of his fortune to take Heathcliff out of Hindley's abusive treatment, and place him in Thrushcross Grange along with them. However, the moment that follows is the part of the speech in which Catherine metaphorically explains the love she had for both gentlemen, but Heathcliff mishears it. He leaves Wuthering Heights to return three years later, and Catherine is married to Edgar. With his return, Catherine relives the plan again, believing it would be possible to turn it into reality. In spite of it, Heathcliff is determined to seek revenge from the ones who made him suffer, especially, Catherine. The more she attempts to conclude her plans, farther away she becomes from achieving it. Catherine grows more attached to accomplishing her primary objective and it makes her continue to project her delusions into the representation of reality in which she is. The situation becomes unbearable, and the outcome is Catherine's starvation in order to escape such dreadful prison of body and mind. Emily puts Catherine Earnshaw's last breath into this world two hours after the birth of Cathy Linton, the continuation. In addition to it, the Byronic dramatization mentioned by Professor and critic Milbank (2002) collaborates for Heathcliff's turn of continuing his revenge on the second generation and dragging the characters in his surroundings along with him. Even though the owner of Wuthering Heights manages to marry his son, Linton, to his cousin Catherine Linton, the illusion he had projected from the Gothic microcosm does not coincide with the one presented in the representation of reality of the Gothic macrocosm, which is not fulfilling nor rewarding. Heathcliff indirectly starves himself to death as well as his original target and loved one, becoming free from the domestic imprisonment in which he had put himself.

> Like her sister, Emily Brontë makes her protagonists provoke the Gothic, whether by Heathcliff's vindictive acts that confirm him as a tyrant or Catherine's willful starvation in order to escape "this shattered prison" of the body and spite him. However, in the naturalized supernatural economy of the novel, to court liberation is only to seek death without the clear assurance of some transcendence that it might provide. (MILBANK, 2002, p. 162)

As to Anne Brontë's both novels, *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1848), it may be observed the examples of positive Gothic circle. In the first one, the homonymous character also puts herself in the Gothic micro and macrocosms, provoking the Gothic trope. Agnes desires to assist in increasing the income of her family, thus, occupies the position of a governess at two distinguishing properties, Wellhood House and Horton Lodge. In each of the mansions, she must face the brutal conditions of women in her position. Even though there is not the presence of the supernatural, Agnes must decide whether she is going to keep her religious and familiar morals and beliefs or allow herself to be corrupted by the mischievous behaviours of either of the families, the Bloomfields and the Murrays. As to the first one, corruption is severe due to the fact that the children prove to be the reflection of the adults. The male figures may see themselves in Tom, the young boy, who does not demonstrate any notion or awareness of the child he is and who is encouraged to act as an oppressor to the creatures considered inferior to him, such as the animals and the female characters around him, including his own mother, Mrs Bloomfield. Young Mary Ann attempts to behave in the same way as her brother, but she is eventually remembered to put herself in her own place by both brother and father. In the first dialogue Agnes has with the children, she is told that animals' purposes in the world are to serve the mankind, while the females are weaker. In the meanwhile, young Mary Ann, along with the other smaller sisters, are raised to become as complacent and blind to her family's faults as the mother and the grandmother. The Murrays, the second family, Agnes may observe the consequences of a wild, alienated upbringing and a frivolous one. Rosalie, the eldest daughter, is not interested in learning the subjects her governess is supposed to teach due to the fact that using female charms and manipulation in order to find a suitable companion seems to be more effective and highly encouraged by her mother. Whereas Matilda is raised similarly to Catherine Earnshaw, and, in this sense, she does not realise the social and Gothic conventions of the domestic world to which she belongs. The young girl is interested in horses and hunting just like her father. Concerning the eldest daughter, she is introduced to the misfortunes of an imprudent comprehension of her husband, Mr Thomas Ashby, because she becomes interested in what he could provide as well as his property Ashby Park. However, having married him, Rosalie becomes closer to Agnes and implores her for a visit to which Agnes attends. Similar to Mr Arthur Huntingdon, Mr Thomas Ashby presents degrading and corruptive behaviour, such as a fondness for drinking, gambling, and does not seem to care about his child. Moreover, Mr Ashby takes his family to live in the countryside in order to avoid his wife from having any contact with other gentlemen. Agnes, just like Helen, suggests Rosalie

to attempt to put and guide her husband in the right, honest, and religious path, but Rosalie affirms this is almost impossible:

