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The sublime and its different perspectives in the Gothic literature

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Dissertação apresentada, como requisito parcial para obtenção do título de Mestre, ao Programa de Pós-Graduação em Letras da Universidade do Estado do Rio de Janeiro. Área de concentração: Literaturas de Língua Inglesa.

Orientadora: Prof. Dra. Maria Conceição Monteiro

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DEDICATION

To all my family, who supported me in every way and never let me give up on my dream.

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I would like to express my sincere gratitude to my advisor, who received me with open arms in her classes. For giving me all the necessary academic support to finish this project and, also, for counseling me through the difficult times, I give me special thanks to Maria Conceição Monteiro.

In spring of youth it was my lot
To haunt of the wide earth a spot
The which I could not love the less—
So lovely was the loneliness
Of a wild lake, with black rock bound,
And the tall pines that tower'd around.
But when the Night had thrown her pall
Upon that spot, as upon all,
And the mystic wind went by
Murmuring in melody—
Then—ah then I would awake
To the terror of the lone lake.
Yet that terror was not fright,
But a tremulous delight—
A feeling not the jewelled mine
Could teach or bribe me to define—
Nor Love—although the Love were thine.
Death was in that poisonous wave,
And in its gulf a fitting grave
For him who thence could solace bring
To his lone imagining—
Whose solitary soul could make
An Eden of that dim lake.

Edgar Alan Poe

RESUMO

PEREIRA, Katia Silva. *The sublime and its different perspective in the gothic literature*. 2015. 70 f. Dissertação (Mestrado em Literaturas de Língua Inglesa) – Instituto de Letras, Universidade do Estado do Rio de Janeiro, Rio de Janeiro, 2015.

O objetivo da presente dissertação consiste em analisar o sublime, um conceito estético que vem sendo estudado desde os primeiros séculos. Tomamos como base a definição do sublime como algo paradoxal que cria o prazer e o medo ao mesmo tempo. Porém, o sublime apresenta especificidades que variam de acordo com o filósofo analisado. Neste trabalho, três críticos foram estudados: Longinus, Edmund Burke e Immanuel Kant. Assim, o sublime pode ser representado através da imensidão da natureza, do poder de uma criatura sobrenatural ou, até mesmo, através da sexualidade feminina. E, com o intuito de exemplificar essas diferentes perspectivas do sublime, buscamos obras da Literatura Gótica. Sendo esta uma vertente literária que buscava a oposição ao racionalismo trazido pelo movimento iluminista, as características sublimes foram essenciais para enfatizar a emoção. Para tal exemplificação, utilizamos trechos de dois romances góticos dos séculos XVIII e XIX, respectivamente: *The Monk* escrito por Matthew Lewis e *Dracula* escrito por Bram Stoker.

Palavras-chave: Sublime. Prazer. Terror. Nova Mulher.

ABSTRACT

PEREIRA, Katia Silva. *The sublime and its different perspective in the gothic literature*. 2015. 70 f. Dissertação (Mestrado em Literaturas de Língua Inglesa) – Instituto de Letras, Universidade do Estado do Rio de Janeiro, Rio de Janeiro, 2015.

The objective of the present work is to analyze the sublime, an aesthetic concept which several theorists have been studying since the first centuries. Taking into consideration a definition which considers the sublime as something paradoxical raising pleasure and pain at the same time. However, there are some specificities which vary according to the philosopher being analyzed. This work deals with three of them: Longinus, Edmund Burke and Immanuel Kant. So, the sublime can be represented by the vastness of nature, the power of a supernatural creature or, even, by the female sexuality. And, in order to exemplify these different perspectives of the sublime, we chose important novels in the Gothic literature. Since this type of fiction is aimed at opposing to the rationality brought by the Enlightenment, the sublime characteristics were essential to emphasize emotions. In order to exemplify this, two gothic novels were taken into consideration: *The Monk* written by Matthew Lewis in the 18th century and *Dracula* by Bram Stoker in the 19th century.

Keywords: Sublime. Pleasure. Terror. New Woman.

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FIRST WORDS

That Object only can be called Sublime,
which in some degree disposes the Mind
to this Enlargement of itself, and gives
her a lofty Conception of her own
Powers.

John Baillie

The sublime is a concept that has been widely studied among theorists, philosophers and artists. All of them have contributed somehow to build the various points of view concerning this aesthetic feature. The *Longman Dictionary of Contemporary English* defines the sublime as “something that is so good or beautiful that it affects you deeply.” The dictionary entry shows that the sublime deals with superiority and it defines things which are considered to be great and majestic.

By analyzing this definition, we have an idea that the sublime is used to characterize those elements considered positive and good. However, the theory of the sublime started long time ago with a different perspective. As mentioned before, many theorists studied this concept making it rich as far as its features are concerned. It is possible to go through several perspectives along the way while studying the sublime.

First, it is important to understand the origin of the concept in order to make its characteristics clearer. The term sublime derives from Latin *sublimis* which means high and aloft and it entered the English language by the 14th century having the meaning of honor and high rank. Simon Morley is a British art historian who edited a book called *The Sublime* putting together several pieces of work about the sublime. Besides editing it, Morley also made a contribution by writing an essay to introduce the book. The essay was called *The Contemporary Sublime* and it presents a brief history of the term. In addition to the Latin origin presented previously, Morley goes further by analyzing each element of it. He shows that the can be divided into two parts: the preposition *sub* which signifies ‘up to’; and *limen* which means limits or boundaries. Taking just this etymology into consideration, it is already possible to see that the sublime is related to something which goes beyond the limits. But this term is not only a matter of boundaries, it presents other characteristics.

Following this idea of loftiness, there is the precursor of the studies about the sublime, the philosopher called Longinus. Actually, he is called Pseudo-Longinus since his name is still unknown. There are a lot of controversies making its authorship doubtful. But most scholars agree that he was the real author of the treatise about the sublime. Longinus is believed to have been a Greek professor who used to teach rhetoric and literary critic. His date of birth is also unknown though it is accepted that he may have lived during the 1st or 3rd century AD. His work was very influenced by his trips and his philosophical studies, especially of Plato.

According to the treatise *On The Sublime*, the term was used to describe all the linguistic features capable of creating this feeling of greatness. For him, language was the means of making the passages become sublime. The main characteristics to achieve the sublime in language were the use of metaphors, comparisons, vocabulary choice and many others. This way, only great writers were able to create sublime passages keeping the previous idea of higher rank and loftiness. In *Literature of Terror* written by David Punter, a professor of English specialized in Gothic culture, there is a passage which summarizes the Longinian theory very clearly. It says:

In place of 'precision', Longinus advocated a literature of sublimity, by which he means that which does not 'persuade' but 'entrances', a literature not of the limited but of the limitless, a kind of writing which 'masters' its audience with its grandeur and scope and which resists false and imposed constraints. (PUNTER, 1996, p. 38)

Longinus's work on the sublime is very important to both philosophical and literary world and, as mentioned before, he was one of the first theorists to deal with this concept. However, his treatise was only recognized after its first translation into French made by the poet Boileau in 1697. It was only in the 17th century that Longinus started being studied and taken into consideration as far as the theory of the sublime was concerned.

Then, in the 18th century, this aesthetic concept gained another perspective which became one of the most important definitions of the sublime. Edmund Burke wrote his book called *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* adding some important information to this term. He was an Irish philosopher and a politician. He was born in Dublin in 1729 but moved to England and lived there until his last days serving as a member of The House of The Commons of Great Britain. He died in 1797 at the age of 68.

Burke compared the beautiful and the sublime connecting the latter with ideas of terror and pain. For Burke, the sublime was everything that was so great and powerful that make the others terrified. It was because of Burke that the sublime was associated with negative ideas. He was the first theorist who connected the sublime with terror and pain. The philosopher also defended the natural sublime, that is, the sublime that was achieved throughout the use of natural elements, such as forests, storms, mountains and so on. Some characteristics were considered typical for the Burkean sublime. Everything that was vast, great, infinite and powerful was able to raise the sublime feelings. Burke was able to turn Longinus's rhetorical features into more psychological ones. It was because of Burke that the literature of terror became worth reading.

In the end of the 18th century, Immanuel Kant made his contribution to define the sublime when he wrote *The Critique of Judgment*. Kant was a German philosopher born in 1724. Even though he was raised by a very strict and religious family, he was considered agnostic due to his productions. He lived a modest life as a teacher and a writer. He never got married and died alone in Prussia. He died in 1804 at the age of 79 and he is still considered a major influence on modern philosophy.

In this book, Kant continues Burke's idea of comparing the sublime with the beautiful. For him, the sublime also brings about the feeling of pain and terror but the Kantian sublime shows a kind of duality which is new to the concept. The German philosopher explains that the sublime is everything capable of attracting and repelling the spectator. It attracts because of the pleasure it creates but it also repels due to the fear it brings about.

There is also another new perspective brought by Kant which is called The Moral Sublime. It refers to feelings achieved throughout morality instead of fear. He explains that facing good attitudes and noble actions, people are overwhelmed by the same duality of sensations. They are attracted by it because there is a tendency to follow this behavior but, at the same time, it causes repulsion because of the shame people feel for not doing the same.

Most of these theories refer to the aesthetic features in arts, especially the visual ones. But the sublime has also insinuated itself into different disciplines including Literature. Timothy M. Costelloe is a professor whose research focuses on aesthetics and philosophy of arts. He is the editor of *The Sublime: From Antiquity to the Present* and he also made a contribution to this book. He wrote an essay called *Imagination and Internal Sense: The Sublime in Shaftesbury, Reid, Addison and Reynolds* in which he explains that the sublime entered the literary works through the poets who valued more the metaphors used to the

descriptions in their works. It is noticeable that the sublime started in Literature following Longinus's point of view of language. However, the idea of terror brought by Burke and Kant arrived in the literary field afterwards and it was essential for the Gothic Literature. The Graveyard Poets were the ones who were able to contribute more with the spread of the sublime in the Gothic literature. These poets were famous for their obscure ideas and passages. They used to write about death and supernatural phenomena using dark backgrounds.

Sublime passages help the author build the appropriate environment for horror stories. It is agreed that being characterized as sublime has many variations as this concept is a very broad one. Philip Shaw is a professor in the University of Leicester in the UK. He made a research about art history and the result was the release of a book called *The Sublime (The New Critical Idiom)*. With it, Shaw reinforces the idea that although the sublime has its roots in natural landscapes, it can also be used to describe other objects and feelings.

A building or a mountain may be sublime, as may a thought, a heroic deed, or a mode of expression. But the definition of the sublime is not restricted to value judgments; it also describes a state of mind. (SHAW, 2006, p. 1)

This work deals with two important examples of the Gothic literature: *The Monk* and *Dracula*. Matthew Lewis wrote the novel *The Monk* in 1796 at the age of 20 while he was living in Holland. Lewis was born in 1775 and, following his father's steps, he was meant to have a diplomatic career. Because of that, he was able to travel and learn several languages and cultures. He died in 1818 at the age of 42. The first edition of the book was released anonymously because, as Lewis was a member of the Parliament, he preferred to be unknown. But in the second edition, the author removed some shocking passages and assumed the authorship.

Several critics accused Lewis of plagiarism because of similarities between *The Monk* and Ann Radcliffe's *The Mysteries of Udolpho*. For sure, Radcliffe had a great influence on Lewis's work especially when the obsession with supernatural is brought to discussion. But it does not mean that Lewis simply copied Radcliffe's ideas. Other critics who defended Lewis's novel explained the differences stating that Ann Radcliffe could be considered a type of terror-gothic and Matthew Lewis a type of horror-gothic. This distinction emphasizes that Matthew Lewis was more detailed in the description of the supernatural aspects in his novel. He was able to depict the idea so thoroughly that sometimes his extravagance was not well-seen by the critics.

On the other hand, the fourth edition of *The Monk* was written with several changes in order to disguise all this exaggeration of the first editions. Matthew Lewis made these adaptations in order to apologize to his father who was disappointed at his son for writing this kind of novel.

The Monk could be seen as a response to the French Revolution which started a questioning of both the authorities and religion. It is a novel that deals with religious context because it happens during the Spanish Inquisition making the monks and nuns very important to the story.

The plot is divided into two independent subplots which are connected in the end. The first one is about Ambrosio. Ambrosio is a well-known monk who is famous for his strictness and chastity. However, everything changes when he finds out that his companion in the monastery is, in fact, a woman called Matilda. It is Matilda who makes the monk give in to the pleasure of lust and, also, convinces him to use black magic in order to harass the young girl Antonia. Antonia is a beautiful and innocent girl who lives with her aunt and her sick mother. She sees Ambrosio for the first time during one of his speeches in the church and she gets fascinated by him. Their first face-to-face encounter happens when Antonia visits the monk to ask for his religious comfort to her dying mother. Ambrosio immediately feels a strong attraction towards her but Antonia does not feel the same way. That's why the monk surrenders to the devil so he could have Antonia.

However, after raping and killing her, Ambrosio finds out that Antonia was actually his sister. The monk was abandoned when he was still a baby and he was raised by the monks in the monastery. He had never known his family until this moment.

This incest committed by Ambrosio makes *The Monk* even more sublime. The French philosopher, Michel Foucault, in *The History of Sexuality* explains that the incest consists of ambiguous feelings of attraction and fear.

