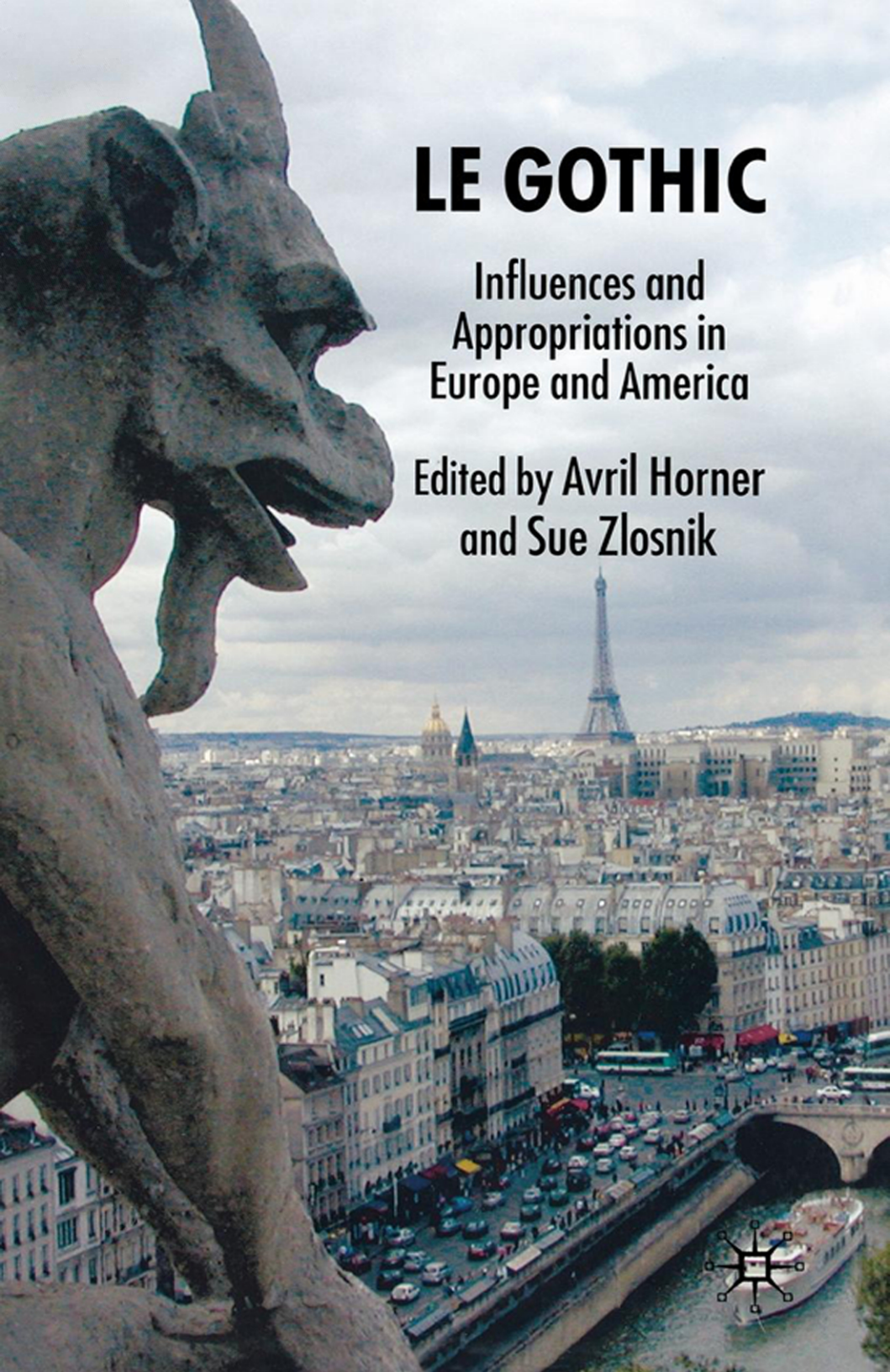
LE GOTHIC
Influences and
Appropriations in
Europe and America
Edited by Avril Horner
and Sue Zlosnik

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Edited by

Avril Horner
Professor of English, Kingston University

and

Sue Zlosnik
Professor of English, Manchester Metropolitan University

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To all the members of the International Gothic Association
in memory of good times and in anticipation of more to come.

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Finally, as ever, a big thank you to our families who always put all of this into a larger context.

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Notes on the Contributors

Linnie Blake is Senior Lecturer in the Department of English, Manchester Metropolitan University, where she teaches film. Her core research interest is the philosophy, psychology and politics of horror. She has published widely in film, literary and cultural studies. Her most recent publication is *The Wounds of Nations: Horror Cinema, Historical Trauma and National Identity* (Manchester University Press, 2008).