> "And do you *detest* him, Miss Murray?" said I, for I was too much shocked to remember her name at the moment.
> "Yes, I do, Miss Grey, and despise him too; and if you knew him you would not blame me."
> "But you knew what he was before you married him."
> "No; I only thought so: I did not half know him really. I know you warned me against it, and I wish I had listened to you: but it's too late to regret that now. And besides, mamma ought to have known better than either of us, and she never said anything against it—quite the contrary. And then I thought he adored me, and would let me have my own way: he did pretend to do so at first, but now he does not care a bit about me. Yet I should not care for that: he might do as he pleased, if I might only be free to amuse myself and to stay in London, or have a few friends down here: but *he will* do as he pleases, and I must be a prisoner and a slave. The moment he saw I could enjoy myself without him, and that others knew my value better than himself, the selfish wretch began to accuse me of coquetry and extravagance; and to abuse Harry Meltham, whose shoes he was not worthy to clean. And then he must needs have me down in the country, to lead the life of a nun, lest I should dishonour him or bring him to ruin; as if he had not been ten times worse every way, with his betting-book, and his gaming-table, and his opera-girls, and his Lady This and Mrs. That—yes, and his bottles of wine, and glasses of brandy-and-water too! Oh, I would give ten thousand worlds to be Miss Murray again! It is *too* bad to feel life, health, and beauty wasting away, unfelt and unenjoyed, for such a brute as that!" exclaimed she, fairly bursting into tears in the bitterness of her vexation. (BRONTË, 2011, pp. 198 – 199)

Agnes describes how sorrowful she feels for Rosalie and the consequences of her misguided actions and thoughts. Thus, the former governess decides to assist and advise as well as she could by reminding her former pupil that she should not herald space to her husband's faults and continue to point him the way, instead. However, if he proved to be incorrigibly resistant to such behaviour, then, Mrs Ashby should withdraw to her own life, beliefs, and duties as a mother. Rosalie, on the other hand, responds terribly to Agnes's advice due to the fact that she believes that an individual as young and beautiful as she is should not be completely dedicated to a child. Agnes reminds her that the little girl would resemble her mother more than her father, which seemed to have increased Rosalie's unwelcoming feelings towards her daughter, producing the opposite effect Agnes had intended. According to Mrs Ashby, their daughter would turn exactly like her father, and she should hate it as much as she did him. Since it was just an infant, not only could it be deceased in a few years but also become young, beautiful, and free as she used to be before putting herself in such domestic entrapment. Agnes is finally convinced that Rosalie's feelings and opinion about the type of life she chose for herself is currently undebatable but still offers a last piece of advice, remind the former pupil that it was

a religious duty not to hate anybody in the world, and that treating her mother-in-law with kindness and respect, and seeing her as a possible allied for rightful excused complaints about her husband's faulty behaviour would probably increase the quality of her living conditions. Having observed that Agnes was caught in between an unspoken conflict, she endured the remaining days to leave and return to her family's new school, resisting all types of appealing requests to extend her stay. When Agnes is back to her family's small town, she takes a walk in the sands of the beach and is surprised by the presence of a dog that happened to be her lost friend accompanied by a gentleman, Mr Edward Weston. They engage into a conversation, and Agnes learns that the young curate had changed parishes and had been looking for her ever since. Agnes and Mr Weston become closer as the young curate starts to visit her family and household. Eventually, Mr Weston confesses his feelings to Agnes which she confirms are reciprocal, and the curate proposes. Agnes abruptly finishes her narrative in her diary by stating that her family's school has functioned well, that she is happily married to Edward, raising their three children, Edward, Agnes, and Mary, apart from their mutual faults due to the fact that nobody lacks internal issues to be solved in a lifetime. Thus, Agnes interrupts the Gothic circle into which she put herself because she was able to not be corrupted by the assumptions and misguided behaviour of the domestic environments she had the opportunity to frequent. Differently from the Bloomfield ladies, Agnes needed not be complacent to dreadful and inexcusable behaviour in order to endure such solipsistic isolations. As to the Ashby ladies, Agnes was not fooled by physical appearances nor material luxuries.

The second novel, *The Tenant of Wildfell Hall* (1848), is also an example of a positive Gothic circle due to the fact that the Gothic female hero, Helen Huntingdon, is able to free herself from the solipsistic isolation in which she put herself. Similar to Rosalie Murray, Helen is misled about Mr Arthur Huntingdon's attributes, good-looking appearance, and the competition from other flirty ladies. As so, she also discovers the terrible truth in the cosy environment of the house. However, differently from Rosalie, Helen does believe in the regenerative influence she could have on her husband as both a marital and religious duty and insists on assisting him to be free from corruptive habits, such as drinking, gambling, and adultery. In addition to it, Helen has always been attached to their son, young Arthur, and the boy is one of the main reasons why Helen decides to escape from such domestic imprisonment. Helen is finally convinced about her husband's unredeemable desires when she catches Mr Huntingdon having an affair with one of their friends, Annabella Wilmot, now Lady Lowborough. In order to avoid having her child transformed into a debauched tyrant, Helen escapes in the middle of the night to an old, empty, and abandoned Elizabethan mansion in the