The second plot in *The Monk* tells the story of Agnes, a young novice who entered the convent after a misunderstanding with her beloved Don Raymond. When he found out that she is in a convent, he goes after her asking for forgiveness and they plan to escape. But during one of his visits, Agnes gets pregnant and The Prioress, a very strict nun, finds out the lovers' plan. The pregnant girl is locked up in a dungeon and loses her baby.

By reading these plots, it is possible to see how powerful religious figures were criticized by Matthew Lewis and, more importantly, how the sublime is present in the story.

The dark underground dungeons, the fear of those powerful characters and the ambiguity of feelings created are essential aspects to achieve the sublime in Lewis's novel.

The other novel used in this work is *Dracula*, written by Bram Stoker. Bram Stoker was born in 1847 in Dublin and wrote his famous novel in 1897. He died at the age of 64 in 1912. Stoker was an Irish writer who started his career writing for a daily newspaper. Due to this experience, he was able to write the novel in an epistolary form consisted of letters, newspaper articles and diary entries. After this experience in the newspaper, Stoker started managing a theater with his friend, the actor Henry Irving. Because of that, he took interest in arts and philosophy enriching his work even more.

Dracula is one of the gothic novels that make the tale of the vampires more popular as it is the story of count Dracula, a powerful and rich vampire who lives in Transylvania. The story begins with Jonathan Harker, an English businessman, who travels to the count's castle in order to help him buy a property in London.

The count makes him spend a few weeks in his castle and, during this stay, Jonathan realizes how strange Dracula and his companions are. After some time, he returns to London but he can't remember the awful things he witnessed there.

Mina, Jonathan's fiancée, starts investigating what had happened in Transylvania and finds his diary with all the details about his scary business trip. However, there is not much she can do to prevent the count's threat because he arrives in London some days after. Lucy Westenra, Mina's best friend, is the first one to be attacked by Dracula and a group composed by her friends begins a journey to kill the count.

The group plans a way to destroy the vampire following the instructions of Van Helsing and, also, pay attention to the details present in the diaries collected by Mina. After all the effort from this group, they are able to ambush the vampire and kill him.

The first chapter of this work makes a brief introduction to the Gothic literature. This kind of literature was named after the barbarous people called Goths because they shared some similar characteristics such as transgressions, mysteries and fear. Gothic novels were famous for going against the rationality brought by the Enlightenment. The authors tried to focus on emotions using their imagination to create the appropriate environment. Supernatural phenomena and obscure settings were some of the examples of how imagination was capable of bringing up emotions, especially the ones related to terror and pain which were considered the strongest ones.

The second chapter shows some of the perspectives when dealing with the aesthetic concept of the sublime. First, the theory created by Longinus is discussed following his idea on how important the rhetoric is to this concept. Then, the philosopher Edmund Burke is brought to light. The difference between beautiful and sublime, which is the biggest characteristic in Burke's book, is exposed with all their details. Finally, Immanuel Kant is presented and his theory of the attraction and repulsion in the sublime is explained.

The third chapter is the exemplification. Passages taken from the novels *The Monk* and *Dracula* will be used to bring examples of the theory studied in the previous chapter. The features discussed by these three philosophers are shown through the novels.

The fourth chapter deals with the feminine sublime. All the characteristics that bring about sublime feelings will be studied in the female figures in the novels. Here, the theory of Deleuze about the fold is analyzed together with the Kantian sublime which emphasizes the elements of attraction and repulsion. Gilles Deleuze was a French philosopher who used to write about arts, literature and philosophy. He was born in 1925 and died in 1995 at the age of 70. During his lifetime, he wrote innumerable pieces of work. Among them, there is *The Fold: Leibniz and the Baroque*. In this book, Deleuze explains what the processes of folding and unfolding mean. He says that the fold happens when the outside world inhibits the human soul making the person feel repressed. On the other hand, the unfold happens when the human soul is not affected by the outside and is able to fulfill its own desires and wishes. It is possible to see how the folding and unfolding process has a lot to do with the sublime. As soon as there is a fold, there is also the repulsive feeling of the sublime. And when there is an unfold, it is the attraction taking place.

1 THE GOTHIC LITERATURE

The curfew tolls the knell of parting day,
 The lowing herd winds slowly o'er the lea,
 The ploughman homeward plods his weary way,
 And leaves the world to darkness and to me.

Samuel Johnson

Before studying the concept of the sublime with more details and examples, it is valuable to spend some time on the literary background it happened. The sublime is an aesthetic feature which was able to enrich the Gothic literature in the 18th century. And, understanding this literary movement makes the characteristics of the sublime much clearer.

This kind of literature was named after the German people called Goths. These people were known as barbarians because they could not speak the Greek language nor follow the Roman classic values. They reached great evidence in the world because they were the ones capable of invading and destroying the Roman Empire in the 5th century. By fighting against the Romans, the Goths were also fighting against the Catholic church since this religious institution had big influences on them. After this conquest, the period known as Middle Age started. This period was characterized by darkness, mysteries and superstitions brought together with the Gothic culture. Only in the 18th century, this term was reused to designate a kind of literature which presented similar characteristics to the ones from the German people.

With this brief historical background of the term, it is plausible to check what the Gothic literature can represent to society at that time. The term had its origin in ideas of barbarous and disruption from the classic which is basically what this type of literature proposes. And an interesting fact brought by Hauser about the connection between the German people and the Gothic literature is the feature concerning terror. These people were feared by the European population due to their violence when invading territories during the wars. This dread is brought back to the 18th century with the horror created by the Gothic novels.

As mentioned before, the Gothic literature appeared in the 18th century and got a lot of admirers, especially young girls. At the same time, this type of writing was severely criticized by others because of the innovative ideas it brought into the literary world.

All the innovations were a response to the moment the Western society was passing through at this period of time. The 18th century was a phase in which a lot of changes were taking place and the Gothic literature was a tool for people to express their feelings towards those changes. This period of time was marked by the Enlightenment. This social and cultural movement had its major objective to bring more rationality into social discussions. The Enlightened ideas affected religions, politics, education and, also, literature. Science was more valued than theology, so everything was been explained by means of reason. Questions and doubts about the world which were answered before in a transcendental way were not accepted anymore. Scientists started answering them with logical foundations in order to make everything more rational and they spread the idea that knowledge was acquired only through reason.

While pieces of literary work were being written following reason in a more rational way, the Gothic literature had its emphasis on the imagination. David Stevens wrote a book called *The Gothic Tradition* in which he was able to elaborate some specific characteristics of this literary movement. There, Stevens explains that Gothic novels were not guided by rationality letting the imagination flow at high speed. “Associated with wildness, Gothic signified an over-abundance of imaginative frenzy, untamed by reason and unrestrained by conventional eighteenth-century demands for simplicity, realism or probability.” (STEVENS, 1996, p.03)

Instead of picturing the reality, especially the one brought by the Enlightenment, Gothic novels were capable of presenting a more fantasized way of facing the world which was a possible solution to deal with the anxieties and fears created by the Enlightenment. It was a historical period which demanded a lot of thinking and debating about the novelties brought by the philosophers so the Gothic writers made use of imagination in order to expose new possibilities and questions to the world.

It was not only through the imagination that the Gothic literature helped people face these anxieties. As it was a period of several changes, the Gothic authors took advantage of that and used their novels as a way of social transgression. The imagination allowed writers to go beyond the social and moral values. Fred Botting, a professor of Literature, wrote about it in his book called *Gothic*. He says that the critics discriminated the Gothic novels because they did not focus on reality making them pieces of stupidity which had no moral values.

Neo-classical criticism throughout the eighteenth century found much to disapprove of, often without any attempt at discrimination, in novels and romances. Works of

fiction were subjected to general condemnation as wildly fanciful pieces of folly that served no useful or moral purpose. (BOTTING, 1996:24-25)

David Stevens goes further and points out how dangerous these novels could be, especially for young girls who were their major public. As the Gothic novels were full of fancy stories and they did not present traces of reality, the naïve girls could be influenced by them in a way that they were not able to distinguish the real from the imagination.

Literary reviews and criticism were frequently concerned with the dangers to the female sex of too much lurid gothic reading ... But a ready market was assured, and authoritative (male) warnings often only served to increase the attractiveness of 'dangerous reading' (STEVENS, 2000, p. 23-24)

When reading Gothic novels, women in general felt attracted by them because they were a means of entertainment which could also promote a fascination for the adventures. The girls who used to read Gothic novels expected the same things to happen to them, both the adulation and the dangers presented.

However, the Gothic literature could be seen as something admirable. The use of the imagination to go against the realism advertised by the Enlightenment brought to its account a kind of intelligence which showed a respected literary freedom. And, because of that, those transgressions could also be seen as a positive characteristic. Fred Botting cleared it out when he wrote that the social transgressions made by the Gothic literature were a means of reasserting the traditional values. This assertion seems senseless as it would be difficult to understand how going against something can represent reaffirming the same thing. But it happens because whenever the Gothic writer lacks morality in his novel, he also describes the consequences of this transgression. By this means, the reading public feels coerced into following the moral values exposed.

The terrors and horrors of transgression in Gothic writing become a powerful means to reassert the values of society, virtue and propriety: transgression, by crossing the social and aesthetic limits, serves to reinforce or underline their value and necessity, restoring or defining limits. (BOTTING, 1996, p.7)

But then, there is a consequence for dealing with transgressions with the purpose of reasserting the values. The Gothic literature was accused of ambivalence. Maggie Kilgour, a Canadian professor of English Literature, wrote about the Gothic in her book *The Rise of the Gothic Novel*. She said that Gothic authors were not worried about making their pieces of work reasonable. She continues by saying that their novels were confusing and ambivalent

because not even the writers seemed to be aware of the purpose of their writing. “[...] the gothic seems also a confused and self-contradictory form, ambivalent or unsure about its own aims and implications.” (KILGOUR, 1995, p. 5)

But Botting came to Gothic authors’ defense and affirmed that this ambivalence mentioned by Kilgour was not a matter of disorganization of ideas or unpreparedness of the writers. Gothic ambiguity is only a matter of temporal representation. Fred Botting puts it like the Gothic literature tries to represent both past and present at the same time. Showing the past can be seen as a kind of a break from the quick changes that were happening at that time. And using the present was a tool for dealing with this new scenery. This paradox had the purpose of recycling traditions looking for the connection with the new. Maria Conceição Monteiro, a Brazilian professor of English Literature, made use of a metaphor to explain this importance of connecting the past and the present in the Gothic Literature. She said that reading Gothic novels was like looking at a mirror. It is possible to see two dimensions: one showing the traditional characteristics of the past, and the other showing the anxieties and fears of the upcoming changes in the present. Markman Ellis, an English professor of Literature wrote a book called *The History of Gothic Literature* in which he summarized this ambivalence between past and present very well.

The emergence of gothic fiction represents one of the defining moments when an older chivalric past was idealised at the expense of a classical present. The gothic is then a conscious anachronism, presented not as an error of taste or a corrupting influence, but as a positive attribute. The past is re-valued and found to be superior to the present, a process that wears a nostalgic aspect. (ELLIS, 2000, p. 23)

Another essential characteristic of Gothic literature is that it is a narrative of terror. Gothic novels made use of supernatural elements, obscure environment, dangerous characters in order to promote this kind of feelings in their readers’ soul. And the fact that the Gothic novels had this purpose of rising terrible feelings in their readers was a matter of questioning among both critics and the general public. How can terror be considered something which is able to bring about feelings of pleasure? Why do people like reading this kind of stories?

Markman Ellis focused his studies on the 18th century and tries to make this paradox a little more understandable. He says that being terrified in a real situation is not able to arouse a feeling of pleasure, but reading about terrible things is able to bring about pleasure. Ellis continues explaining that reading Gothic novels provides a different kind of experience

because it is not like facing a real threat. When the reader comes in contact with terror only through the books, pleasure is the feeling achieved.

As far as terror is concerned, the Gothic literature presents two very debated concepts in its novels. Sometimes, these concepts are treated as synonymous but other theorists show a difference between them. They are the definitions of terror and horror. Ann Radcliffe (1764-1823) was a Gothic writer famous for her *The Mysteries of Udolpho* and *The Italian*, two important Gothic novels in the end of the 18th century. But she also wrote some essays dealing with the theory of the Gothic literature. One of them is called *On the Supernatural in Poetry* and it was only published after her death in 1826. In this essay, Radcliffe is the first author to differentiate these two concepts of terror and horror. In Radcliffe's point of view, terror is what anticipates horror. Terror is the moment which brings the idea that something terrible will happen. It can be represented by obscure environment, a different smell or a loud noise. Horror is the moment in which you face the thing causing the suspense. In other words, terror is a kind of that can be considered more psychological and horror is one considered more concrete. The American Gothic writer, Stephen King, goes further in this definition. In his theoretical book called *Danse Macabre*, besides the concepts of terror and horror, he adds another one called revulsion which he defines as the consequence of facing the monster itself.

All these characteristics are important to this study because they are essential to the concept of the sublime. The theorists who deal with the Gothic literature are unanimous when saying that the sublime is present in most of the Gothic novels because it brings the necessary elements to raise feelings of awe and terror. And it is not different from the novels analyzed in this present work. *The Monk* and *Dracula* are two popular examples of Gothic novels which have rich examples of these features presented previously.

To summarize all these ideas, Maria Conceição Monteiro, in her book called *Na Aurora da Modernidade*, enumerates the threats brought by the Enlightenment that the Gothic literature is able to approach. The Gothic novels showed themes which symbolize these changes such as power, laws, society, family and sexuality.