Carol Margaret Davison is Associate Professor of English Literature at the University of Windsor, Canada. A former Canada-US Fulbright scholar and Fellow at the Institute for Advanced Studies in the Humanities (University of Edinburgh), she is the author of *Anti-Semitism and British Gothic Literature* (Palgrave Macmillan, 2004), the editor of the award-winning collection *Bram Stoker's Dracula: Sucking Through the Century, 1897–1997* (Dundurn Press, 1997), and the co-editor of a special issue on Marie Corelli for the journal *Women's Writing* (2006). She is currently completing *British Gothic Literature, 1764–1824*, an introductory monograph to the Gothic, for the University of Wales Press.

Kathy Justice Gentile is Director of the Institute for Women's and Gender Studies and teaches courses in Gothic fiction at the University of Missouri-St. Louis. She has published a book on the twentieth-century British novelist Ivy Compton-Burnett and is currently completing a book on the American twentieth-century writer Jane Bowles. She has also written essays on the uncanny, female Gothic writers and Henry James's 'Beast in the Jungle'.

Jerrold E. Hogle is Professor of English, University Distinguished Professor and Vice Provost for Instruction at the University of Arizona, as well as a Past President of the International Gothic Association. He has published widely on Gothic texts, as well as Romantic literature and literary theory. Two of his most recent books are *The Cambridge Companion to Gothic Fiction* (Cambridge University Press, 2002) and *The Undergrounds of 'The Phantom of the Opera': Sublimation and the Gothic in Leroux's Novel and its Progeny* (St. Martin's Press/Palgrave, 2002). He is now at work on a study of the cultural 'baggage' carried by the Gothic into Romantic texts.

Avril Horner is Professor of English at Kingston University, London and co-president of the International Gothic Association (2005–8). Her research interests are mainly focused on women's writing and Gothic fiction. Major publications, co-authored with Sue Zlosnik, include *Daphne du Maurier: Writing, Identity and the Gothic Imagination* (Macmillan, 1998) and *Gothic and the Comic Turn* (Palgrave Macmillan, 2005). They have co-authored numerous articles and chapters on Gothic fiction and are currently working on a scholarly edition of Eaton Stannard Barrett's *The Heroine* (Valancourt Press, 2008). She is also writing, with Janet Beer, a study of Edith Wharton's late fiction, to be published by Palgrave Macmillan.

William Hughes is Professor of Gothic Studies at Bath Spa University. He is the author of *Beyond Dracula* (Palgrave Macmillan, 2000), and, with Andrew Smith, is the co-editor of *Bram Stoker: History, Psychoanalysis and the Gothic* (Palgrave Macmillan, 1998), *Fictions of Unease* (Sulis Press, 2001, edited with Diane Mason and Andrew Smith), and *Empire and the Gothic* (Palgrave Macmillan, 2003). With Richard Dalby he is co-compiler of the definitive *Bram Stoker: A Bibliography* (Desert Island Books, 2004). His current research includes a further edited collection of essays, *Queering the Gothic*, with Andrew Smith, and two volumes on the criticism of *Dracula*. He is the editor of *Gothic Studies*, the refereed journal of the International Gothic Association, published by Manchester University Press.

Raphaël Ingelbien is a Lecturer in Literary Studies at the University of Leuven, Belgium. He is the author of *Misreading England: Poetry and Nationhood since the Second World War* (Rodopi, 2002). His current research focuses on Anglo-Irish writing and cultural nationalism in a European context; recent publications include articles on Yeats, Bram Stoker and Elizabeth Bowen.

Alison Milbank lectures in Literature and Theology at the University of Nottingham. She was formerly teaching at the University of Virginia, where she co-edited a microfilm edition of substantial parts of the Sadleir-Black collection of Gothic novels and chapbooks. Her first book, *Daughters of the House: Modes of the Gothic in Victorian Fiction* (Macmillan, 1992), and later essays – including her contribution to *The Cambridge Companion to Gothic Fiction* (Cambridge University Press, 2002) – explore aspects of the 'female' Gothic. She has edited two Ann Radcliffe novels for Oxford World Classics and is currently working on

a theological history of the Gothic and a study of Chesterton and Tolkien.

Rebecca Munford is a Lecturer in English Literature at the University of Cardiff. The editor of *Re-visiting Angela Carter: Texts, Contexts, Intertexts* (Palgrave Macmillan, 2006) and co-editor of *Third Wave Feminism: A Critical Exploration* (Palgrave Macmillan, 2004), she has published essays on twentieth-century women's writing, the Gothic and contemporary feminist theory and popular culture. Her forthcoming work includes *Decadent Daughters and Monstrous Mothers: Angela Carter and the European Gothic* and, with Stacy Gillis, *Feminism and Popular Culture: Explorations in Post-feminism.*

Barry Murnane graduated with a PhD on Franz Kafka, the Gothic and Modernism from the Universität Göttingen in 2006. His research interests include interactions between German and English fiction, cultural studies, the interfaces between technology, modernization and media in literary texts, representations of the body in Gothic and modernist fiction and the figure of the spectre. Other publications include (with Achim Käflein) *Ireland* (Edition Kaeflein, 2006) and articles on Horace Walpole, Bram Stoker and Franz Kafka.