countryside, assumes her mother's maiden name in order to not be found, and can only count on the support of her own artistic living income and her brother's. The members of the community eventually become closer to her and young Arthur, and the closer the neighbours come, the more they penetrate in the Elizabethan mansion, as it has been discussed in this doctoral research. Since the mystery is maintained in the core of Helen's private life, gossip, comments, and inquires start to grow and develop. When the situation becomes insufferable, Helen handles her diary to Mr Gilbert Markham, the Gothic shift happens, and the solipsistic isolation of her former domestic imprisonment is finally revealed. In this sense, Mr Markham, just like Jane Eyre, is not able to contrive marriage to Helen since she is already married and her husband was alive, well, and probably looking for her and the son. Helen receives the information that Mr Huntingdon is gravely ill as a consequence of the long period of leading such lifestyle by abusing substances. As it is her duty, Helen returns to Grassdale by herself in order to look after her husband. Having arrived there, she was only able to find hatred and anger and no signs of repentance. Mr Huntingdon wishes Helen to assist on pleading for his salvation, which she cannot accomplish since he was suffering the consequences of his own actions. Eventually, Mr Huntingdon's sufferings are finished, and Helen moves to continue her trajectory in her state with her son and aunt. By rumour, Mr Markham learns that Helen is finally free from the torments and duties of such a union and travels in order to encounter her. He is frightened she might have become highly above his social conditions, yet they reconcile and are united by matrimony a year later. In this sense, Helen's interruption of the Gothic circle starts much earlier in the narrative due to the fact that she distances herself from her husband within the household. The culminating moment would be the passage in which she slams and locks the door of her own chamber, avoiding her husband to enter:

> Without another word I left the room and locked myself up in my own chamber. In about half an hour he came to the door, and first he tried the handle, then he knocked.
> "Won't you let me in, Helen?" said he. "No; you have displeased me," I replied, "and I don't want to see your face or hear your voice again till the morning."
> He paused a moment as if dumfounded or uncertain how to answer such a speech, and then turned and walked away. This was only an hour after dinner: I knew he would find it very dull to sit alone all the evening; and this considerably softened my resentment, though it did not make me relent. I was determined to show him that my heart was not his slave, and I could live without him if I chose; and I sat down and wrote a long letter to my aunt, of course telling her nothing of all this. Soon after ten o'clock I heard him come up again, but he passed my door and went straight to his own dressing-room, where he shut himself in for the night. (BRONTË, 1998, p. 199)

Having had their first argument, the couple become more frustrated and disappointed with each other. Arthur does not seem to regenerate from corruptive habits, whereas Helen does not seem to lose her own convictions to be complacent with his behaviour. Similar to Jane Eyre, Helen removes herself from the situation, but what makes it a grave decision is the fact that she is not in Jane's position of a governess from a humble family nor destitute. Mrs Huntingdon is in Catherine Linton's position of the lady of the neighbourhood and acts in the way to which Catherine refused, which was to elope with Heathcliff because they would become a pair of beggars as she states to Nelly in the conversation in the kitchen of Wuthering Heights. In spite of it, Helen is still isolated in the mansion of Wildfell Hall and unable to respond to Mr Markham's feelings and emotions. Once again, there is not the presence of the supernatural in Anne Brontë's novels, but the omnipresence of the figure of her husband and all the aspects it represented, which is the fact that Helen is afraid of being discovered as well as the impediment for her union with Gilbert. Differently from Catherine, Helen faces the ghost of the past and assists on the unravelling of the solution. Differently from Mr Rochester, she does lock nor hide her past spectres in the attic. Once balance is re-established in the narrative by Helen disrupting the Gothic circle in the micro and macrocosmic levels, the second union becomes possible as well as Jane and Mr Rochester's.

Considering the fact that the works of the Brontë siblings are depicted in the countryside, Professor and critic Alison Milbank (2002) also highlights the relevance of the representation of the house, regarding the Gothic circle. By claiming that the isolated imprisonment occurs in domestic environment, the scenario of the English house, in this sense, is vital to the comprehension of the Gothic element throughout the trajectory of female heroes. Milbank (2002) explains that the duality between the naturalized supernatural and the supernaturalized natural is contrasted in the house, which evinces the privilege over the supernatural events in the narratives, and, as a result that converses easily to Isabella van Elferen's perspectives on Gothic theme, what makes it possible is the materiality of the ghost. Referring to Emily Brontë's only novel, Milbank (2002) states that the ghost of Catherine Earnshaw transcends into the representation of reality presented in the narrative, especially, because Mr Lockwood does not name the ghostly figure and faces the pale visitor as if she was real. However, this notion may be applied to the other sisterly novels due to the fact that there is also the balance between the naturalized supernatural and the supernaturalized natural in their different forms and levels. In *Jane Eyre* (1847), we have learned that the homonymous character skilfully manages to control the interpretation of such ghostly creatures, given the traumatic event in the red room. In *Agnes Grey* (1847), the protagonist does not allow herself to be

influenced nor corrupted by the inner impressions and commentaries of the inhabitants of the mansions, whereas, in *The Tenant of Wildfell Hall* (1848), neither Mr Gilbert Markham nor Mrs Helen Huntingdon allow themselves to be manipulated by external gossip nor to continue entrapped by the domestic isolated solipsism in which they put themselves. In this sense, it may be observed that in the novels in which we have the naturalized supernatural, which stands for Emily Brontë's *Wuthering Heights* (1847), we are presented to a negative example of a Gothic circle, whereas in the works in which we have the prominence of the supernaturalized natural, which stand for the remaining works, *Jane Eyre* (1847), *Agnes Grey* (1847), and *The Tenant of Wildfell Hall* (1848), we are presented to a positive example of the Gothic circle:

> For it is the Gothic house, and not the Romantic expanse of the moor, that is necessary to embody the intensity of feeling of both of the main protagonists. Its simultaneous articulation of a range of binary oppositions – inside and outside, prison and liberation, body and soul, life and death – makes it a springboard for the supernatural "real." (MILBANK, 2002, p. 162).

Finally, it converses easily with both Professors Eve Kosofsky Sedwick's (1986) concept of the Gothic element expanded to the realm of characters interpersonal relationships in the narratives rather in the materiality of physical elements, such as ghosts and moving doors, and Carol Margaret Davison's (2009) categorisation of the first decades of the Victorian age as a social realism. The most inner fears and impulses of a traumatised society needs to be expressed in the realm of the domestic where social conventions are demanded and turned into Gothic. Whereas in nature conventions are not needed, which starts the issues and problems with the narratives in which the naturalized supernatural is more prominent, having as an example the childhood of Catherine and Heathcliff in the moors.

In addition, the sisters, as authors, seem to counterbalance the duality of the Gothic circle in their novels. Even though they choose the one that is going to prevail, whether it is the positive or the negative one, the presence of the opposite version may be noticed throughout the stories. In *Wuthering Heights* (1847), both Catherine and Heathcliff are dragged by the isolated solipsism of the naturalized supernatural to the extent of there have been rumours about the wanderings of their ghostly figures. However, the characters of Cathy Linton, Hareton Earnshaw, and Isabella Linton manage to break the circle in a positive way due to the fact that both Catherine and Hareton face the exhausted survival in the isolated solipsism in which they are put by the consequences of the actions of their parents. Isabella, on the other hand, leaves with her son just like Helen does with young Arthur, but Mrs Heathcliff does not receive the same fate of continuing with her trajectory because her husband outlives her. In *Jane Eyre*

(1847), while the homonymous character interrupts the cycling isolation by moving from one scenario to the other, Bertha Mason only finds liberty through the purification of fire and the liberation of soul through death, similar to Catherine Earnshaw. Whereas, in *Agnes Grey* (1847), we also have the homonymous protagonist interrupting the isolated chains of the Gothic circle by maintaining her consistence throughout the narrative, the figures of Mrs Bloomfield and Rosalie Ashby remain entrapped in the isolated solipsism of the domestic imprisonment. Unfortunately, the character-narrator does not provide any further information about the consequences of their actions or complacencies. Finally, in *The Tenant of Wildfell Hall* (1848), even though we have the prominence of Helen's interruption of the Gothic circle by breaking social rules and laws, the character of Annabella Wilmot, who marries Lord Lowborough, is eventually abandoned by her husband, being left for destitution. As to Branwell, his lyrical subject Harriet is entrapped in the poetic interrogation related to life and death. In the second poem, Harriet is unable to find consolation nor answers for her doubts, whereas in the third poem, not only do we have the poet's narration of the environment but also Harriet's voice. The lyrical subject expresses her disgusting experiences in the funeral as well as her inquiries about the afterlife. Having come to fall in a dream, Harriet depicts the ideal scenario of a Christmas day in the arms of her late sister. However, she is awakened from that dream and returns to her representation of reality. Almost reaching the point in which we, as the public reader, would believe Harriet would be lost in such a vision, it is interrupted, which means it has not invaded her representation of reality. It may be considered that Harriet did what Catherine was unable to do: to wake from a dream. According to Professor Alison Milbank (2002), the Gothic circle accompanies the evolution of the genre, and it may be identified in the works of authors who belong to the sensation and *fin-du-siècle* categories as well, for instance, Wilkie Collins, Charles Dickens, and Bram Stoker, for Milbank: "[w]ithout the Gothic heroine's entrapment and liberation, the Victorian Gothic suggests overall, the "real" is drained of meaning, and a negative natural supernaturalism finally offers no way to connect the haunted mind with an equally haunted society." (2002, p. 164).