The Monk and *Dracula* present several characteristics which can be considered Gothic like the ones studied before. First, both novels have a specific characteristic mentioned by David Punter in his *The Literature of Terror*. Punter says that the Gothic novels, when trying to go beyond the social limits of the time, also provided a way of escaping them by putting their stories geographically away. Also talking about ruptures in society was not allowed in English territory. That's why Lewis wrote his novel happening in Spain and Stoker wrote his

in Transylvania. By doing this, the authors were able to provide the readers with the anxieties promoted by the changes but also to put them at a certain distance from them in order to keep them psychologically safe.

Secondly, it is possible to notice that both novels have some characters with a kind of transgression in their behavior. Matthew Lewis made use of a religious figure of the monk to question the spiritual values. Following the Enlightenment, Lewis puts into question the goodness in the monastic way of life. The monk Ambrosio goes against all the purity and kindness when he decides to surrender to his sexual desires towards Matilda and Antonia. However, this criticism aims at reinforcing those same values because, in the end, Ambrosio suffers the consequences of his misbehavior towards the religious precepts.

Dracula also has transgressions in its story. The main transgressive figure is the woman. The female characters in *Dracula* are able to provide the readers some ideas of how the social and moral values regarding women were questioned by the Enlightenment. The female vampires and the girls of the novel go against some traditional values when they feel free to make use of their sexuality.

The background for these novels is also considered typically Gothic. Both stories take place in obscure and scary environment. *The Monk* happens mostly in the underground passages in the monastery and in the cemetery. *Dracula* is more characterized by the natural landscapes having its plot in the dark forests. Another important point to be mentioned about the background of the novels is the presence of the prisons. Both *The Monk* and *Dracula* have prisons in their plots. The former is represented by the underground passages and the vault where the monk is kept until his trial. While the last one is represented by the count's castle where Jonathan Harker is being held prisoner for several days.

Finally, these novels are capable of achieving both terror and horror feelings. Matthew Lewis reached terror when he dealt with the mystery related to Matilda's religious practice. And the horror was reached throughout the demon itself who comes to visit Ambrosio in the prison.

Dracula, on the other hand, achieves terror not through religious matters but through the vampire's secret way of life. The anxiety brought to Jonathan from not knowing exactly who or what the count really is makes his stay at the castle a terrible thing to face. And horror is also brought by the vampire figure when the group trying to annihilate the count gets face to face with his monstrous powers.

In addition to all these characteristics, *The Monk* has a unique one which Bram Stoker did not explore in his *Dracula*. The religious aspect of the novel has direct connection with the Gothic literature. It was studied that this kind of literature was created to oppose traditional values and the Catholic church was one of the most influential institutions at that time. So, using religious features to transgress those values was a very efficient technique. Lewis does that by means of the monk himself. Ambrosio presents a type of personality which does not represent the traditional values defended by the church. In the story, many of his actions are considered to be sinful. He surrenders to his own sexual desires, he kills Antonia and he even makes a pact with a demon. All of these attitudes are rejected by the church and, when Lewis wrote about them, he was extremely criticized. But, despite this criticism, his novel still brings into question some values and thoughts about the Catholic church.

All these characteristics related to the Gothic literature make it easier to apprehend the feature of the sublime in the novels. Roughly saying, as the sublime is something that brings about terror, the Gothic novels present innumerable ways of achieving it. It will be only a matter of philosophic perspective depending on the author being analyzed. The next chapter has the purpose of showing how the philosophical theories on the sublime can be different and still keep some main ideas similar to each other.

2 THE GOTHIC SUBLIME

The Sublime does not persuade audiences but rather transports them out of themselves.

Longinus

2.1 The Sublime and Rhetoric

As studied in the previous chapter, the Gothic writers used a lot of imagination in their novels to go against the rationality brought by the Enlightenment. All these imaginative features had the purpose of raising feelings of terror and awe which were able to elevate the reader's mind. And, finally, these feelings of terror and awe were the ones created by the sublime, an aesthetic feature which was very popular in Gothic literature. Fred Botting tried to depict the purpose of the sublime in literature and came up with a very good point of view which he wrote in his book *The Sublime*.

Elevating and expanding mental powers to an almost divine extent signified the displacement of religious authority and mystery by the sublimity of nature and the human imagination. Sacred nature, glimpsed in sublime settings and evoked by old poetry and buildings, ceded to the genius and creative power of a sacred self. By means of natural and cultural objects of sublimity the human mind began its transcendence. In its imaginary ascendancy over nature, it discovered a grander scale and a new sense of power and freedom for itself. (BOTTING, 1996, p. 40/41)

This is why the sublime is so important to the Gothic literature. This aesthetic characteristic is the one which is capable of creating all the propitious background settings for the Gothic stories. And it is evident that the sublime presents plenty of different perspectives depending on the theorist being studied. This chapter will deal with those different philosophical positions.

One of the first critics to write about the sublime was Longinus. Actually, researches can't tell for sure if it was him who wrote the treatise *On the Sublime*. All the information about this book is uncertain and the critics only speculate on the details following some findings, but all of them are fragmentary.

Andrew Lang wrote the introduction for the edition released in 1890 and explained the mystery involving this essay. As it is a very old piece of writing, it is quite impossible to prove the legitimacy of its creator. The writer was never mentioned before, in any other sources, so its authorship is not well-defined. Due to a misreading of the manuscript, some recognized Dionysius of Halicarnassus as the writer and others Longinus. The former was not sooner discarded because his previous works had nothing to do with this treatise. Dionysius was a Greek historian and a teacher of rhetoric but he never wrote about the sublime characteristics. He used to focus his pieces of work on the imitation among arts. Longinus is most likely to be considered the author taking the time this treatise was written. Analyzing the references and the quotations, it is more probable it belonged to him. Lang summarizes this discussion when he wrote: “Whatever its date, and whoever its author may be, the Treatise is fragmentary. The lost parts may very probably contain the secret of its period and authorship.” (LANG, 2006, e-book)

On the Sublime was a response that Longinus gave to his friend, Terentia, after their reading another treatise written by Caecilius concerning the sublime. Caecilius was a Greek rhetorician who lived in the Augustan age. He wrote a treatise with the same name as Longinus’s *On the Sublime* but there are only fragments from his pieces of work. As Longinus did not agree with some of the arguments present in it, he decided to write his own account on the sublime in order to spread his point of view about this aesthetic feature. First, it is important to keep in mind that Longinus examined the sublime in poetry and oratory but his ideas have great importance even in prose.

He also states that the inspiration comes from the writer's genius, which consists of the natural power and intellect to create. By saying this, he means that achieving the sublime is something which cannot be taught as it is an ability writers are born with. However, he explains that even though it is not meant to be taught how to do it, it is essential for writers to know when the correct time to surrender to their geniuses is. In order to explain the importance of genius, Longinus compares the creation of art with the creation of nature. Even though nature is spontaneous in her creation of things, she still follows some rules and patterns to keep a certain order in everything. That’s why the artist needs to know exactly the appropriate time to make use of it. They must be spontaneous and free like nature but always keeping a relative order about their creations.

[...] if we consider that Nature, a law to herself as she mostly is in all that is passionate and lofty, yet is no creature of random impulse delighting in mere

absence of method; [...] in a sense all greatness is exposed to a danger of its own, if left to itself without science to control, 'unsteadied, unballasted', abandoned to mere velocity and uninstructed venture; greatness needs the spur often, it also needs the bit. (LONGINUS, 2006, e-book)

Inspiration and knowing when to use their powers of creation are crucial for the concept of the sublime in Longinus's point of view. He defines the sublime as loftiness and excellence in language, so besides being inspired by their feelings, the writers must know how to use linguistic characteristics to express them in a grand way. To give more details, the philosopher explicates that a sublime passage is able to confuse the reader's reason. When the author describes some grandeur, our reason is deceived and what is reasonable is hidden from us. He details it, "A lofty passage does not convince the reason of the reader, but takes him out of himself. That which is admirable ever confounds our judgment, and eclipses that which is merely reasonable or agreeable." (LONGINUS, 2006, e-book) Through this enormous power that goes beyond the reason, the reader is attracted by the sublime, independently if they are willing or not.

Longinus also justifies the use of the sublime in pieces of writing. As it is a powerful feature in literature, sublime passages allow writers to expand their limits. He claims that human thoughts are way too broad to be limited by boundaries; they are supposed to go beyond whatever is reasonable. In addition, human beings give importance to this kind of writing as they honor all the surprising things. It is through the sublime that human is raised to the status of God.

In addition to all these differences and theories, Longinus gives some examples of writers who were able or not to achieve sublime feelings through their writings. In the treatise, two authors are taken into consideration to show how the sublime is important in writing: Hyperides and Demosthenes. Both of them were Greek politicians in ancient Athens. However, Demosthenes was more successful in his career than Hyperides precisely because of his power of rhetoric. He was able to convince and captivate more people than Hyperides. Longinus explains that Hyperides is a great writer presenting a lot of excellences in language, but his rhetoric is not considered to be sublime because the author is not able to raise passion in readers. In his writing, the feeling of terror is not triggered in whom is reading it. On the other hand, Demosthenes is not as excellent in writing as Hyperides but he is able to achieve the sublime due to the fact that his writing can promote passions and, these passions cover his flaws.

After presenting these differences and features of the sublime, Longinus indicates to his friend Terentia some sources of this feeling in pieces of writing. As it has been already mentioned before, the passions are of great importance to the sublime. It is known that, when facing a lofty passage in a text, the reader is amazed by a contradiction of sensations. It is not done by a single emotion, but a lot of them. And, what Longinus claims is that the sublime is achieved not only by these emotional conflicts, but also by how the writer connects them in the text. This reinforces how essential language skills are to the aesthetic feature and how language choices are crucial to it. According to him, "... the Sublime, wherever it occurs, consists in a certain loftiness and excellence of language..." (LONGINUS, 2006, e-book)

Malcolm Heath wrote an article called *Longinus and the Ancient Sublime* and gave more details about this treatise. It is important to have in mind what Heath mentioned about Longinus's definition of the sublime. He reminds his readers that the ancient philosopher wrote *On the Sublime* with the purpose of classifying the sublime characteristics, not to find a correct definition of this concept. He explains, "If you do not have sufficient expertise and judgment to recognize sublimity when you meet it, a definition will not help you." (HEATH, 2012, p.12)

Still dealing with the language choices, Longinus emphasizes the role of the figures of speech in the sublime. These figures help promoting the sublime for their grandeur in language, although this grandeur always depends on the context which they are inserted. However, it is a two-way support. While the figures of speech help the sublime, the sublime also helps the figures by disguising them and making them more effective. This happens because the passion aroused by the sublime affects the reader's reason and hides the figures' artificiality so the reader is not aware of the figures of speech. Longinus exemplifies the figures of speech with the metaphors. He says that the use of metaphors tend to show excess which is one of the characteristics of the sublime. However, he also defends the idea that there should be a limit of the number of metaphors in order to avoid ridicule. Longinus explains that, when the artist makes use of too many metaphors, it gives the impression that the writer is not sober. It may seem as a mockery, a useless exaggeration.

Another figure of speech discussed by him is the hyperbole. The exaggeration created by the hyperboles work better if they are also disguised and hidden from the reader. To make the hyperboles more credible is necessary for the scenes to bring about strong feelings, especially horror.

Choosing the language is also helpful to create a cadence of speech which gives harmony to the text. A harmonious piece of writing is connected to the sublime for raising passions, just like music. In order to create this harmonious text, the conjunctions are very important too. Actually, the lack of conjunctions is what creates the sublime feeling to the text. Longinus says that when the text does not have connections and it flows at a natural pace, passions are brought to the surface in the reader's mind. Lack of punctuation also emphasizes the passions by increasing the speed of speech. It is understood that passions demand certain confusion in language because the movement the latter creates prevents the speech from getting monotonous. Another artifice to imitate a natural pace is the use of interrogative forms which is able to show the real sentiment of the writer making the reader feels more passionate about it. Finally, there is the hyperbaton which consists of the inversion of the normal order of a sentence and which results in passionate feelings by the readers. This characteristic can help imitate the natural flow of thoughts exposing the mental agitation of the writer.

There are some linguistic changes which can facilitate the achievement of the sublime. One of them is the use of present tense to introduce a past event. A present description makes it more dramatic creating an environment more propitious to the feelings of passion.

Another important change is the one regarding the number of the nouns which are being used in the text. Longinus explains that, by using the plural form instead of the singular one, the grandiosity of the speech is amplified and it arouses the reader's imagination. When using the singular form, dignity is given to it and the idea of a corporate life is brought to scene.

As far as changes in person are concerned, they can also make the text more dramatic. Changing from third person to the first one, the reader is able to feel the dangers which are being described more vividly bringing an outburst of passions.

Finally, Longinus shows the importance of images in achieving the sublime. He claims that images are essential to create this lofty style and arouse the passions in readers. It is through sublime images that the reader is attracted and loses the ability to judge. The image has the objective of shocking and this passion makes the reader unaware of their reason.