David Punter is Professor of English and Research Dean of Arts at the University of Bristol. He is the author of many books on Gothic and Romantic literature; modern and contemporary writing; psychoanalysis and critical theory. His most recent publications include *Writing the Passions* (Longman, 2000); *Postcolonial Imaginings: Fictions of a New World Order* (Edinburgh University Press, 2000); *The Gothic* (with Glennis Byron, Blackwell, 2004); and *The Influence of Postmodernism on Contemporary Writing: An Interdisciplinary Study* (Mellen, 2005). His most recent publications are *Modernity*, in the Palgrave Macmillan Transitions series, and *Metaphor*, in the Routledge New Critical Idiom series (both 2007). He is currently working on a book entitled *Rapture: Literature, Secrecy, Addiction.*

Andrew Smith is Professor of English Studies at the University of Glamorgan. He is the author of *The Edinburgh Critical Guide to Gothic Literature* (Edinburgh University Press, 2007); *Victorian Demons: Medicine, Masculinity and the Gothic at the Fin de Siècle* (Manchester University Press, 2004) and *Gothic Radicalism: Literature, Philosophy and Psychoanalysis in the Nineteenth Century* (Palgrave Macmillan, 2000). He has edited eight volumes of essays, mostly on Gothic themes, including *Teaching the*

Gothic (with Anna Powell, Palgrave Macmillan, 2006) and *Empire and the Gothic* (with William Hughes, Palgrave Macmillan, 2003). He is the co-series editor of *Gothic Literary Studies*, and *Gothic Authors: Critical Revisions*, published by the University of Wales Press. He is currently writing a monograph on the Victorian ghost story.

Maria Vara holds an MA in Studies in Fiction (University of East Anglia) and is currently a doctoral candidate in the School of English, Aristotle University, Thessaloniki, Greece, where she teaches courses in writing and fiction. Her research interests and publications focus on the novel and questions of genre and gender. She has recently contributed to a collection of essays entitled *Metafiction and Metahistory in Contemporary Women's Writing*, (eds A. Heilmann and M. Llewellyn, Palgrave Macmillan, 2007), and has contributed a co-authored essay (with K. Kitsi) to *The Reception of British Authors in Europe: Jane Austen* (eds. A. Mandal and B. Southam, Series Ed. E. Shaffer, Continuum, 2007).

Angela Wright lectures in Romantic and Gothic Literature at the University of Sheffield, and is former treasurer of the International Gothic Association. She has published widely on the reception of Gothic fiction during the Romantic era; Scottish Gothic; women's Gothic; and the tensions and connections between French and English Gothic fiction. She is the author of *Gothic Fiction: A Reader's Guide to Essential Criticism* (Palgrave Macmillan, 2007) and is currently completing *The Import of Terror: Britain, France and the Gothic, 1780–1820.*

Sue Zlosnik is Professor of English at Manchester Metropolitan University and co-president of the International Gothic Association (2005–8). Her research interests are mainly focused on women's writing and Gothic fiction. Major publications, co-authored with Avril Horner, include *Daphne du Maurier: Writing, Identity and the Gothic Imagination* (Macmillan, 1998) and *Gothic and the Comic Turn* (Palgrave Macmillan, 2005). They have co-authored numerous articles and chapters on Gothic fiction and are currently working on a scholarly edition of Eaton Stannard Barrett's *The Heroine* (Valancourt Press, 2008). She has published recently on R. L. Stevenson and J. R. R. Tolkien and is currently writing a monograph on the fiction of Patrick McGrath, to be published by the University of Wales Press.

1
Introduction

Avril Horner and Sue Zlosnik

Paris is our starting point. The Franglais of our title indicates not so much insouciance towards our subject as a recognition that in our globalizing world there is a constant need for reassessment of our cultural histories. Paris has loomed large in the British and American imaginations for two centuries, both as the epitome of glamour and culture and as a location where the fabric of political and social stability has been stretched thinly. 1789 and 1968 remain unforgettable dates – the 9/11s of their day. In Paris, political paradigms are shifted. Eighteenth-century Paris was home to the *philosophes' Encyclopédie*, a monumental record of Enlightenment knowledge, yet witnessed in the revolutionary 1790s an irruption of violence and terror that generated cultural reverberations across Europe and beyond. 'The Terror' is widely acknowledged in the history of Gothic fiction, by writers as diverse as the Marquis de Sade and Simon Schama, as a key factor in what Robert Miles calls 'the effulgence of Gothic' in the 1790s.[1] When David Punter challenged the historical boundaries of Gothic writing in 1980, he called his seminal work *The Literature of Terror*, echoing not only Ann Radcliffe's definitions, but also the impact that the terror across the Channel had had upon her work.[2] The vigorous critical debate following Punter – which has given rise to 'Gothic Studies' as we now know it – has, however, been persistently Anglophone in its concerns. Until very recently, critics and theorists of the Gothic, having broadened the definition of 'Gothic' to include film, clothes and popular culture, nevertheless continued to focus on the Anglo-American tradition in literature and confined their attention to writing in English. Although Gothic has now been recognized as a product of the Enlightenment and most scholars would regard it as a key aspect of the project of modernity, the focus on writing in English has, in its critical evaluation,

remained. While the distinctiveness of American Gothic has been recognized from Leslie Fiedler onwards, the European dimension of Gothic has received relatively little attention.[3]