# 6 FINAL CONSIDERATIONS

"A stranger in a strange land" – Patrick Brontë

In a letter to John Buckworth, Patrick Brontë wrote the sentence that opens this section of the dissertation. Around that time, Patrick had been working long hours, residing Christenings, wedding ceremonies, funerals, burials, and the regular visits at the parishioners' houses. However, Maria Branwell's illness and health conditions assisted to his feeling of weariness. Therefore, he writes, lamenting that if he were in Ireland, he would have had family and friends to help with the parish, wife, and children, thus, Patrick would claim to be a stranger in a strange land. However, Juliet Barker (2010) disagrees with Patrick and indicates that it should be an exaggeration from his part due to the fact that he would be in contact with the parishioners and have as friends the members of the Dearden family who would reside near the parsonage. Juliet Barker also contradicts Mrs Gaskell's autobiography about Charlotte Brontë when the author describes Yorkshire as a dark and cold place and Patrick as a highly temperamental father. In this sense, Patrick would not be a stranger in a strange land, but a man that arrived to remain.

In addition, the same statement may be affirmed by his authorial children, Charlotte, Branwell, Emily, and Anne. Having presented a highly poetic and literary life, the Brontë siblings would transfer to paper not only their thoughts about the current social, political, and economical issues, such as Queen Victoria's coronation, but also their wild and vivid imagination in the narratives of *The History of Angria* and the *Gondal Poems*. The box containing the twelve wooden soldiers started a revolution and dictated the children's future. The first story relates to the creations of Branwell and Charlotte and would depict the foundation of a far away land in the north of Africa. Having suffered a shipwreck, the twelve men who descended there needed to treat and fight the natives, eventually, establishing a new nation, whose first king would be Charlotte's protagonist, Arthur Wellesly, Duke of Zarmona. Branwell's protagonist, Alexander Percy, the count of Northangerland, is his direct counterpart. As both Charlotte and Branwell would write in different journals, contradictions may be found in the narrative, such as characters being forgotten and the resurrection of dead enemies. The Brontë brother would indulge his feverish insights, writing on the paper, lacking punctuation and paragraph entries. By attempting to write as fast as he could, some of the lines became illegible. Charlotte, on the other hand, would write in her journal and mingle the events of the day with the creative ideas that would come to her mind. One example of it is the opening of

the juvenilia, in which we have 'The History of the Year', recalling the events of Patrick giving to his children books, magazines, and the wooden box. The second story relates to the creations of Emily and Anne, depicting the cold and dark land of Gondal in the north of the Pacific. Having been divided into four kingdoms administered by rival families, the disputes over the complete domination of the land and personal affairs lead the story to the proliferation of incarceration, dungeons, and murder. Similar to Charlotte and Branwell, both Emily and Anne would write their poems separately in their diaries; however, since Emily was usually imbued with domestic chores in the kitchen, many passages of the poems were written in the borders of cooking books. Having written the passages they desired, both sisters would keep and bury the fragments of the manuscripts in a tiny, tin box. Every four years, on Emily's birthday, they would unearth the box and re-read what they had created. Unfortunately, because of weather conditions, many passages were lost in the process, which leaves us, the public reader with only six pages of Emily's diary, for instance. Their poetic narrative revolves in the central figure of A. G. A., Augusta Geraldine Almeda, when Civil War begins. Even though she manages to be coronated Queen of Gondal, she is assassinated.

According to Professors Pierre-Marc de Biasi (2010) and Dick van Hulle (2007), Genetic Criticism emerged in the twentieth century in order to retrace the creative process of literary authors. Therefore, drafts, notes, and letters became highly relevant for the genetic analysis. In this sense, observing the juvenilia, it is possible to resemble passages of the novels which would become the siblings' major novels and poetic narrative. Charlotte Brontë experiences narrative modes and frames when female characters are able to report their stories and control the events to tell, especially Caroline Vernon. Moreover, Charlotte experiences creating horror passages that would be part of her novels. For instance, in 'An Adventure in Ireland', the unnamed protagonist experiences supernatural events while locked in a dark room. Later in *Jane Eyre* (1847), we have the passage in which the homonymous protagonist is locked in the red room and has the impression to have seen her late uncle. As to Branwell, his character Alexander Percy, count of Northangerland, would persecute Charlotte's female characters throughout the story in order to accomplish his evil plans and desires, introducing and inspiring the presence of the hero-villain in the sisters novels. As to *Gondal Poems,* Emily's insistence in the triangle relationship of her characters would resemble the protagonists of *Wuthering Heights* (1847) and their relationship. As to Anne, her protagonist Lady Geralda would maintain her resilience and religious beliefs even in the face of death, resembling Agnes Grey's resistance for change and influence from the corruptive environment in which she was inserted.