On the other hand, Longinus's treatise also presents some flaws when trying to create something sublime. The philosopher justifies these problems by saying that great works only appear when writers experiment new things. That's why errors are inevitable but, in this context, not so important. Malcolm Heath also emphasized the importance of these mistakes

when trying to achieve the sublime. He says that artists have to take some risks to be able to write sublime passages even if these risks can make their pieces of writing fail. “But having steered us away from the risks that are destructive of genuine sublimity, he must also, at some point, steer us away from the timidity that will leave us incapable of achieving it.” (HEATH, 2012, p. 17)

First, Longinus makes a comparison between sublime and amplification. According to him, amplification is a technique which enables the writer to overpower the reader through language; it extends the subject which is been described. While the sublime attracts them through language, it elevates the subject which is been described. It is possible to notice that the sublime is something more sophisticated than the amplification. For Longinus, amplification can lead to characteristic called False Sublime. Longinus explains that the true sublime happens when the passage can hold the reader's attention whenever it is read and how many times it has been read. Opposite to this, the false sublime makes the reader loses their attention after some time it has been read.

Depending on the author's ability with language, what is supposed to be sublime can turn into something burlesque. Longinus says that some authors can become absurd and ridicule instead of terrible by trying to avoid poor language. They make lots of efforts to be as polish as possible but this can make the reader more distant and cold. He shows that basic language is more efficient and that the vulgarity of it is compensated by its sublime function.

As mentioned before, language is extremely important to the sublime in Longinus's point of view, but it can also lead to some faults when not used correctly. He claims that the sublime is better achieved when writers avoid using despicable details. The philosopher compares petty words with deformities and reinforces this idea by the use of a clever example: he explains that the sordid must be hidden like nature did with the human body.

2.2 The Sublime and Nature

Edmund Burke was an Irish philosopher who wrote about the sublime as Longinus did. He died in 1797 at the age of 78, but his most important philosophical work was written when he was only 19 years old. This treatise called *A Philosophical Enquiry into the Origins*

of our Ideas of the Sublime and Beautiful was in fact his only philosophical one since he dedicated himself more to politics.

First, Burke starts discussing about the concept of taste to help readers understand it better. According to him, different people follow the same process when facing a work of art. Initially, there is the perception of senses which consists of all the details we are able to see, touch, smell, hear or taste. Then, there are the pleasures of imagination which derive from the exercise of reorganizing the ideas presented by the senses into new ones. Finally, there is the conclusion of judgment which is basically controlled by our reason.

Burke explains that we improve our taste when we improve our judgment. In order to be better judges of the work of art, we should know more about it and its details. He says, “It is known that the taste (whatever it is) is improved exactly as we improve our judgment, by extending our knowledge, by a steady attention to our object, and by frequent exercise.” (BURKE, 2008, p. 15) Keeping this in mind, it is possible to emphasize the importance of studying the concept of the sublime. The more the reader knows about it, the more enjoyable the piece of artwork will be.

For being a more complete treatise than the one written by Longinus, *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* brings some important distinctions about human passions. Burke defines three different states: indifference, pleasure and pain. It is understood that pleasure and pain rise from a state of indifference which means that these two former passions do not depend on one another. Burke goes further and presents a feeling which he called removal of pain. When the origin of pain disappears and the pain ceases, it does not result in pleasure but, in fact, removal of pain. They are different feelings due to the fact that when pain is over, pleasure does not take place because there is always a remembrance of the pain felt which inhibits pleasure and raises feelings of delight. This way, Burke recognizes pleasure as a resulting feeling which comes from the state of indifference, and delight resulting from the removal of pain. This differentiation is extremely important for the idea of sublime developed by Burke because he claims that the sublime causes delight, not pleasure.

They [the passions] are delightful when we have an idea of pain and danger, without being actually in such circumstances; this delight I have not called pleasure, because it turns on pain, and because it is different enough from any idea of positive pleasure. Whatever excites this delight, I call sublime. (BURKE, 2008, p. 35)

A last essential step to start studying the Burkean sublime is to understand the passions of self-preservation. These passions are all the ones related to health, life and death. Burke affirms that the passions of self-preservation are the strongest ones and the ones which achieve the sublime more effectively. However, in order to achieve the sublime, these dangers which threaten the human self-preservation need to be at a certain distance. Otherwise, the pain aroused doesn't bring about delight, it is simply terrible. Rodolphe Gasché, who wrote an article called *And the Beautiful? Revisiting Edmund Burke's "Double Aesthetics"*, emphasizes the importance of this distance to raise the sublime feelings. He says that the sublime is not produced by the terrible object itself but, actually, by the representation of the same object in the imagination creating, thus, the necessary distance for the sublime. This sensation of being alive brought by the sublime arises the feeling which Burke calls astonishment.

As it has already been mentioned, Burke defines the sublime as everything which can raise the idea of pain and danger and it means that he relates the sublime with terror. In his words, "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime." (BURKE, 2008, p. 24)

However, this definition brings about a paradox which is intensely questioned and analyzed. How can ideas of pain create feelings of delight? Burke clarifies that pain and terror are opposite ideas. The former is a feeling that starts with the body and reaches the mind, and the latter starts in the mind and reaches the body. In other words, pain is something more physical and terror is more psychological. These two sensations are about exercising the body and the mind. Burke explains it by saying that, when there is pain, the grosser body parts such as arms, legs, necks, etc. are tensed. And, when there is terror, the finer body parts like the mind, eye, ear, etc. are tensed. The tension and the relaxation caused by pain and removal of pain is an exercise that originates delight. For this to happen, the pain should be presented at some distance because when it presses too close, delight is not achieved and terror domains.

It was studied in the beginning of this chapter that Longinus defended the sublime as a characteristic brought by language itself. But, as Philip Shaw had already pointed out, Edmund Burke is a defender of the natural sublime, that is, he believed that the sublime was present in the natural phenomena and not in the language used to describe them. He explores sublime characteristics in natural environment. Therefore, Burke listed some possible features that can help achieving the sublime.

One of the most important causes of the Burkean sublime is vastness. Through grand objects, it is possible to achieve sublime feelings. Burke explains that facing a vast object our eyes need a lot of movements to capture its whole form. This sequence of movements creates a tension in the eyes that can be compared to the one of pain. Therefore, it can be considered sublime.

The idea of obscurity follows the same principle. Dark objects are difficult to be recognized by our visual sense. Forcing our eyes to delineate the form of the objects creates the same tension as the previous one. Being similar to pain, it causes the sublime as well.

Burke also claims that infinity is one important cause of the sublime. He goes further by saying that the idea of infinite objects does not need to be real. The sublime can be achieved just by having the impression of infinity. It is affirmed that the uniform succession of parts is able to trick the human mind in order to make us believe the object is not finite. When facing this kind of objects, we are carried away with a variety of feelings. First the tension felt by the attempts of depicting its form. Then there is the expectation to see where the end of the object lies. And also there is the surprise when perceiving it. Burke says that all these feelings are sublime.

This idea of infinity can be raised also by large amounts of the same object. When the quantity is enormous and disorganized objects are part of the group, the human mind can't find cohesion in them, that's why, sublime is achieved.

Sounds are also capable of achieving the sublime. Burke explains that our mind is filled with anxiety for having continuous and similar sounds because we have no idea of when the sound will change. It is understood that when people do not know what is happening next, they always think about the worst possibilities. This anxiety is able to raise sublime feelings.

Another source of the sublime defended by Burke is power. He says that powerful objects are sublime due to their ability to create pain. The philosopher details that we only submit ourselves to powerful objects which overpower us and make us suffer. Power can also be institutional such as powerful emperors, governors, kings or even religious figures. All of them take advantage of fear to keep others in control.

2.3 The Sublime and Beauty

One interesting aspect of Burke's critic on the sublime is that he compares it to beauty, showing differences and similarities between both aesthetic concepts. Rodolphe Gasché, the Literature professor in the University of Buffalo in New York, also works on this comparison in his article. He explains that Edmund Burke dealt with the irrational aesthetic feeling which was ignored by the Enlightened rationalists. By dealing with both aesthetics, the beautiful and the sublime, the rational and the irrational, Burke was the first philosopher to work on the double aesthetics.

It has already been studied that the sublime is characterized by feelings of pain and terror. It is found in vastness, power, obscurity, infinity and many others. Having this mind, it is possible to consider beauty as the opposite of the sublime. Burke says that beauty is characterized by feelings of pleasure and love. Beautiful objects are the ones which present contrary features. They have to be small, smooth, clear and delicate. The philosopher summarizes this opposition in the following paragraph:

For sublime objects are vast in their dimensions, beautiful ones comparatively small; beauty should be smooth, and polished; the great, rugged and negligent; beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line, and when it deviates, it often makes a strong deviation; beauty should not be obscure; the great ought to be dark and gloomy; beauty should be light and delicate; the great ought to be solid and even massive. [...] one being founded on pain, the other on pleasure." (BURKE, 2008, p. 97)

Rodolphe Gasché reinforces the difference between the beautiful and the sublime. He agrees on the characteristics described by Burke about these two aesthetic concepts. In Gasché's opinion, the sublime is a stronger and a more intense feeling than the beautiful.

Undoubtedly, the experience of the sublime as one of distance serves the self to overcome threats to his integrity and is the strongest of all passions, but love as a limit experience in which the self encounters the other, or rather in which the other approaches the self, is, for all its fragility, quite the opposite of an insipid experience. (GASCHÉ, 2012, p. 36)

However, he explains that, even though sublime and beauty are such oppositional concepts, they can be found working together. When sublime and beauty are blended, the fear is relieved.

2.4 The Sublime and Reason

Finally, there is Immanuel Kant, the last philosopher to be considered about the sublime. Kant was a German philosopher who is a great influence on contemporary thoughts. He was born in April, 1724 and died in February, 1804. Kant wrote several well-known books which include one called *The Critique of Judgment*. This great work is the third of a series which focuses on the aesthetical critic on the beautiful and the sublime.

In his book, Kant affirms that there are four types of objects: pleasant, good, beautiful and sublime. Being pleasant or good is something which depends on sensations. It is what we see and feel that makes the object this way. But, being beautiful and sublime is dependent on our judgment, our taste. This can be compared with Burke's idea due to the fact that he also agrees that the judgment of taste is a matter of personal achievement, that is, it is not something which can be varied from person to person. It depends on the point of view, on the reader's state of mind. Emily Brady, a professor of Environment and Philosophy, wrote an article called *The Environmental Sublime* in which she reinforces this importance of our mind in order to achieve the sublime for Kant. In her words, "In Kant's influential account, it is humanity (as moral personhood), reason, and freedom that is sublime and not, strictly speaking, nature itself." (BRADY, 2012, p. 177) This characteristic brought by Kant goes against the other two philosophers studied previously because the Kantian sublime is not created either by language or by nature but by the reader's psychological background.

Kant explains that a judgment of taste happens when our Imagination is free from the general laws acquired by our understanding. If the imagination is only reproductive of these laws, what we see is good or pleasant. If the imagination is free from these laws, we have beautiful or sublime objects.

Like Edmund Burke, Kant also emphasizes the difference between beautiful and sublime. According to him, beautiful is connected with the form of the object and its purpose. Even though, the imagination is free from the concepts, beautiful objects are a presentation of the concepts of understanding because these are able to control the power of imagination, not inhibit it completely. By limiting the imagination, our mind finds a state of restfulness and relaxation which provides us with a feeling of life and pleasure. Reinforcing this idea, we can compare this concept with what Umberto Eco wrote in his *On Beauty*. Eco is an Italian philosopher and writer and said that beautiful objects are the ones which are able to please the

senses due to their form. In his words, “The beautiful object is an object that by virtue of its form delights the senses, especially sight and hearing.” (ECO, 2010, p. 41)

On the other hand, the sublime is the opposite of this concept. It resides in the formless object and it has nothing to do with purpose. It is something that goes beyond our imagination, being present only in our thoughts, our reason. In Kant’s words,

On the other hand, that which excites in us, without any reasoning about it, but in the mere apprehension of it, the feeling of the sublime, may appear as regards its form to violate purpose in respect of Judgment, to be unsuited to our presentative faculty, and, as it were, to do violence to the Imagination. (KANT, 2005, p. 62)

Different from Longinus who said that the sublime is beyond our reason, Kant affirms that we only find the sublime throughout our reason. According to Philip Shaw in his *Lacan: Sublimity and Sublimation*, the sublime object is associated with a kind of emptiness, something that is beyond any representation which reinforces Kant’s idea of the sublime being present in our reason only. Shaw summarizes this concept quite well in the following lines:

The sublime object points therefore, to the fundamental emptiness, ‘the-beyond-of-the-signified’ without which no signification could occur. Objects that come to signify this beyond thus become infinitely attractive, fearful, overbearing, or more simply sublime. (SHAW, 2012, p.54)

Following Burke's idea, Kant says that the sublime raises a feeling of pain when we try to balance our imagination and reason. He also uses the term of negative pleasure describing the feelings resulted from the sublime, a negative pleasure that brings about astonishment which is caused by feeling fear through the imagination. Brady was able to summarize the feelings created by the Kantian sublime very effectively.

The sublime is typified by feeling overwhelmed, anxious, and insignificant amid crashing waves, towering cliffs, great storms, and the like. This is not a delightful or contemplative experience of nature, as we might find in varieties of the beautiful. In this respect, the sublime does not define a relationship of loving nature, or even a friendly relationship with nature. Rather, it is uncomfortable, even difficult – an imposition of environmental events. (BRADY, 2012, p. 180)

Kant mentions how the sublime also creates a movement in the mind. As it was seen before with Longinus, the sublime raises paradoxical feelings which Kant was able to detail more accurately. He explains that we are attracted and repelled by the object at the same time. It is chaotic, disorderly and wild. Emily Brady gave more details about this paradox in her article. She describes this paradox by saying that the Kantian sublime is achieved through two feelings: a negative and a positive one. The negative feeling is associated with the astonishment created by the vastness or power, and the positive feeling is associated with the freedom felt by the reason when facing the same vastness or power.