This edited collection represents new research into the ways in which cross-fertilization has taken place in Gothic writing from Europe and America over the last two centuries. The relative critical neglect of these dialogues may be due in part to different ways of categorizing literary texts. The French critical tradition, for example, has engaged in a continuing debate about *le roman noir* and *la littérature fantastique*, but has not acknowledged 'Gothic' as a valid literary term, reserving it instead for architecture. British writers and academics, facing one way towards North America (the 'special relationship' marks the academic world too) and one way towards Europe (we are all Europeans since the creation of the European Union), are perhaps particularly well placed to observe and record this intellectual stand-off. It is only comparatively recently that critical exchanges on the Gothic have taken place between scholars working in North America and Europe and only over the last few years that publications have begun to bridge that cultural divide.[4] Interestingly, because of the rise of postcolonial studies, there have been more critical engagements with colonial and postcolonial aspects of Gothic writing than material published on the way in which European and American authors have raided, translated, appropriated and influenced each others' work.[5]

One aim of this collection is to enrich the reader's understanding of the Gothic tradition's international characteristics. As the first chapter argues, the Gothic has always been concerned with the process of 'othering', and particularly with the ascendant 'Other'. Monsters, spectres and uncanny doubles abound in Gothic writing, whatever its original language. This characteristic, as Jerrold E. Hogle argues, is clearly related to historical moment and to anxieties about class, gender, nationality and 'race' within societies facing change. It is not confined to Britain and North America. Anglo-American canonization of Gothic texts has not taken sufficient account of how European authors – themselves 'othered' through differences of language, history and culture – have both created their own uncanny creatures and drawn on transatlantic models to do so. The same is true, of course, of what we claim as our own horrors. The Phantom of the Opera, rising from the dark labyrinths of time and transforming himself into an icon of popular culture during the late twentieth century (thanks to Andrew Lloyd Webber) owes much to Gaston Leroux's novel of 1910 and more than a little to Victor Hugo's *Notre Dame de Paris*, published in 1831.

Thus there needs to be a fuller recognition of the fact that Gothic did not spring fully-formed from the imaginations of British and American authors. Nor was its genesis confined to a dialogue between them or simple mimicry of another country's bestseller. Such dialogue and appropriation are, in any case, immensely complicated by the act of translation, as two recent essays by Terry Hale demonstrate.[6] Again, as much work on the Gothic has shown, it is essential to have an understanding of how historical moment and discourses of theology, medicine and the law (among others) have influenced Gothic writing and its preoccupations. Thus Carol Margaret Davison is able to present Charles Brockden Brown's *Wieland, or the Transformation* and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* in a new light by tracing how Scottish Calvinist theology helped create the uncanny figure of the double. The Gothic 'Other', who invariably becomes a vehicle of abjection for all that is feared by a particular society at a particular moment, is not only to do with the 'foreign' but also with what Kristeva describes as 'the strange within us'.[7]

An understanding of historical moment and cultural context is, then, vital to a proper understanding of both individual Gothic novels and of how they relate to each other within the stream of Gothic fiction. This is why the intellectual journey that these essays represent begins in Paris. As the seat of the French Revolution and the Terror, and as the first 'modern' city (thanks to Baron Georges-Eugène Haussmann), the city evokes multiple contradictions that suggest the instability of the modern subject. How is it that the march towards democracy – liberty, equality and brotherhood – necessitated such suffering and such body horror? How is it that Haussmann's project to modernize the city in the 1860s resulted not only in elegant architecture and boulevards and the emergence of the supposedly carefree *flâneur*, but also in a new cultural experience of alienation and anomie? *Le Gothic* thus opens with three essays that offer fresh perspectives on the work of several well-known writers, French, Irish and American, who set their works in Paris and who drew on such tensions and contradictions, using the Gothic mode to explore the fractured nature of modern society and the city as an urban Gothic space.

In chapter 2, Jerrold E. Hogle examines Victor Hugo's *Notre Dame de Paris* (1831) and Gaston Leroux's *Le Fantôme de l'Opéra* (1910). While identifying both the novels and their film versions as extensions of the French tradition of the 'Beauty and the Beast' stories (a tradition which is examined in relation to its Hollywood adaptations in chapter 9, by Kathy Justice Gentile) and acknowledging Leroux's obvious debts to

Hugo, Hogle also identifies the adaptation of certain key features of English fiction by these two French authors. He argues that they are expressions of Parisian anxiety concerning class and anti-Semitism in France at particular historical moments. While their concerns appear to be specifically French, Hogle suggests that these two novels, each in their different way, show the process of cultural abjection into 'quasi-antiquated spaces, spectres and characters' of what cannot be accommodated by an emergent Western dominant ideology.