In addition, Professor and critic Jan B. Gordon (1984) highlights the fact that the novels *Wuthering Heights* (1847) and *The Tenant of Wildfell Hall* (1848) could be the sequence of one another due to the fact that they present similar topics, themes and represent the separation from the *Gondal Poems.* Both novels present similar Byronic hero-villains in Heathcliff and Arthur Huntingdon, respectively, and the frame of gossip and external commentary permeate the narrative. Genetic Parallelism in both narratives also leads to the Gothic inheritance of the problems and issues from the first generation to the second, when Cathy Linton, Linton Heathcliff, and Hareton Earnshaw must find balance again, while Helen Huntingdon avoids young Arthur from becoming just like his father, respectively. As to Charlotte Brontë, her novels present Genetic Parallelism as well. The eldest Brontë continues to explore in her novels narrative modes, scenes, and settings. Even though *The Professor* (1857) was published posthumously, it was her first major novel to be finished. We, as the public reader, may find the narrator William Crimsworth, reporting his personal story, similarly to Jane Eyre and Lucy Snowe in their respective novels. Not only are they able to control the contextual environment around them but also present the same resilience to endure external obstacles as well as the same religious fierce. Regarding settings and scenes, Crimsworth, Jane, and Lucy explore their locations. Crimsworth and Lucy explore the urban passages, which prove to be similar industrial towns, whereas Crimsworth and Jane explore the outdoor and nature. Finally, Jane and Lucy are the protagonists of Gothic novels.

Having been finished with their Angria and Gondal tales and narratives, the Brontë siblings moved to the novel form as we could observe earlier. By doing this process, they leave the fantastical world of their creation and move to a world of horror and terror. Since the novel emerged in the literary trend in order to properly depict the new reconfigured world by the Industrial and French Revolutions (WATT, 1957), the Brontë siblings made it their means to express the events of their ordinary protagonists. Having combined the novel with the Gothic genre, not only have they depicted these events but also expressed the most inner fears, impulses, and desires repressed in each protagonist. In this doctoral research, the concept of Gothic is the one developed by the Professor and psychiatrist Sigmund Freud, in his essay, “The Uncanny” (1955), in which this element is able to extract the most repressed feelings and emotions from familiar passages in narratives, causing the readers to live and relive the terrors and horrors embedded in them. This concept is expanded by Professor and critic Eve Kosofsky Sedgwick (1986), who has stated that the Gothic element is located in the interrelationship among characters, becoming highly relevant the exploration of dialogues and the investigation of the “unspeakable”. It refers to the central problem of the narrative that is never pronounced

in the novel. Sedgwick's concept (1986) converses with Professor Carol Margaret Davison's concept (2009) of Victorian Gothic. The Professor divides Gothic narratives into three distinct periods, the 1840's social realism, the 1860's sensation Gothic, and *fin-du-siècle* Gothic. The first explores the relationship of characters and questions the fragile security provided by social and public institutions; the second refers to the sensation and the usage of such institutions to solve social and conventional problems; whereas the third one refers to the exploration of scientific invasion to express the fear from the trade of people in Europe. The Brontë siblings' works may be located in the first category.

Professor and critic Jarlath Killen (2009) continues the expansion of the concept and the themes of the Gothic from this period by stating that the Gothic mode would suggest an antagonism to the pre-modern forms of living since the Victorians would believe to be living in the age of civilisation and progress. The usage of the Gothic in narratives had the function to criticise social transformations as it moves from the rural to the urban context. In this sense, authors would gothicise the past and the figure of the child. For instance, the Brontë sisters' novels begin by remembering the events from the past and embellishing them by the narrator deciding what to tell. As to the character of the child, Killeen (2009) continues to explain that there was a contradiction veiling Victorian society. According to the Professor, the image of the child would be depicted as the symbol of innocence, protected by nannies and governesses; however, the child was also the source of working hand in the new factories, becoming exposed to the horrors and terrors of their surroundings. In this sense, Killeen (2009) connects the image of the child to that of the Female Gothic, the heroine protagonist, who must deal and escape from the domestic and conventional perils of her literary trajectory. The child, thus, becomes a theme to be explored in Gothic literature and is presented as an ambiguous character. For instance, by being represented with the colour of blank, the child stans for innocence and phantasmagorical death. The Brontë sisters register the figure of the child in order to expose such contradictions. In *Jane Eyre* (1847), the homonymous character may be seen as a changeling, which stands for the replacement of a human child for a fairy one. Jane presents mature reasoning and energy to stand up for herself even in her childhood. Killeen (2009) explains that the fantastical and mythical image of fairies was terrifying, responsible for children's abduction, in this sense, Jane is able to maintain distance from evil characters. In *Wuthering Heights* (1847), Killeen (2009) describes Catherine and Heathcliff as demon-children since they appear to be infants entrapped in the bodies of adults due to their refusal to grow, mature, and abandon their fantastical dreams in the moors. As to Anne Brontë, in both novels, it is possible to trace the figure of the child. In *Agnes Grey* (1847), it has been discussed

the fact that the youngest Brontë would use Realism to create ambiguity and its combination with Romanticism would result in a balance for the exploration of the Gothic element. In the depiction of families, Anne was able to expose the faults of Victorian conventions, and children would be the reflexion of such a society. In *The Tenant of Wildfell Hall* (1848), Anne provides a protagonist who commits a crime in Law and morals in order to avoid her child of becoming a reflexion of its father.