As it is possible to notice, Burke and Kant have some similar thoughts about the beautiful and the sublime. However, Kant went further by dividing the sublime into two categories: mathematically sublime and dynamically sublime. The mathematically sublime is everything that is great beyond comparisons, something that is absolutely great. This means that we do not find any standard to support our comparison, it surpasses the standards of our senses. This can be compared with the Burkean sublime which emphasizes the magnitude and infinite due to the fact that Kant also tells how absolutely great the infinite is. He explains that what we can't understand, we show respect.

The dynamically sublime is regarding might, powerful objects. Facing power, we achieve a level of resistance we ourselves were not aware of. It helps trigger the feeling of self-preservation first analyzed by Edmund Burke. Again, when we face something powerful and dangerous, our senses of life and death are brought into action which Burke considered to be the strongest feelings in the human mind.

Moreover, Kant considers not only these kinds of sublime which create terror, but he also mentions the Moral Sublime. According to Melissa McBay Merritt in her paper called *The Moral Source of the Kantian Sublime*, the Kantian sublime can be achieved through the descriptions of objects or through the moral feeling. Merritt is a senior lecturer in the School of Humanities and Languages in Australia and she said, "Kant defines moral feeling as 'practically effected feeling': it is a feeling that depends upon, and arises from, a subject's representation of the moral law." (MERRITT, 2012, p.10) Melissa explains that this feeling is the one which enables us to overcome our desires in order to keep our actions according to the moral law. When we are in contact with this moral feeling, we feel humiliation and respect towards this morality. And this respect raises the appreciation for the Moral Sublime and, also, stimulation for us to act the same way.

After reading these three philosophers, it is noticeable that they all have the same roots differing only by some peculiar aspects. But, in the end, the sublime can be found through different characteristics in innumerable contexts. Despite its beginning happened in the rhetorical community, the sublime got popular in the Gothic literature because it can help the authors create the appropriate environment for horror stories. The next step of this work will analyze two gothic novels, *The Monk* written by Matthew Lewis and *Dracula* written by Bram Stoker, supporting these sublime features with examples taken from them.

3 THE SUBLIME ILLUSTRATED

How can I, how could anyone, tell of
that strange scene, its solemnity, its
gloom, its sadness, its horror, and withal,
its sweetness.

Bram Stoker

3.1 Sublime Feelings

Previously, it was viable to see that the concept of the sublime has several characteristics. Many philosophers have added their own conclusions to this aesthetic feature making it a rich concept nowadays. However, it is possible to find each philosophical approach in different examples of novels. In this chapter, *The Monk* and *Dracula* are to be taken into consideration.

According to most of the philosophers, the faculty of reason is extremely important in order to achieve the sublime. Each one has a different perspective but the novels bring all these perspectives in them. The idea that the sublime is achieved by feelings that go beyond our reason is well exemplified in *The Monk*. Matthew Lewis makes use of indescribable things in order to bring about these sensations beyond our reason.

When Don Raymond is spending the night in Baptiste's cottage due to an accident, he witnesses a massacre in the house. Some people were killed and he can't describe the horrible scene he had to see: "What I felt at that moment language is unable to describe" (LEWIS, 1998, p. 104)

Agnes's situation is equally considered so horrible that it is not describable, which helps create this sublime environment. For example, her supposed death and her lying on her death-bed were already horrible to Agnes: "The horror of this situation, of a death-bed from which hope was banished, of a sleep from which I was only to wake to find myself the prey of flames and furies, was more dreadful than I can describe." (LEWIS, 1998, p. 343) Then, when she is in prison and has nothing to eat, she can't see any salvation and her doom is something she can't conceive.

The cold vapours hovering in the air, the walls green with damp, the bed of straw so forlorn and comfortless, the chain destined to bind me forever to my prison, and the reptiles of every description, which, as the torches advanced towards them, I descried hurrying to their retreats, struck my heart with terrors almost too exquisite for nature to bear. (LEWIS, 1998, p. 349)

Finally, the birth and premature death of her child is an unbearable feeling, something that is beyond her reason: “It [the baby] expired in a few hours after its birth, and I witnessed its death with agonies which beggar no description.” (LEWIS, 1998, p. 351)

Bram Stoker also tries to create this sublime environment by means of indescribable things, which reason can't picture. As soon as Jonathan realizes he is a prisoner in Dracula's castle, he knows he must keep his reason controlled but it is quite difficult due to his dreadful situation: “I am, I know, either being deceived, like a baby, by my own fears, or else I am in desperate straits, and if the later be so, I need, and shall need, all my brains to get through.” (STOKER, 2012, p. 291)

Seeing the image of the count Dracula is also characterized by something so horrible that goes beyond our reason. It is well shown by the sailorman who claims to have encountered the vampire: “He looked wild-eyed and haggard, and I greatly fear his reason has given away.” (STOKER, 2012, p. 314)

Dracula's expression during the men's first attempt to murder him is so hateful that it is also something that only reason can picture: “It would be impossible to describe the expression of hate and baffled malignity, of anger and hellish rage, which came over the Count's face.” (STOKER, 2012, p. 403)

Another point which influences the sublime is what Kant defends by saying that this concept is dependent on each individual's state of mind. Lewis's novel shows this Kantian perspective through Antonia's superstitions. Since she was a kid, she was always impressionable. But after reading the ballad of Alonzo the brave and fair Imogine, it makes her feel more alarmed: “With such a turn of mind, the adventure which she had just been reading sufficed to give her apprehensions the alarm. The hour and the scene combined to authorize them.” (LEWIS, 1998, p. 273)

Bram Stoker also mentions superstitions in order to trigger the mind and achieve the sublime. It happens with Jonathan Harker while he is traveling to the castle. Listening to the villagers' superstitions, he starts getting affected by them: “Whether it is the old lady's fear,

or the many ghostly traditions of this place, or the crucifix itself, I do not know, but I am not feeling nearly as easy in my mind as usual.” (STOKER, 2012, p. 282)

Stoker goes further and shows the state of mind proper to achieve the sublime can also be influenced by physical problems. Harker starts seeing things in the shadow due to his lack of sleep: “I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings.” (STOKER, 2012, p. 293)

The mixture of opposite feelings is another characteristic dealt by the philosophers of the sublime. All of them explain that the sublime is able to raise these paradoxical feelings, such as, terror, awe, astonishment, fear and many others. Kant specifies it saying that the feelings are of attraction and repulsion working at the same time. As far as the novels are concerned, they are full of examples which bring this variety of sentiments.

The Monk is able to raise great feelings through most of its characters. Ambrosio’s reaction towards Rosario’s confession that she is actually a woman presents a variety of feelings.

While she spoke, a thousand opposing sentiments combated in Ambrosio’s bosom. Surprise at the singularity of this adventure; confusion at her abrupt declaration; resentment at her boldness in entering the monastery; and consciousness of the austerity with which it behoved him to reply; such were the sentiments of which he was aware: but there were others also which did not obtain his notice. (LEWIS, 1998, p. 57)

These sentiments continue when Matilda asks him to keep her secret and Ambrosio does not know what to do: follow his religious beliefs and denounce her or follow his passions towards the girl and hide everything from the others: “A sensation till then unknown filled his heart with a mixture of anxiety and delight; a raging fire shot through every limb; the blood boiled in his veins, and a thousand wild wishes bewildered his imagination.” (LEWIS, 1998, p. 60)

Attraction and repulsion are the feelings Ambrosio had while deciding about the demon’s offer for salvation. In order to call the demon, he must read the book Matilda gave to him. He is in doubt if he should read it not.

He looked earnestly at the book; he took it up, but immediately threw it from him with horror. He walked rapidly up and down his dungeon – then stopped, and again fixed his eyes on the spot where the book had fallen. He reflected, that here at least

was a resource from the fate which he dreaded. He stopped, and took it up a second time. He remained for some time trembling and irresolute; he longed to try the charm, yet feared its consequences. (LEWIS, 1998, p. 368)

The monk is also rapt by various types of feelings after surrendering to Matilda's sexual intents: "The pleasures which he had just tasted for the first time were still impressed upon his mind: his brain was bewildered, and presented a confused chaos of remorse, voluptuousness, inquietude, and fear." (LEWIS, 1998, p. 196)

Dracula is also a rich novel concerning this mixture of feelings. The matter of the vampire in the novel is an important one due to the fact that this marvelous being is a key element for these feelings. Dracula himself is able to raise awe and terror several times. First, Harker feels that when he begins to mistrust Dracula's attitudes: "I am all in a sea of wonders. I doubt. I fear. I think strange things, which I dare not confess to my own soul. God keep me, if only for the sake of those dear to me!" (STOKER, 2012, p. 287)

Then, Harker has visual proof that Dracula is not a regular person when he sees the count crawling on the walls of the castle. This discovery makes the prisoner feel amazed and repelled.

I was at first interested and somewhat amused, for it is wonderful how small a matter will interest and amuse a man when he is a prisoner. But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over the dreadful abyss, face down with his cloak spreading out around him like great wings. (STOKER, 2012, p. 294)

Lucy's transformation into a vampire is also an example of how tumultuous feelings are brought into the novel. One of them is while Dr Seward is dealing with Lucy's health problem because he still doesn't know about the transformation. The doctor can't understand her ups and downs. One day, she is fine and feeling better, so Dr Seward feels awesome for this result. But a few days after, she is again pale and weak making the doctor terrified about her unknown future: "He [Van Helsing] seemed so confident that I, remembering my own confidence two nights before and with the baneful result, felt awe and vague terror." (STOKER, 2012, p. 333) Then, after Lucy's death, Dr Seward feels the same when he perceives she got even more beautiful instead of rotting in her tomb: "God! How beautiful she was. Every hour seemed to be enhancing her loveliness. It frightened and amazed me somewhat." (STOKER, 2012, p. 347)

The three lady vampires who live in the castle too influence Harker with paradoxical feelings. When he meets them for the first time, it is possible to notice how afraid but also attracted he is: “There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.” (STOKER, 2012, p. 295)

However, vampires are not the only ones able to create this opposition of feelings. This is felt by the people in Whitby when the ship transporting Dracula’s earth boxes ported there. The local people who were paying attention to this scene realized that the ship was controlled by a dead man since there was no one alive on board.

The searchlight followed her, and a shudder ran through all who saw her, for lashed to the helm. Was a corpse, with drooping head, which swung horribly to and fro at each motion of the ship. No other form could be seen on the deck at all. A great awe came on all as they realized that the ship, as if by a miracle, had found the harbour, unsteered save by the hand of a dead man! (STOKER, 2012, p. 312)

3.2 Sublime Language

Although these philosophers had some agreement about the theory of the sublime, they also had some peculiarities. Longinus, for example, believed the sublime was about choosing the correct language. And it is possible to find this linguistic excellence in both novels. Longinus points out the importance of metaphors in order to describe things more efficiently. Matthew Lewis makes use of these metaphors in his *The Monk* with the purpose of enriching the story. It is possible to highlight the one used to characterize Matilda throughout the book. This religious figure is compared to the devil when she tempts Ambrosio to keep their relationship a secret even though it is against all the rules.

St Anthony had withstood all seductions to lust, then why should not he? Besides, St Anthony was tempted by the devil, who put every art into practice to excite his passions; whereas Ambrosio’s danger proceeded from a mere mortal woman, fearful and modest, whose apprehensions of his yielding were not less violent than his own. (LEWIS, 1998, p. 75)

In *Dracula*, Stoker also compares the female characters with the devil. Harker likens the three lady vampires to the devil: “I am alone in the castle with those horrible women.

Faugh! Mina is a woman, and there is nought in common. They are devils of the Pit!” (STOKER, 2012, p. 301) Stoker is also able to compare men with natural elements. During a heavy storm, the darkness and the mist make the men on the beach look like trees: “Dark figures are on the beach here and there, sometimes half shrouded in the mist, and seem ‘men like trees walking’.” (STOKER, 2012, p. 310)

Another linguistic feature which can help achieve the sublime is the hyperbole. And, of course, the novels are full of them. In *The Monk*, the hyperbole helps the author show how hideous Ambrosio’s crime is. After stabbing Antonia with the knife Matilda gave to him, the monk starts thinking and regretting about this attitude. The exaggeration is making the reader aware that it is so terrible that not even God would be able to forgive his sin: “If he attempted to pray, he recollected that he deserved not Heaven’s protection, and believed his crimes so monstrous as to exceed even God’s infinite goodness.” (LEWIS, 1998, p. 360)

In *Dracula*, the hyperbole emphasizes how evil the count is. During one of his conversations Jonathan had with him, the man gets really scared with the vampire’s smile and makes use of a hyperbole to emphasize this feeling: “The last I saw of Count Dracula was his kissing his hand to me, with a red light of triumph in his eyes, and with a smile that Judas in hell might be proud of.” (STOKER, 2012, p. 300)

Again, the evilness of vampires is stressed by the use of hyperboles in *Dracula*. When the count appears in the chamber where Harker is being seduced by the female vampires, his fury is so great that goes beyond demoniac forces: “Never did I imagine such a wrath and fury, even to the demons of the pit.” (STOKER, 2012, p. 295)

For Longinus, music is very important to bring about passions which can help achieve the sublime. Lewis has an excellent example regarding music. During the period of anxiety that Ambrosio had to wait for Matilda in the entrance of the vaults, he listens to some music. The melody reaches the monk’s inner feelings making him delighted and terrified at the same time: “It was accompanied by a strain of sweet but solemn music, which, as it stole through the vaults below, inspired the monk with mingled delight and terror.” (LEWIS, 1998, p. 201)

Stoker also mentions music as something sublime since it is delightful and terrible. However, the music which Harker listens to in the chamber with the lady vampires is actually their musical laughter.