Linnie Blake looks more closely at a French–American connection. Using Edgar Allan Poe's review of Eugène Sue's *Mysteries of Paris* as a starting point for examining Poe's representations of the urban self under capitalism, Blake argues that although Poe's tale, 'The Man of the Crowd', is set in London, it nevertheless reveals an awareness of both the urbanization of American identity and the beginnings of a European theorization (to be developed through writers such as Baudelaire and Benjamin) of the social self within the space of the capitalist metropolis (often exemplified by Paris). Poe's 'disciplining' of his tale's subject matter works as an analogy for the individual's need to order his or her experiences of the city as a dread-inducing place of multiplicity and confusion. This need to 'control' inchoate subject matter is seen not only in Poe's narrative strategies but also in Haussmann's reconstruction of Paris and Baudelaire's conception of the *flâneur*. However, the differences between Poe's old man and Baudelaire's *flâneur* are significant: Poe's old man is seen as a *spiritus loci* of the city, actively breaking free of containing devices, including those of the narrative itself. Unlike Baudelaire's figure, he offers a rejection of 'the instrumental rationality of capitalism'. Implicit in Poe's tale is the need for new modes of being in the city, be it Paris, London or New York.

In chapter 4 on Henry James and Elizabeth Bowen, Raphael Ingelbien draws our attention to the way in which Gothic tropes become assimilated by writers into apparently realist narratives. He compares and contrasts the Gothic representation of Paris in James's *The Ambassadors* (1903) and Bowen's *The House in Paris* (1935), arguing that an awareness of the Gothic vampiric subtext in James's novel helps the reader to understand Bowen's work better and to grasp the ideological function of Gothic echoes in both books. Like James, Bowen often describes human relationships as vampiric. Both authors, setting their plots within old houses, deliberately invite the reader to establish a link between the psychological vampirism of their characters and the bloodshed of the French Revolution. Allegories haunted by the nightmares of history, the psychological intrigues of James and Bowen

resonate with memories of the Terror, which – in the case of Bowen – in turn evoke the more recent horrors of the First World War and other 'revolutions'. These, in James's novel, include an aggressive entrepreneurialism that triumphs over the civilized Old World manners of Madame de Vionnet. The author concludes that for Bowen, as for James, the Gothic dimension of Paris, and its association with revolutionary terror(s), offered a way of gesturing towards a tradition in which terror often exceeds the bounds of plot.

Part II, 'Channel Crossings', turns our attention to interchanges between British and French authors in philosophy and literature. These four essays recognize two centuries of cross-fertilizations, ranging from an examination of the impact of Rousseau's work on women writers of the Gothic during the 1790s to new readings of Angela Carter's fiction in the light of European writing. Chapter 5, by Angela Wright, draws attention to the complexity of cross-Channel influences and appropriations in the early phase of Gothic fiction by exploring the links between the work of Jean-Jacques Rousseau, Baculard d'Arnaud (a follower of Rousseau whose work was widely read by English Gothic novelists) and Ann Radcliffe. In spite of the antagonism to his ideas in England during the 1790s, Rousseau was nevertheless highly regarded, Wright argues, by women writers and readers. The influence of *La Nouvelle Hélöise* and *Émile* on Radcliffe's *A Sicilian Romance* and *The Romance of the Forest* is clear; in the case of the latter, the novel seems to dramatize Rousseau's distinction between self-love and self-interest, offering a critique of the French philosopher's argument. Wright also explores the impact of two earlier works by Rousseau (*Discours sur l'Inégalité* [1755] and *Discours sur les Sciences et les Arts* [1775]) on the Gothic mode in England, arguing that their influence on women's Gothic writing in the 1790s has not been fully recognized or understood. Acknowledging that the reception of Rousseau's work in the 1790s in England was greatly polarized, she goes on to examine responses to his famous novel *La Nouvelle Hélöise*, including the anonymous translation of it brought out by the Minerva Press in 1790.

Focusing on horror rather than terror, Alison Milbank, in chapter 6, is concerned with influence and appropriations at the end of the following century and compares the work of Joris-Karl Huysmans with that of the nineteenth-century British writer Arthur Machen. Milbank notes that whereas first-wave English Gothic was respected in France, there was, nonetheless, a divergence of traditions in the nineteenth century.[8] The *fin de siècle*, however, witnessed a new rapprochement in which Huysmans was a key figure, although he has received scant

attention to date as a Gothic writer. Considering the 'abhorrent and tormented body' in texts by both writers, Milbank discusses body horror in terms of the literary grotesque, which, as she points out, was linked by Victor Hugo with both modernity and realism. Citing Poe as an influence, she examines Huysmans' *La Bas* in relation to Machen's *The Three Imposters*. The former is characterized as 'a libertine nightmare', which presents in Gothic mode the transcendence of the libertine through the Sadean will to power over instrumentalized bodies. Machen's story, Milbank claims, imitates aspects of Huysmans' novel in its exploration of 'the transcendental purpose of the horrible grotesque'.