As to the image of the other that represents a Gothic theme according to Killeen (2009), the contrast of the central and periphery helps to explain the expansion of Gothic literature. By depicting the image of the other non-European, authors could expose and question fundamental values for the Victorian society as personal integrity and nationalism. In *Jane Eyre* (1847), the homonymous character demonstrates regional origins and believes in the stories she was told. Bertha Mason, on the other hand, contrasts in every aspect of her physical characteristics and place of birth. Her personality is unable to be tempered, thus, she collapses into madness and is kept in the attic. Even though she is the one who possesses the fortune, she does not have a family name nor a long lineage, which are valued in the English society. In *Wuthering Heights* (1847), the image of the other lies with Heathcliff. He is brought to the mansion as the new stepbrother; however, he presented dark features. Heathcliff is judged and persecuted throughout the narrative because of his physical traits, and this fact defines his personality and relationship with other characters. As to Anne Brontë's novels, both narratives present the presence of the other in the protagonists. Even though they do not possess physical, therefore, visual traces of strangers to that land, they do not belong. In *Agnes Grey* (1847), the homonymous character does not fit in the places due to the fact that she does not belong to the same social class, whereas in *The Tenant of Wildfell Hall* (1848), Helen Graham is an outsider, because she was escaping from her perils of domestic life.

As to poetry and the poetic prose produced by the siblings, it is possible to notice that they suffered the influence of the Romantic authors, such as William Wordsworth and Samuel Taylor Coleridge. Even though Gothic literature was undervalued by the classical authors, the Gothic provided the symbolism and the language for the poets to express their concerns towards life, death, and the afterlife. Carol M. Davison (2009) states that the Romantics veiled their Gothic borrowings and proves it by discussing some poetic works, such as Coleridge's "Christabel". Geraldine's vampirical figure seduces and invades Christabel's domestic environment. Christabel's mother tries to prevent it from happening, but she fails. Christabel falls as all ordinary men from Heaven to Hell. Davison (2009) observes the presence of Gothic themes and motifs, such as the presence of the ghost and the symbolical vampire as well as the

unfinished business from the past of Christabel's parents. In addition, Professor and critic Jack G. Voller (2015) highlights the relevance of the foundation and formalisation of the Graveyard school. The Professor claims that this group of authors influenced the existence of Gothic literature as we know it. Even though it is not considered a literary genre, similar to the Gothic, the Graveyard poetry would accompany its time and place. Voller (2015) presents two major characteristics of such a school, the physical or metaphorical presence of the graveyard and the presence of the melancholic musing. Through the major works of the greatest and founding names of the Graveyard school, Alexander Pope, Thomas Parnell, Robert Blair, and Edward Young, it was possible to notice the presence of such qualities as well as the gradual transition to the Gothic poetry. Caroline Franklin (2007) states that it is necessary to acknowledge the existence of the genre Gothic poetry. Given the fact that the Gothic permeates other media, it should be taken into consideration the poetic realm. However, differently from their Graveyard ancestors, Gothic poetry would not just analyse and observe the burial site, its consequences on the people that would frequent such places, nor use plain melancholy for the description of an ambiguous feeling generated by the dispute of religious beliefs and the high development of science in the Enlightenment period. Gothic poetry would concentrate its focus on the questioning of what happens in the afterlife and the consolation of social ritualistic practices to bury their dead. In this sense, it is possible to notice the development of Branwell Brontë's character Harriet in the 'Caroline' poems. The first one gives voice to Caroline, who wishes guidance for her future since she is not a child anymore. The second is voiced by Harriet, Caroline's sister, dwelling on the funeral and burial of her sister's premature death. Finally, the last one is a revisit from Branwell to past works. Both Branwell and Harriet are the lyrical subjects of the poem; however it is possible to observe the presence of both Graveyard and Gothic poetry due to the fact that Harriet inquires about what is happening to her sister by realising the distance that keeps them apart, along with the description of the images of the sepulchral space, Harriet standing at her sister's tomb, and the melancholy musing of the lyrical subject's emotions. Branwell makes usage of the influence of their masters and evolves the genre, corroborating with Voller's description of Graveyard school.

As to poetic prose, it may be observed the presence of sound and image in the Brontë sisters' works. Professor and critic Isabella van Elferen (2012) claims that the effect of the Gothic element is only complete when its sound effect is attributed to it. The Professor names this effect as the sonic Gothic and, just like gel, it transgresses from a medium to the other, for instance, from the novel to the screen. Even though it is not physically possible to listen to the sounds of the uncanny, Elferen (2012) states that it is the element that startles the reader by