They whispered together, and then they all three laughed, such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water glass when played on by a cunning hand. (STOKER, 2012, p. 295)

Flow is another essential characteristic to achieve the sublime in Longinus's point of view. Although Lewis did not write Ambrosio's speech given in the church, it is possible to notice how sublime it is affecting the spectators. The monk's tone of voice was an essential feature to make the audience scared and delighted while listening to him. First, the speech makes the spectators afraid of the severe religious punishments against human sins.

His voice, at once distinct and deep, was fraught with all the terrors of the tempest, while he inveighed against the vices of humanity, and described the punishments reserved for them in a future state. Every hearer looked back upon his past offences, and trembled. (LEWIS, 1998, p. 20)

Then, the same speech is able to change these feelings of terror and fear to something happy.

They hung with delight upon the consoling words of the preacher; and while his full voice swelled into melody, they were transported to those happy regions which he painted to their imaginations in colours so brilliant and glowing. (LEWIS, 1998, p. 21)

Differently from this, Stoker has another perspective of flow. The whole novel is based on letters and entries in diaries. According to Longinus, the production of such a fragmented narrative is able to be as close as possible to the character's passions.

How these papers have been placed in sequence will be made manifest in the reading of them. (...)There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them. (STOKER, 2012, p. 280)

Finally, there is the matter of number pointed out by Longinus. Lewis's novel makes use of the plural to intensify the feelings during the monk's first speech. The writer describes how crowded the church is, giving an impression of both awe of having some interested auditors, but also of displeasure as it was too difficult to walk in and find a comfortable seat.

Whatever was the occasion, it is at least certain, that the Capuchin church had never witnessed a more numerous assembly. Every corner was filled, every seat was occupied. The very statues which ornamented the long aisles were pressed into the service. Boys suspended themselves upon the wings of cherubims; St Francis and St

Mark bore each a spectator on his shoulders; and St Agatha found herself under the necessity of carrying double. (LEWIS, 1998, p. 11/12)

Stoker is more subtle in the use of this technique. While staying in the count's castle, Harker realizes that Dracula purposively uses the plural pronoun to show his power over his people and, also, to rise Jonathan's passions towards his story: "Whenever he spoke of his house he always said 'we', and spoke almost in the plural, like a king speaking. I wish I could put down all he said exactly as he said it, for to me it was most fascinating." (STOKER, 2012, p. 291)

3.3 Sublime Environment

Unlikely Longinus, Edmund Burke and Immanuel Kant have more characteristics in their theories in common. Both philosophers were defenders of the sublime in nature. They agree that natural phenomena are great examples of how the sublime can be achieved. And the novels present fantastic passages which make this point clear. *The Monk* does that by means of a horrible storm which happens while Don Raymond is trying to escape with Agnes: "Immediately thick clouds obscured the sky: the winds howled around us, the lightning flashed, and the thunder roared tremendously. Never did I behold so frightful a tempest!" (LEWIS, 1998, p. 137)

The environment is emphasized in Ambrosio's adventure too. After making a deal with the demon to be freed from the Inquisition, the monk is taken to a place with sublime characteristics.

[...] solitary clusters of trees scattered here and there, among whose thick-twined branches the wind of the night sighed hoarsely and mournfully; the shrill cry of mountain Eagles, who had built their nests among these lonely deserts; [...] and the dark waters of a silent sluggish stream, which faintly reflected the moon-beams, and bathed the rock's base on which Ambrosio stood. (LEWIS, 1998, p. 374)

Dracula also uses the storm which fell on Whitby as a symbol of the natural sublime: "All vastness, the clouds are piled up like giant rocks, and there is a 'brool' over the sea that sounds like some passage of doom." (STOKER, 2012, p. 310)

During Van Helsing and Mina's journey towards Dracula's castle, nature is again considered awesome: "All yesterday we travel, always getting closer to the mountains, and moving into a more and more wild and desert land. There are great, frowning precipices and much falling water, and Nature seem to have beheld sometime her carnival." (STOKER, 2012, p. 426)

Apart from natural descriptions, Burke and Kant present some essential characteristics for achieving the sublime. According to Burke, vastness is what creates the sublime. This is very similar to Kant's mathematically sublime because both features are about grand objects, so great that it is not possible to see the limits.

Lewis shows this vastness through nature as well. Again in the place where the demon takes Ambrosio after saving him from the Inquisition, the rocks are so high that they pass through the clouds and the precipices are extremely deep: " by the gloomy caverns and steep rocks, rising above each other, and dividing the passing clouds; [...] the stunning roar of torrents, as swelled by late rains they rushed violently down tremendous precipices;" (STOKER, 2012, p. 374)

Dracula also shows vastness as a feature to achieve the sublime. It is noticeable when Stoker is describing the surroundings of the castle. Its courtyard is so large that it calls Jonathan's attention when he arrives there: "In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches, it perhaps seemed bigger than it really is." (STOKER, 2012, p. 286)

Precipices are depicted as something great as well in *Dracula*. The one on which the count's castle stands is extremely deep and its end is barely seen: "A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tops, with occasionally a deep rift where there is a chasm." (STOKER, 2012, p. 291)

Burke mentions power as a source of the sublime and this characteristic can be linked with the Kantian dynamically sublime. *The Monk* presents two characters of power throughout the story. The first one is the monk himself. He is seen as a powerful man being admired but also feared by the people in Madrid. He gives this impression because he was able to deny the mundane passions and, now, he has the gift of transmitting religious beliefs showing people the power of God.

Who else has subdued the violence of strong passions and an impetuous temperament, and submitted even from the dawn of life to voluntary retirement? I

seek for such a man in vain. I see no one but myself possessed of such resolution. Religion cannot boast Ambrosio's equal! How powerful an effect did my discourse produce upon its auditors! How they crowded round me! How they loaded me with benedictions, and pronounced me the sole uncorrupted pillar of the church! (LEWIS, 1998, p. 38/39)

The other powerful figure in Lewis's novel is the demon that Matilda and Ambrosio make a deal with. When the monk summons the demon to set him free from his prison, the fiend is so powerful that his voice affects nature.

'For what am I summoned hither?' said the daemon, in a voice which sulphurous fogs had damped to hoariness. At the sound Nature seemed to tremble. A violent earthquake rocked the ground, accompanied by a fresh burst of thunder, louder and more appalling than the first. (LEWIS, 1998, p. 369)

The power in *Dracula* is more apparent. Dracula is undoubtedly a powerful character and there are several situations in which the count shows his power. At their first meeting, Harker and Dracula shake hands and the count's physical strength is partially revealed.

He moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed cold as ice, more like the hand of a dead than a living man. (STOKER, 2012, p. 286)

Then, near the time of the final battle, Van Helsing reminds his friends how strong their enemy is and that death is a possible end for this fight.

Our enemy is not merely spiritual. Remember that he has the strength of twenty men, and that, though our necks or our windpipes are of the common kind, and therefore breakable or crushable, his are not amenable to mere strength. A stronger man, or a body of men more strong in all than him, can at certain times hold him, but they cannot hurt him as we can be hurt by him. (STOKER, 2012, p. 379)

Here, it is necessary to have in mind what Burke said about self-preservation. This passage can be considered sublime because the characters are threatened about their strongest feelings: life and death.

Another example of power in Stoker's novel is the count's castle. Even though it is not an animate figure, this building is able to show its power throughout its architecture. As soon as Jonathan realizes he is a prisoner in the castle, this sublime place overpowers him.

Doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner! When I found out I was a prisoner a sort of wild feeling came over me. [...] but after a little the conviction of my helplessness overpowered all other feelings. (STOKER, 2012, p. 291)

Again, noticing he has no escape from this castle, he feels how powerful this place is and how fearful it is: "I feel the dread of this horrible place overpowering me. I am in fear, in awful fear, and there is no escape for me. I am encompassed about with terrors that I dare not think of." (STOKER, 2012, p. 294)

Edmund Burke goes further and specifies more characteristics which are essential to achieve the sublime. They are the obscurity and infinity. Darkness is the most common characteristic in both novels. Matthew Lewis uses this artifice in order to describe the vaults where Matilda and Ambrosio go to meet the demon.

The rays proceeded from a small sepulchral lamp which lamped unceasingly before the statue of St Clare. It tinged with dim and cheerless beams the massy columns which supported the roof, but was too feeble to dissipate the thick gloom in which the vaults above were buried. (LEWIS, 1998, p. 233)

The darkness in the vaults is impressive one more time. But, now, Lorenzo witnesses it while looking for his sister's murderer: "The rays of the lamp were too feeble to be of much assistance. Nothing was discernible, save a flight of rough unshapen steps, which sank into the yawning gulph, and were soon lost in darkness." (LEWIS, 1998, p. 315)

Still in the vaults, Lorenzo has difficulties to see the origins of some moans he hears due to how obscure the place is.

It proceeded from a small lamp which was placed upon an heap of stones, and whose faint and melancholy rays served rather to point out than dispel the horrors of a narrow gloomy dungeon, formed in one side of the cavern: it also shewed several recesses of similar construction, but whose depth was buried in obscurity. (LEWIS, 1998, p. 316)

Ambrosio is affected by darkness too. He is in a dungeon, being held prisoner by the Inquisition and this dark place and its surroundings make him terrified: "He paced his dungeon with disordered steps; he gazed with terror upon the surrounding darkness, and often did he cry, 'Oh! fearful is night to the guilty!'" (LEWIS, 1998, p. 364)

Like *The Monk*, *Dracula* has several passages which emphasize the obscurity. During his journey to the castle, Harker passes through innumerable natural landscapes which impress him. One of them is where darkness is evident and makes Jonathan uncomfortable.

Sometimes, as the road was cut through the pine woods that seemed in the darkness to be closing down upon us, great masses of greyness which here and there bestrewed the trees, produced a peculiarly weird and solemn effect, which carried on the thoughts and grim fancies engendered earlier in the evening, when the falling sunset threw into strange relief the ghost-like clouds which amongst the Carpathians seem to wind ceaselessly through the valleys. (STOKER, 2012, p. 283)

Darkness is equally terrifying in Miss Lucy's tomb when the four men go there to have proof that their beloved girl is, now, an undead. Because of the lack of proper light, Jonathan has the impression there is someone watching them.

The light from the tiny lamps fell in all sorts of odd forms, as the rays crossed each other, or the opacity of our bodies threw great shadows. I could not for my life get away from the feeling that there was someone else amongst us. (STOKER, 2012, p. 380)

In the Burkean sublime, not only obscurity is an important feature, but also the colors. Having this in mind, there is a passage in *Dracula* in which the colors influence a lot the environment. When Dr Seward and Van Helsing arrive in Lucy's tomb, John notices how different the colors are, and it makes the whole scene more dreadful.

[...] when the flowers hung lank and dead, their whites turning to rust and their greens to browns, when the spider and the beetle had resumed their accustomed dominance, when the time-discoloured stone, and dust-encrusted mortar, and rusty, dank iron, and tarnished brass, and clouded silver-plating gave back the feeble glimmer of a candle, the effect was more miserable and sordid than could have been imagined. (STOKER, 2012, p. 358/359)

At last, Burke mentions infinity as a characteristic for the sublime. Lewis's attempt to describe the corridors of the vaults as a labyrinth makes it look like something without an end: "With these words she hastened into one of the passages which branched in various directions from this spot, and formed a sort of labyrinth." (LEWIS, 1998, p. 233)

Stoker gives the impression of something infinite while describing the waves after a huge storm. They are so big that it is possible to see the sea bottom which gives the impression that the wave is infinite: "It was now nearly the hour of high tide, but the waves

were so great that in their troughs the shallows of the shore were almost visible." (STOKER, 2012, p. 311)

3.4 Moral sublime

All of these features create the sublime because they are able to raise feelings of terror, of fear. However, Kant presents a different perspective of the sublime which he calls the moral sublime. This one raises admiration and it is surely present in the novels.

Respect is what Ambrosio feels towards Antonia. Her sweetness and innocence calls the monk's attention and, besides attracting him even more, it makes him rethink his desire in order to protect her purity.

The natural grace of her manners, the unequalled sweetness of her voice, her modest vivacity, her unstudied elegance, her expressive countenance and intelligent eyes united to inspire him with pleasure and admiration; while the solidity and correctness of her remarks received additional beauty from the unaffected simplicity of the language in which they were conveyed.(LEWIS, 1998, p. 214)

The great moral figure in *Dracula* is Mina Harker. With her strength, she is able to influence and encourage the men in their adventure: "She was so good and brave that we all felt that our hearts were strengthened to work and endure for her, and we began to discuss what we were to do." (STOKER, 2012, p. 397)

Even though she is feeling the uncomfortable symptoms of Dracula's attacks, her cheerfulness is contagious for the men who start feeling tired and demotivated about their journey: "Mina has been bright and cheerful all the evening. So much so that all the rest seemed to take courage, as if infected somewhat with her gaiety." (STOKER, 2012, p. 411)

Mina is so brave and a helpful lady for her friends that Dr Seward compares her with an angel sent by God.