In chapter 7, Maria Vara picks up the Sadean theme. Moving beyond accounts of de Sade's own thoughts on the Gothic as they are expressed in his article 'Reflections on the Novel' (1800), it reassesses the link between de Sade's work and Gothic writing. *Justine* (1791) is seen as a hybrid work that emerged at the very moment that the Gothic was establishing itself as a fictional mode in England and France. Of particular importance, Vara argues, is de Sade's representation of the 'persecuted maiden', and she goes on to explore how an appreciation of de Sade's narrative strategies in *Justine* sheds light on the quasi-pornographic tendencies of Ann Radcliffe's *The Mysteries of Udolpho* (1794). Unlike this (and other Gothic fictions of the 1790s) de Sade's text does not conclude by affirming eighteenth-century Enlightenment values. Rather, the exposure of his heroine to all possible dangers and sexual exploitations (which Radcliffe's texts only imply) offers an 'ultra-Gothic' structure that parodies the ideology of the Enlightenment. In fact, the more Justine turns to virtue and to social and legal institutions for aid, the more abused she becomes. Vara then argues that Angela Carter's recognition that de Sade 'contrived to isolate the dilemma of an emergent type of woman' can be seen in her own female protagonists. This accounts, perhaps, for the fact that Carter's heroines do not fit the politically acceptable figure of the strong and active feminist heroine (so popular in the 1970s) and explains why her Gothic fictions enjoyed such a mixed reception from feminist critics.

In the final chapter of Part II, Rebecca Munford also considers Carter's fiction in relation to a European lineage and re-maps the European dimensions of the Gothic tradition in order to destabilize the categories of 'male' and 'female' Gothic traditions. Noting that Carter's work does not sit neatly within the latter category, she argues that the author's engagements with the excesses of a French decadent Gothic lineage – via de Sade and Baudelaire – are vital to her feminist engagement with

the Gothic mode. Comparing two novels by Pierrette Fleutiaux (a French author who also draws on the male-authored strand of European Gothic) with Carter's *Nights at the Circus*, Munford argues that the work of both should be recognized as part of a long-established Anglo-French exchange and regarded as attempts to develop a feminist Gothic aesthetic. Munford argues that, in their reworking of the female vampire, Carter and Fleutiaux 're-imagine the position of the unbound Gothic heroine'. However, whereas for Carter this takes place within the confines of traditional male Gothic scripts, Fleutiaux returns to a pre-industrial mythology in order to link vampirism and menstruation in such a way as to free her 'bat girl' from male Gothic sexual and textual boundaries. Neither author's work fits neatly into the category of 'female Gothic' as recently defined in the academy, yet both invest their Gothic revisions with a distinctly feminist agenda – an agenda which evolves from their cross-Channel engagements with established male authors of the Gothic.

Part III, 'Transatlantic Voyages', offers perspectives on the interchange between European and American culture and literature. Whereas Jerrold E. Hogle identifies both *Notre Dame de Paris* and *Le Fantôme de l'Opéra* as derivative of the French Beauty and the Beast tradition, Kathy Justice Gentile focuses on a range of versions of the tale, arguing that depending on the cultural context, the teller and the medium, Beauty is just as likely to be violated and debased as revered and rewarded. Acknowledging that the most pervasive and influential version of the story derives from Mme de Beaumont's 1756 tale in which self-sacrificing Beauty redeems the cursed and enchanted Beast, Gentile considers both Cocteau's 1946 film *La Belle et La Bête* (which presents a gender egalitarianism) and examples of more recent Gothic cinema. Citing Laura Mulvey's argument that Hollywood motion picture codes enshrine the sadistic voyeurism and scopophilia of the male gaze, she finds that the latter has reverted to a dominant sublime/submissive beauty dynamic. In films such as *The Collector*, *Blue Velvet*, the Spanish *Abre los Ojos* and its American remake *Vanilla Sky*, the animal groom tale warns of predatory obsession, lust and inhumanity.