creating mystery, enhancing the effect of the Gothic element. Conversing with Killeen's argument that a Gothic theme is its hauntology and spectrality, Elferen (2012) argues that the Gothic novel is centred in revolving in the past that was not solved. In this sense, sound and music in Gothic novels may appear in the form of disembodied voices, soundscape, and liturgical music. The Brontë sisters are the pioneers of the first form according to the Professor. Grace Poole's deadly laughter and Catherine's ghost, requesting to be let in her room may be heard in the effect of the element due to the fact that it terrifies for the impossibility of connection to an origin. However, it has been discussed in this dissertation that the sonic Gothic may also appear in what has been called the Spectrality of Resemblance. It stands for the portrait or physical traits that resemble other characters constantly reminding the public reader and the protagonists of the unfinished business of the past. As to soundscape, it assists on the creation of the Gothic atmosphere in the novels, building homely and unhomely scenarios for the protagonists to wander and express their emotions. Finally, liturgical music refers to the universal sounds of everyday life, such as church bells. By reading and consequently hearing such a sound, the public reader is also driven to memories of the past and the passage of time. As to the Brontë sisters' novels, there is a predominance of the effect of disembodied voices, concerning the Spectrality of Resemblance and their sonic effect. In the novels in which we have a first-person narrator, such as *Jane Eyre* (1847) and *Agnes Grey* (1847), sonic effects appears to be more relevant in the sense that both the homonymous protagonists and the public reader need evidence to try to comprehend the Gothic novel central issue. On the other hand, in the novels in which we have the environment of commentary and gossip permeating the Gothic frame, resemblance is more relevant because both protagonists and the public audience need to interpret the facts and events that reach them throughout the narrative. It is the case of the novels *Wuthering Heights* (1847) and *The Tenant of Wildfell Hall* (1848). Therefore, the Brontë sisters' novels are not just works of sound but englobe other senses, reaching the public audience more severely, concerning the Gothic effect.

As to the final movement from the novels and poetic narratives to their representation of reality, Professor Donald Francis Mckenzie (1986) establishes the concept of Bibliography and the Sociology of Texts. The first one relates to the registration of words and works, whereas the second dwells on the relationship between the work and society in the creation of meaning. Parting from the premise that books are the result of human agency, the major works should not be analysed or catalogued individually nor separately from their construction of meaning. In this sense, form, structure, and meaning must be part of the work of the academic, whose result is the recovery of human experience throughout time and space. Thus, in this doctoral

dissertation, the representation of reality of the major works of the Brontë siblings' is the Gothic circle. This concept built by Professor and critic Alison Milbank (2002) refers to the terrifying, incarcerated solipsistic isolation invoked by the Gothic heroine herself, connecting her imagination to the social "real". By creating microcosms, the protagonists form the Gothic macrocosm of the novels, Milbank (2002) emphasises that Charlotte's new Gothic, suggested by Robert T. Heilman (1958), is the result of the invocation of such Gothic environment. This is the reason why her characters grow in psychological drama and aspects. The Professor continues explaining that the protagonist needs to escape from the circle; however, there are two ways to do it, positively or negatively. The first refers to the character being wakened from the fantastical and terrifying dream in which she put herself, whereas the second relates to the protagonist's refusal to wake from such a dream to the extent of mixing supernatural events with the social 'real'. Thus, two major contexts may be formed, that of the naturalised supernatural and the supernaturalised natural. The former is connected to the negative way to break from the Gothic circle due to the fact that, once the supernatural is considered part of the social 'real', it unleashes an environment almost impossible to resist. Whereas the second is connected to the positive way to break from the circle due to the fact that the supernatural is never part of the narrative because the protagonists desire to unravel the mystery, and, eventually, they receive rational answers for their questions. Emily Brontë's *Wuthering Heights* (1847) is an example of the first mode of escaping the circle. Both Catherine and Heathcliff refuse to grow, as Killeen (2009) has stated, thus, they allow their childish dreams and impulses to invade the social 'real'. Instead of trying to escape from it, they engage in a selfish battle and revenge against each other, to which the only solution is the transcendence of death. However, Charlotte's, Anne's, and Branwell's protagonist characters manage to be part of the supernaturalised natural, the second mode of escaping the circle. By clinging to their reliance, religious beliefs, and self-sacrifice, they manage to find answers for their questions and to learn to not allow fantastical dreams invade the social 'real'. Therefore, their characters manage to find balance at the end and propose a positive ending for their narratives.

Therefore, analysing the major works of the Brontë siblings' from their creation in the juvenilia to the publication of novels and poems assist on the observance of their creative process. By writing together, around the same table, opinionizing each other's works and ideas made it possible for the creation of childish fictional worlds that moved to the mature representation of reality of their final pieces. Branwell was part of the process as well as his literary production, thus, he should be portrayed in the canvas. Having combined the decentred worlds into panoramic view, it was possible to notice the creation of a world of their own

predominated by the Gothic circles in which they would put themselves. Separately their works, novels, and poems analysed in this doctoral dissertation stand for a Gothic microcosm; however, when put together, we may have the perspective of the construction of the Gothic macrocosm, forming the Gothic portrait of an age and location.

**Figure 8: Representation of Gun Group Engraving**

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