Her loving kindness against our grim hate. Her tender faith against all our fears and doubting. And we, knowing that so far as symbols went, she with all her goodness and purity and faith, was outcast from God. (STOKER, 2012, p. 404)

As it was possible to see, despite presenting different perspectives of the sublime, the philosophers complement each other's theory. The examples taken from both novels were used to illustrate one idea, but also showed some characteristics of others. In order to create sublime passages, the authors make use of all these features enriching the stories independently of whose theory they are following because they are all mixed up.

Longinus wrote about the sublime giving importance to the rhetoric process. Differently from him, Burke and Kant considered the sublime in the works of art. Because of that, they also discuss the idea of beauty contrasting with the sublime. Kant goes further and explains that, putting both features together, beauty works as a kind of relaxation of the sublime feelings.

3.5 Sublime *versus* beautiful

Although both novels are gothic ones, the authors also describe beautiful elements. Lewis uses beauty to make Ambrosio feel better after delating Agnes's love letter to the prioress. The beautiful scene makes him forget how awful her punishment will be.

To dissipate the unpleasant ideas which this scene had excited in him, upon quitting the chapel he descended into the abbey-garden. In all Madrid there was no spot more beautiful, or better regulated. It was laid out with the most exquisite taste; the choicest flowers adorned it in the height of luxuriance, and, though artfully arranged, seemed only planted by the hand of Nature. Fountains, springing from basons of white marble, cooled the air with perpetual showers; the walls were entirely covered by jessamine, vines, and honey-suckles. (LEWIS, 1998, p. 47)

Bram Stoker also uses this technique of blending sublime and beautiful with the purpose of relieving the tension. Harker forgets about the villagers' stories and superstitions as soon as he realizes how beautiful the landscape around him is.

I soon lost recollection of ghostly fears in the beauty of the scene as we drove along. [...] Before us lay a green sloping land full of forests and woods, with here and there steep hills, crowned with clumps of trees or with farmhouses, the blank gable end of the road. There was everywhere a bewildering mass of fruit blossom apple, plum, pear, cherry. And as we drove by I could see the green grass under the trees spangled with fallen petals. (STOKER, 2012, p. 283)

The beauty of the flowers in Lucy's tomb is also able to ease Dr Seward's mourning: "The undertaker had certainly done his work well, for the room was turned into a small chapelle ardente. There was a wilderness of beautiful white flowers, and death was made as little repulsive as might be." (STOKER, 2012, p. 346)

Van Helsing is equally affected by beautiful sights. After being attacked by the three lady vampires near Dracula's castle, Van Helsing feels more energy by seeing the sun going up: "I was desolate and afraid, and full of woe and terror. But when that beautiful sun began to climb the horizon life was to me again." (STOKER, 2012, p. 427)

Stoker also uses the colors in his novel. To achieve the sublime, he describes dark and sad colors such as black, grey and brown. On the other hand, the colors used to describe beautiful elements are more lively and cheerful. In Whitby, the sunset brings a mixture of colors which are essential for beauty.

The approach of sunset was so very beautiful, so grand in its masses of splendidly coloured clouds, that there was quite an assemblage on the walk along the cliff in the old churchyard to enjoy the beauty. [...] its downward way was marked by myriad of clouds of every sunset colour, flame, purple, pink, green, violet, and all the tints of gold. (STOKER, 2012, p. 310)

Even though written century year apart from each other, both *The Monk* and *Dracula* are able to present the characteristics proposed by the philosophers studied in the previous chapter. All of these passages are able to achieve the sublime by means of the scenery or some characters in the novels. However, there is a special segment of the sublime which has a lot of influence in these two stories. This segment is called the Feminine Sublime and it is the topic for the next chapter of this work.

4 THE FEMININE SUBLIME

The woman reigns in my bosom, and I
am become a prey to the wildest of
passions.

Matthew Lewis

4.1 The submissive woman

The concept of the sublime is equally important when dealing with the female characters in *The Monk* and *Dracula*. Even though these novels are more than a century apart from each other, women had similar characteristics.

Since ancient times, the female role in society has always been the one of a submissive figure. According to Simone de Beauvoir in her book entitled *The Second Sex*, women are controlled not only sexually but also spiritually and intellectually. She explains that this male domination started due to sexual positions: men are over women during intercourse which gave them a privileged status in ancient times. Female submission is also caused by their economic situation because they also had been oppressed as far as work was concerned. Catherine Clement has a stronger opinion in her work called *The Guilty One*. She says that women are considered savages who need to be under men's control in order to live in society. In her words, "That is why women, who are still savages, still close to childhood, need good manners – conventions that keep them under control. They have to be *taught how to live*." (CLEMENT, 1996, p. 29)

However, Beauvoir claims that there is no proof that women are inferior to men and that their submission occurs because of social norms. Women used to be very much restrained about their behavior. They weren't allowed to do all the things men were. Matthew Lewis shows this opposing behavior throughout, especially, Antonia. As she is a young innocent girl, she is not allowed to deal with adults' issues. She is always kept at a distance to be protected from them. When Leonella and the two gentlemen at the church are talking about Ambrosio, Lorenzo says that the monk is considered a saint because he doesn't know the difference between a man and a woman. As it is not a topic for a young girl, Leonella asks

Antonia to be quiet when she tries to interfere with the conversation. Antonia is also prevented from this kind of subject when Elvira confesses that she adapted the bible in order to make it proper for a young girl to read it:

That prudent mother, while she admired the beauties of the sacred writings, was convinced that, unrestricted, no reading more improper could be permitted a young woman. Many of the narratives can only tend to excite ideas worst calculated for a female breast. [...] it [the Bible] should be copied out with her own hand, and all the improper passages either altered or omitted. (LEWIS, 1998, p. 223)

Matilda is also censored because of improper behavior for a woman. When she is trying to convince Ambrosio to accept the demon's deal to have Antonia, the monk is surprised by her coldness dealing with the subject. He reproaches Matilda saying that her language and behavior are much more terrible than normal due to the fact that they come from a woman.

Some attitudes are known to be typically female ones. Men considered women to gossip and talk very much. This characteristic is mentioned in *The Monk* when Antonia decides to hold her tongue and not tell Leonella her opinion about Don Christoval's intentions: "[...] she was wise enough to hold her tongue. As this is the only instance known of a woman's ever having done so, it was judged worthy to be recorded here." (LEWIS, 1998, p. 33)

Bram Stoker also makes use of this kind of prejudice against women. Jonathan compares the easy life of a woman to a dangerous one of a fighter: "[...] ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless war." (STOKER, 2012, p. 295)

At that time, education was a controversial topic as well. Despite the fact that few women had opportunity to study, the more intellectual they were the more society respected them. Lewis shows this aspect in his *The Monk* by means of supporting characters. The baroness who was Agnes's aunt could not read by herself. She needed Don Raymond's help in order to read books for her.

Stoker has a stronger example related to women's lack of education. Jonathan is writing his journal sitting at a table in the count's castle and he starts wondering about the girl who had already sat at the same table writing a love letter. And, he feels superior since, even though he is writing a much more complex text, it is the girl's simple letter which has spelling mistakes:

Here I am, sitting at a little oak table where in old times possibly some fair lady sat to pen, with much thought and many blushes, her ill-spelt love letter, and writing in my diary in shorthand all that has happened since I closed it last. (STOKER, 2012, p. 294)

Another aspect of this submission is regarding the feelings. Women were supposed to have some specific feelings because men expected this from them. For example, pity is something which Ambrosio considers essential for a female character: “Pity is a sentiment so natural, so appropriate to the female character, that it is scarcely a merit for a woman to possess it, but to be without it is a grievous crime.” (LEWIS, 1198, p. 200)

Bram Stoker deals with female feelings from a different perspective. In his novel, he emphasizes how sensitive and weak they are. Lucy is a great example of how sensitive women are: “Lucy is so sweet and sensitive that she feels influences more acutely than other people do.” (STOKER, 2012, p. 315)

Dracula is also full of passages that show how weak the female characters are thought of being. Jonathan is always afraid of telling Mina what is really happening in Dracula’s castle because he thinks she won’t handle these horrible things. Then, when the men’s fight against the count started, Jonathan feels that he shouldn’t give her the details about it in order to preserve her peace of mind. Dr Seward has the same apprehension towards Mina’s strength to bear the terrible happenings. He is also afraid of telling her the truth and making her too scared:

Things are quite bad enough for us, all men of the world, and who have been in many tight places in our time, but it is no place for a woman, and if she had remained in touch with the affair, it would in time infallibly have wrecked her. (STOKER, 2012, p. 382)

In Stoker’s novel, there is also the idea that women are weak and have to be protected by men. When Lucy is writing in her diary, she starts thinking about the female expectations which confirm their weakness and that women wait for their male savior in order to marry him: “I suppose that we are such cowards that we think a man will save us from fears, and we marry him.” (STOKER, 2012, p. 303)

Another issue concerning the female figures was that women were not allowed to show their real feelings towards anything. Simone de Beauvoir believes that women were not

considered individuals so they could not live their lives as they wished. They had to live through the men's dreams and commands. As it is said in her book,

Not positing themselves as Subject, women have not created the virile myth that would reflect their projects; they have neither religion nor poetry that belongs to them alone: they still dream through the men's dreams. (Beauvoir, 2011, p. 211)

Hélène Cixous complements this idea by saying that the woman's desires and feelings must be repressed at all circumstances. In her work entitled *Sorties*, when a woman shows her real self, she becomes dangerous for the man, that's why her feelings must be denied and she has to be his shadow.

Matthew Lewis was able to exemplify this issue very well when he dealt with Matilda's love for the monk. Ambrosio admits that Matilda's mistake is showing him her affection freely and intensely: "Unfortunate Matilda! Her paramour forgot, that for his sake alone she had forfeited her claim to virtue; and his only reason for despising her was, that she had loved him much too well." (LEWIS, 1998, p. 210)

Dracula has more examples of how women are expected to show their feelings according to the social norms. First, Dr Seward compares men and women in this aspect. For him, women are more hysterical when dealing with a nervous breakdown and men tend to be more serious about it. As Van Helsing is losing control over himself after Lucy's death, John tries to look more sober as all men should do to control their women:

And then he cried, till he laughed again, and laughed and cried together, just as a woman does. I tried to be stern with him, as one is to a woman under the circumstances, but it had no effect. Men and women are so different in manifestations of nervous strength or weakness! (STOKER, 2012, p. 350)

However, differently from John Seward's opinion that women are hysterical, Mina claims that women were taught to disguise their true feelings. She is extremely worried about the dangerous situation her husband is facing but she is sure that her concern should be kept to herself.

The sexuality is the most important issue about the female characters. Most of the women in *The Monk* and *Dracula* are always concerned with the way they should behave properly in order to preserve their virtue. They had to conceal their desires so society would see them as virtuous people. Simone de Beauvoir explains that women were considered

demoniac and that to save themselves, they were supposed to obey men. If a woman deviates from the social laws, it may be a sign that she is returning to the devil side once more.

Helene Cixous also makes comments about this issue regarding sexuality in her *Sorties*. For her, the women themselves are afraid of their own sex because men made them believe they are dark. In her words: “Women haven’t had eyes for themselves. They haven’t gone exploring in their house. Their sex still frightens them. Their bodies, which they haven’t dared enjoy, have been colonized.” (CIXOUS, 1996, p. 68)

Because of this tradition of following the moral values of the society, the female characters of the novels are always worried about their reputation. Despite her outgoing personality towards Don Christoval, Leonella is also concerned about the social norms. Even though Leonella is always flirting with him, she admits how worried she is about her reputation. She explains that she knows the dangers of a nobleman’s gallantry and reminds him that her own reputation is intact.

Marguerite was also worried about her moral values even though her husband was a thief and assassin. She admits loving him with all her heart but she claims she didn’t follow his cruel means of supporting his family.

After Agnes surrendered to Don Raymond’s attempts, she realizes that her reputation was ruined and that her soul was damned:

‘Touch me not’, she cried, with a violence which terrified me, ‘Monster of perfidy and ingratitude, how have I been deceived in you! [...] I trusted myself in your hands with confidence, and, relying upon your honour, thought that mine ran no risk: and ‘tis by you, whom I adored, that I am covered with infamy! ‘Tis by you that I have been seduced into breaking my vows to God, that I am reduced to a level with the basest of my sex! (LEWIS, 1998, p. 162)

In *Dracula*, Mina equally considers the moral value important to be a good woman. She thinks it is improper for a woman to walk in the park with a man holding her arm:

Jonathan was holding me by the arm, the way he used to in the old days before I went to school. I felt it very improper, for you can’t go on for some years teaching etiquette and decorum to other girls without the pedantry of it biting into yourself a bit. (STOKER, 2012, p. 349)

The matter of the female figure seen as a possibility of ruin is also present. According to Catherine Clément in her text called *The Guilty One*, women can be connected with fear and terror. She explains that women were seen as scary figures due to the fact that they were considered anomalies. Their reproduction, their role in society and their bodily functions were

still unknown to men and they made them feel uncomfortable about everything. She also says that women were the reason for the man's destruction and loss. In her words, "...She, once again, is the guilty one." (CLÉMENT, 1996, p. 24)

Matthew Lewis emphasizes this idea of destruction more than Bram Stoker. The Monk's female character is the reason for the man's destruction in the story. Ambrosio knows that Matilda's presence will be dangerous for him but he doesn't separate himself from her. So, after all the despair he had for listening to her advice, he realizes that she was guilty for all the disturbances he had. "Wretched Matilda, you have destroyed my quiet for ever!" (LEWIS, 1998, p. 193)

4.2 The New Woman

All these traditional issues regarding the role of women in society are essential to understand how the social changes experienced by them can be related to the concept of the sublime in the novels.