William Hughes takes another look at a key work of the early twentieth century, *The Waste Land* (1922), examining in chapter 10 the intertextual trace of Bram Stoker's *Dracula* and the broader mythological vampire context in T. S. Eliot's poem. Noting that observations on the presence of Stoker's text in Eliot's poem go back as far as 1971 but claiming that scholars of Modernism have overlooked its significance, Hughes offers new insights into this intertextual presence. It is, he argues, more than merely evidence of an ironic playfulness at work. The

crowds flowing over London Bridge are a secular form of the undead. Hughes identifies Stetson not as Ezra Pound but as a reference to George R. Stetson, author of 'The Animistic Vampire in New England', which was published in *The American Anthropologist* in January 1896. Noting the desolation of Stetson's representation of New England, Hughes argues that the corpse associated with Stetson in the poem is not a literal or literary vampire ready to rise up to prey upon the West, but a shadow of the dead, buried but still resurgent opinions and attitudes which the anthropologist despairingly encounters even in the 'enlightened' nineteenth century. Eliot's alignment of his poem with a popular novel and anthropological study is purposeful: both are preoccupied with cultural decline. The dead and the undead link all three texts.

The remaining two essays in Part III consider British–American interchanges in the nineteenth century. Carol Margaret Davison examines a sub-genre of Gothic fiction whose predominant characteristics and concerns are marked by a Calvinist sensibility and draws parallels between two studies of troubled subjects on either side of the Atlantic: Charles Brockden Brown's *Wieland* (1798), one of the first American novels, and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824). Davison claims that there has been a significant critical oversight in the failure to comprehend the theological origins and significance in the uncanny figure of the double, whose provenance may be traced to this sub-genre. Her chapter, therefore, is a contribution to the ongoing project on the historical uncanny first identified and taken up by Terry Castle.[9] She demonstrates how Calvinist Gothic explores the demonic relationship between Calvinism and crimes resulting from theologically sanctioned self-expression or repression. The Calvinist world, dominated by election by faith, is neurosis-inducing and 'an ever-shifting, sign-filled domain of uncertainty, where God the Father is entirely unpredictable and an ineluctably mysterious withholder of truth'. The double is thus seen as the 'spectral conscience' or 'our foremost persecutor and better self'.

In chapter 12 Andrew Smith considers the Gothic dimensions of Charles Dickens's work through an examination of *The American Notes for General Circulation* (1842). Using Dickens's account of his visit to the Massachusetts Asylum for the Blind and the State Hospital for the Insane in Boston as a starting point, he identifies the way in which the text uses the mimicry behaviour he saw there as a metaphor for his inability to account rationally for the perceived peculiarities of America itself. Such mimicry is recorded and identified as a covert national nar-

rative. *The Notes* hints at an element of spectrality that Dickens cannot quite see and the image of ghosting, Smith argues, represents a political drama. Thus Gothic is used by Dickens as a mode of interpretation, which functions as a political critique. The change of tone in *The Notes* follows what Smith identifies as 'a moment of unconscious textual insight' and Dickens's use of the ghost therefore functions as a colonial interjection into the narrative.

Part IV, 'Coda', points to broader horizons. Like Andrew Smith, Barry Murnane is interested in the connection between Dickens and America, but in his chapter this is mediated by Franz Kafka. Murnane notes that although the connection between Dickens and Kafka has been traced in German studies, this has not yet been done in terms of the Gothic novel. Examining both literal Gothic journeys and the metaphorical journey that is translation, Murnane examines the translation of technology into literature through a reading of Dickens's *David Copperfield* and Kafka's German rewriting of it, *Der Verschollene*, which is set in America. Kafka's reading of *David Copperfield*, Murnane demonstrates, condenses and magnifies its Gothic tropes, those of sexual and paternal deviancy and injustice. His modernization of Dickens's novel points to a reading of modernization and technology as it is socially interpreted within the framework of Gothic. Following Walter Benjamin, the argument is based on the premise that each translation contains a trace of foreignness, 'an uncanny returning of that which is to be translated' and that both Dickens's and Kafka's text are each 'haunted by traces of the technology it attempts to incorporate'. The social use of technology is represented as demonic and Kafka's translation and interpretation of Dickens renders this representation in a more extreme form.

The collection ends with a postcolonial reflection on the foreign as macabre. In the final chapter, David Punter examines a truly Gothic curiosity – ghosts of a past Empire in a 'phantom museum': the enormous collection of bizarre artefacts amassed by Henry Solomon Wellcome from across the globe in the early twentieth century and now 'languishing in a huge decaying vault in West London'. Wellcome's intention was to 'trace the history of the human body, in sickness and in health, throughout the whole broad sweep of human history'. The bizarre nature of Wellcome's project is inflected further by the fact that the other partner in his company of 'Burroughs Wellcome' – destined to become a huge corporation – was an ancestor of William Burroughs the novelist. Punter notes that the element of excess, often represented by long lists in Burroughs' prose, anticipates the language of one of

the books published to accompany the exhibition of Wellcome's collection. This book, entitled *The Phantom Museum: Henry Wellcome's Collection of Medical Curiosities*, has, argues Punter, a recognizably Gothic dimension. In the second half of his essay, Punter explores the complex relations between the phantom, the relic, the museum, the nature of collecting, archival narratives and what is now known as 'imperial Gothic'. As a finale to this collection, Punter's excursion into this strange collection offers a reminder of the permeability of geographical boundaries in the making of cultural histories.