Both novels, *The Monk* and *Dracula*, can be used to exemplify characteristics of the so-called New Woman. This term was first used in the late nineteenth century to describe a new type of women. Differently from the submissive role already studied, the New Woman presented more independent characteristics.

The matter of education is a strong one due to the importance it receives by the New Woman. It was throughout the intellect that women got respected and independent at that time. The more they studied and learned about the world, the more they were able to think freely. Women who had an independent way of thinking could act for themselves being free from the masculine dominance.

Even though *The Monk* was written in the eighteenth century, that is, before this concept of the New Woman was conveyed, it already had some features which can be related to this new type of women. Matthew Lewis wrote some passages showing the forthcoming change in the female education and Matilda is a great example of it. After she confesses her secret to Ambrosio, she tells him her story and explains that she was raised by her uncle after her parents died. He had provided her with studies and instructions which she admits not to be

a common thing among women. “Under his instructions my understanding acquired more strength and justness than generally falls to the lot of my sex.” (LEWIS, 1998, p. 55)

In *Dracula*, the female education plays an important part in the story. Unlikely the other girls, Mina is a well-instructed woman. She is able to type all the narrations which the men wrote in their diaries and this initiative is essential to their fight against the count. Mina is seen as a woman who has a man’s brain due to the fact that her ideas help the group in their journey. “Ah that wonderful Madame Mina! She has man’s brain, a brain that a man should have were he much gifted, and a woman’s heart.” (STOKER, 2012, p. 374) Dr. Van Helsing also compares her with a teacher because she had the terrific strategy of considering the river as a way of Dracula’s reaching his castle again. And it could provide the men with a chance to kill the count in a safer way.

The female characters in these novels present another change in the role of women in society. They show a woman who is brave and more independent from men physically and psychologically. In *The Monk*, Matthew Lewis focused more on the powerful figure of the women. The biggest example of this power is Matilda because she is able to dominate Ambrosio and convince him to do whatever she wants. The monk is aware of her influence since the day she confessed her secret and admits that she must be kept away. “He was conscious that, in the present disposition of his mind, avoiding her society was his only refuge from the power of this enchanting woman.” (LEWIS, 1998, p. 74)

Besides Matilda, *The Monk* has another powerful character which is Agnes’s aunt. This lady is described as a tyrannical figure by Don Alphonso and as soon as he arrives at her house for the first time, he realizes that she has none of the submissive role in the marriage. Going against all the traditional aspects of women in society, Agnes’s aunt is the dominant person in the house giving her husband the submissive role. “... it was easy to discover, that her word was law in the castle: her husband paid her the most absolute submission, and considered her as a superior being.” (LEWIS, 1998, p. 118) She is such a powerful character that Don Alphonso feels that he needs to rescue Agnes from her and knows that her husband has no influence on the matter. When she discovers his intent of marrying her niece, the tyrant threatens Don Alphonso who admits his fear.

Dracula shows a different perspective of this powerful woman. Instead of this independency presented in *The Monk* which is more a psychological one, Bram Stoker tries to empower women through their courage, which can be considered a more physical power. Again, Mina stands out and can be considered the bravest girl in the novel. It is by means of

her courage that Mina is seen as a powerful character. Mina wants Dr Seward to tell her everything that is happening even though the things are terrible for a woman. As she is very brave and doesn't get scared about these horrible situations, Dr Seward can't refuse this request. Mina also shows her courage after being bitten by Dracula. Although she is in real pain due to her fragile health, she decides to go on the journey and help her friends. "She herself agreed as to its wisdom, and it was pitiful to see her so brave and yet so sorrowful, and in such a depth of despair." (STOKER, 2012, p. 396)

The female sexuality is important for the New Woman as well. As Hélène Cixous says in her *Sorties*, woman is excess and she starts showing everything she feels and thinks, that is, all the things she used to hide according to the social norms at that time. However, this exposition of mind can scare men who are not used to this freedom regarding women's sexuality.

Again, Matilda is the example of this characteristic of the New Woman in *The Monk*. After revealing her secret to Ambrosio, Matilda starts seducing him and showing her sexuality is something inappropriate for a woman at that time. She used to take every opportunity which she stood alone with the monk to seduce him. In one of these episodes, Ambrosio could see her naked arm and felt how dangerous this behavior was. "Ambrosio dared to look on her but once: that glance sufficed to convince him, how dangerous was the presence of this seducing object." (LEWIS, 1998, p. 71)

Dracula shows female sexuality through the vampires who live in the count's castle. Differently from the typical women at that time, these girls were not afraid of seducing Harker as soon as he got in their room.

4.3 The sublime woman

The concept of the New Woman is an important one when the feminine sublime is being taken into consideration. Barbara Claire Freeman wrote an article entitled *The Feminine Sublime* in which she gives more details about the sublime through a female point of view. She claims that the sublime can be associated with the feminism because both concepts have transgression in their roots. The sublime is understood to bring about the idea of freedom which had already been mentioned by theorists before her. As claimed by Hélène

Cixous, women are supposed to break the rules, in the novels' context, to transgress the norms imposed by men.

In *The Monk* and *Dracula*, this transgression provides the novels with sublime passages created by the female characters. As soon as the women show people characteristics which they were not allowed to have, it creates an environment which causes people to admire them and, at the same time, fear them. Remembering Kant's theory, everything that attracts and repels simultaneously is considered to be sublime.

The Monk has its strong sublime passages thanks to Matilda. Since the beginning of the novel, Ambrosio has already sensed something different about her. When the monk finds out she is a woman, he admits her beauty and feels attracted to her. But thinking of the sin he is about to commit by giving in to his sexual desire, he sees her with horror.

Matilda, in all the pomp of beauty, warm, tender and luxurious, clasped him to her bosom, and lavished upon him the most ardent caresses. He returned them as eagerly; and already was on the point of satisfying his desires, when the faithless form disappeared, and left him to all the horrors of shame and disappointment. (LEWIS, 1998, p. 76)

Ambrosio feels more repulsion after realizing the true means by which Matilda gets what she wants. At the moment Matilda and Ambrosio head to the cemetery to find the cure for her poisoning, this woman's independence and courage make the monk impressed. "... her eyes flashed with a fire and wildness which impressed the monk at once with awe and horror." (LEWIS, 1998, p. 197) The monk is afraid of her reaction towards a possible disobedience if he goes after her in the vault, but, besides this fear, he is also astonished by Matilda's presence and authority. "He remembered Matilda's menaces if he infringed her orders, and his bosom was filled with a secret unaccountable awe." (LEWIS, 1998, p. 201)

Finally, Matilda again raises this sublime feeling in Ambrosio's prison cell. She enters it without her religious clothes to offer the monk an opportunity to escape. However, this opportunity meant another pact with the demon and Ambrosio refuses at first. "... and her whole demeanour was calculated to inspire the beholder with awe and admiration." (LEWIS, 1998, p. 235)

On the other hand, Bram Stoker does not make use of the main characters to achieve the sublime. Rightly, he writes sublime passages through the vampire characters. As seen previously, the female vampires are the ones who show more the features of the New Woman.

Because of that, they are also able to achieve sublime feelings in the story. The girls are described as double beings: they were both sweet and offensive. “Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying sweet, a bitter offensiveness, as one smells blood.” (STOKER, 2012, p.295) Even though Jonathan is repelled by this unexplained fear, he feels attracted to them and admits his sexual desire for these creatures. “There was something about them that made me uneasy, some longing at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.” (STOKER, 2012, p.295)

Another important character in the story is Lucy, Dracula’s first victim in England. Throughout the story, Lucy suffers from her transformation into a vampire and her behavior changes so much that all her companions notice it. In the beginning of the story, Lucy is described as a sweet pure girl like all the ladies needed to be. However, after becoming a vampire, she behaves in a more passionately way towards men, especially Arthur, her fiancé, going against the socially accepted behavior for women. But, again, this unfolded behavior creates a duality of feelings in men attracting and repulsing her at the same time. “There was something diabolically sweet in her tones – something of the tingling of glass when struck – which rang through the brains even of us who heard the words addressed to another. As for Arthur, he seemed under a spell.” (STOKER, 2012, p.365)

The comprehension of the feminine sublime is essential to understand the connection between the sublime and the fold. The fold is a concept studied by several philosophers like the sublime. One of the most influenced experts to write about the fold is Gilles Deleuze who wrote *The Fold: Leibniz and the Baroque*. In this book, Deleuze makes use of a metaphor to illustrate the idea of the fold. The philosopher creates the idea of a baroque house with two floors which represent the fold and the unfold. The first floor consists of an open chamber which enables the exterior influences to enter and to mold the souls who live inside. This interference is called the fold since the soul is “folded” according to the social norms. The second floor is the opposite. It consists of a closed chamber which does not let this kind of influence interfere on the souls inside. In this stage, the soul unfolds itself in order to set free from social norms and let the inside desire come out.

Deleuze’s concept of the fold can be connected with the sublime as both philosophical features have a duality in their interpretation. The association can be understood by saying that the repulsion in sublime represents the unfold and the attraction represents the fold. When

the sublime description repulses the reader, their soul is folded due to the fear. Likewise, when the sublime description attracts the reader, their soul is unfolded due to the awe.

LAST WORDS

It is a general phenomenon of our nature
that sad, terrible and even horrible things
have an irresistible attraction for us.

Friedrich Schiller

The sublime is an aesthetic feature with several perspectives which can be complementary to each other. The theorists who dedicated some time to study this concept were able to collect innumerable characteristics to define it but it is possible to come up with one general idea about the sublime. Botting wrote a sentence which summarizes what the sublime is about: “Wonder, awe, horror and joy were the emotions believed to expand or elevate the soul and the imagination with a sense of power and infinity.” (BOTTING, 1996, p.38)

It was understood that the sublime is an important feature to the Gothic literature because, as it brings about feelings of terror and pain, it helps the Gothic authors create a suitable environment for this type of literature. And two good examples of Gothic novels were studied in this work in order to exemplify this aesthetic concept in the literary world. I tried to find sublime passages in *The Monk* by Matthew Lewis and *Dracula* by Bram Stoker and the result was quite successful.

Both novels presented characteristics brought by the philosophers studied in this work. Longinus’s theory that linguistic excellence was essential to achieve the sublime could be seen in both novels in very similar ways, especially the metaphors. Their use was observed when the authors described the female characters in their stories. Lewis compared Matilda to the devil while Stoker used this demoniac figure to be compared with the lady vampires.

The natural sublime defended by Edmund Burke was characterized by vastness, darkness, power and infinity. And all these attributes were evident in both Gothic novels, but they were presented in different ways. Matthew Lewis made use of them when he was describing the surroundings seen by his characters. So did Bram Stoker. However, instead of natural landscapes, most of the surroundings in *The Monk* were buildings, dungeons and

underground passages. *Dracula* had another perspective regarding the Burkean sublime. Even though Stoker also described the count's castle and Lucy's grave in a sublime way, the author explored the natural sublime more intensely. The forests, the storms and the mountains were extremely important for Stoker to set the appropriate scene in this novel.

Then, it was possible to notice how the sublime presented by Kant was placed in the novels. Kant defined the sublime as something which could attract and repel at the same time. This feature was more evident when dealing with the female characters both by Lewis and by Stoker. As mentioned before, Matilda and the lady vampires were compared to demoniac figures and the use of these metaphors were essential to bring this duality to the novels. The sexual desire aroused by these women was able to cause attraction while the fear created by the devilish comparison was able to cause repulsion.

However, these were not the only examples of the Kantian sublime. The powerful figures in both novels were capable of raising this kind of feeling as well. *The Monk* presented this paradox when dealing with the demon and Dracula by means of the count himself. Both characters were able to cause attraction to their power and repulsion due to the fear they created.

The role of the New Woman is very important at this part of the study because it helped create paradoxical feelings. Both novels presented some female characters who were able to rise these feelings because of their social behavior. The New Woman was the one who started freeing herself from the social norms of the time. And when she was able to do that, this behavior caused attraction and repulsion. In order to explain it better, Deleuze's unfolding process was brought to light because it illustrated how these feelings were possibly achieved. Both authors were able to exemplify this process by means of their female figures. *The Monk* had Matilda who was eager to show her sexual intents towards the monk. And *Dracula* had Lucy who was also willing to expose her sexual drive during her transformation into a vampire. By showing their sexuality, the girls were able to attract the men, but when the men realized how independent and careless the women were becoming, they repelled them.

Another similarity between these Gothic novels was regarding the Kantian perspective of the sublime considering the morality. The Moral sublime was noticed in both stories and their female characters. Antonia and Mina were capable of raising this kind of sublime because they were considered strong women and examples to be followed.

Concluding, it was possible to see how the sublime is important to the Gothic literature. It is responsible for creating the appropriate environment in the literature of terror.

And, even though the theory of the sublime has different perspectives, all of them can help Gothic authors achieve their goals of raising terror.

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