Notes

1. Robert Miles, '1790s: the Effulgence of Gothic', in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), pp. 41–62.
2. David Punter, *The Literature of Terror: A History of Gothic Fiction from 1765 to the Present Day* (London and New York: Longman, 1980).
3. Leslie Fiedler, *Love and Death in the American Novel* (New York: Stein & Day, 1966).
4. Three pioneering conferences that enabled such exchanges were 'The Remains of the Gothic: Persistence and Resistance' (University of Toulouse le Mirail, 2003), 'Gothic Voyages' (Mona Bismarck Foundation, Paris, 2004) and 'Gothic N.E.W.S.' (University of Provence, Aix, 2007). Despite a great deal of recent work on French and German Gothic writing, there is still relatively little published work on how translation and interchange of ideas and plots fed into the rise of the Gothic novel. Publications of note include Jerrold E. Hogle, ed., *The Cambridge Companion to the Gothic* (Cambridge: Cambridge University Press, 2002); Avril Horner, ed., *European Gothic: A Spirited Exchange, 1760–1960* (Manchester: Manchester University Press, 2002); and Daniel Hall, *French and German Gothic Fiction in the Late Eighteenth Century* (New York: Peter Lang, 2005).
5. Work in this area includes William Hughes and Andrew Smith, eds, *Gothic Studies* (Special Issue 'Postcolonial Gothic') Volume 5, No. 2 (November 2003); and Andrew Smith and William Hughes, eds, *Empire and the Gothic: The Politics of Genre* (Basingstoke: Palgrave Macmillan, 2003). Some attention has also been paid to the influence of Caribbean culture in the creation of Gothic. See, for example, 'Zombies and Occultation of Slavery', in Markman Ellis, *The History of Gothic Fiction* (Edinburgh: Edinburgh University Press, 2000); and Lizabeth Parvisini-Gebert, 'Colonial and Postcolonial Gothic: the Caribbean', in Hogle, ed., *The Cambridge Companion to Gothic Fiction.*
6. See Terry Hale, 'French and German Gothic: the Beginnings', in Jerrold E. Hogle, ed., *The Cambridge Companion to Gothic Fiction* (Cambridge: Cambridge University Press, 2002), pp. 63–84; and Terry Hale, 'Translation in Distress; Cultural Misappropriations and the Construction of the Gothic', in Horner, *European Gothic: A Spirited Exchange,* pp. 17–38.
7. Julia Kristeva, *Strangers to Ourselves*, trans. Leon S. Roudiez (New York: Columbia University Press, 1991), p. 191.

8. For example, Maturin's *Melmoth the Wanderer* (1820) became a far more influential text in France than in England during the nineteenth century. See Catherine Lanone, 'Verging on the Gothic: Melmoth's Journey to France', in Horner, *European Gothic: A Spirited Exchange,* pp. 71–83.
9. Terry Castle, *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny* (Oxford: Oxford University Press, 1995).

Part I
The Paris Nexus

2

Hugo's *Notre Dame de Paris*, Leroux's *Le Fantôme de l'Opéra*and the Changing Functions of the Gothic

Jerrold E. Hogle

The Phantom of the Opera, especially in Gaston Leroux's original French novel (1910), has long been deeply influenced by Victor Hugo's *Notre Dame de Paris* (1831), known in most versions as *The Hunchback of Notre Dame*. After all, there is the basic situation in *Le Fantôme*: the highly musical 'Erik', masking a horrifying visage and living deep within the real Paris Opera of which he knows the most inner workings, falls in love with and eventually captures Christine Daaé, a young singer from the country, whom he tries to keep in his sequestered quarters. This relationship clearly recalls the love of Hugo's grotesque bell-ringer, Quasimodo, for the singing street-gypsy, La Esmeralda, who (like Leroux's Christine) both pities and fears her abductor, especially after he provides her sanctuary in his remote rooms near the bells of the equally real Notre Dame cathedral. On this level, both novels are extensions of the very French tradition of *Beauty and the Beast* stories, which themselves extend the Greco-Roman pattern of *Death and the Maiden* tales (such as the story of Persephone and Pluto), in which a quasi-father figure steals a young woman from a more exogamous marriage to someone closer to her own age, then threatens her with a grotesquely regressive love and a kind of death in a resplendent, but dark underworld of which he is the outcast ruler.[1]

In addition, Leroux's Erik, clearly a scapegoat for many underlying worries in the palace of high culture he occupies (where many of its problems are blamed on the 'Opera ghost'), plays this role – which I see as that of the 'abject' as defined by Julia Kristeva, the locus of inconsistencies in the middle-class 'self' that it 'throws off' or 'throws down' from itself[2] – by compositing the most troubling features in *several* of Hugo's *Notre Dame* characters. First, with his tale set in the 1880s,[3] Leroux's phantom seems a late nineteenth-century repository of the