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| THE GOTHIC (SETTING) | **Key Vocabulary** |
| **Places/Conventions** | **Texts**  | **Techniques** | ShroudedEerieClatteringUneaseHauntedSorcererWretchedTalismanMelancholyVastDismalGriefProphecy SupernaturalParanormalArchitectureWildernessAbandoned | OmenMalevolentMysteriousParanormal |
| -The Castle-The Church-The Laboratory-The Forrest-The City-The Manor (Haunted House-Suspicious or mysterious sounds/sights-Characters catch only a glimpse of something.-Darkness-Unusual/dramatic weather e.g. howling wind; driving rain; creaking doors; approaching footsteps; doors slamming shut; crazed laughter)-Atmosphere of mystery and suspense-Supernatural or otherwise inexplicable events**Victorian Context** -The Gothic Genre became popular again in the Victorian era. Texts set in the city (e.g. Shelley’s *Frankenstein* and Dickens’ *A Christmas Carol*) illustrated different settings (dark, over-populated London) to the haunted mansions/castles of earlier texts.  | Ann Radcliffe,**The Mysteries of Udolpho** (1794) | *‘Though [the castle] was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark grey stone, rendered it a gloomy and sublime object.’* | **Hyperbolic phrases** (deliberately exaggerated) *unparalleled misfortunes; strange sight;* *gigantic creature* |
| **Onomatopoeia** (words resemble the sound they make) *creak; squeak; moan; groan; whisper; scream; hiss* |
| Mary Shelley*,* **Frankenstein** *(*1818)  | *‘It was on a dreary night of November that I beheld the accomplishment of my toils’* | **Pathetic fallacy** (weather mirrors the mood) *Black and comfortless sky* |
| Matthew Lewis*,* **The Monk** (1796) | *‘old and partly-ruined Towers lifting themselves into the clouds and seeming to frown on the plains around them’* | **Personification** (human or natural characteristics given to something which is inanimate) *The sky wept, drenching the lonely house on the hill*  |
| Charles Dickens, **A Christmas Carol** (1846) | *‘Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change—not a knocker, but Marley's face.’* | **Foreshadowing** (hints of what’s to come later on in the story) *The final graveyard flower is blooming, and its smell drifts through their house, speaking gently the names of their dead.**(Foreshadows death)* |
| Charlotte Bronte, **Jane Eyre** (1846) | *‘I lifted my head and tried to look boldly round the dark room: at this moment a light gleamed on the wall.’*  | **Imagery** (description appeals to our senses of taste, smell, sight, touch, or hearing) |
| Bram Stoker*,* **Dracula** (1897) | *‘As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.’* | **Metaphor** (comparing one thing to another) *a sea of green tree tops; silver threads where the rivers wind* |
| **Simile** (an object, idea, character, action, etc., is compared to another thing using the words "as" or "like.") |
| Victor Hugo **The Hunchback of Notre-Dame** (1831) | *‘--climb upon some elevated point, whence you command the entire capital; and be present at the wakening of the chimes. Behold, at a signal given from heaven, for it is the sun which gives it, all those churches quiver simultaneously.’* | **Mood** (the general feeling the writer wants the reader to have) |
| Susan Hill **The Woman in Black** (1983) | *‘The house felt like a ship at sea, battered by the gale that came roaring across the open marsh.’* | **Oxymoron** (a combination of two words that, together, express a contradictory meaning) *the silence was deafening* |
| **Origins of Gothic Genre**The term ‘Gothic’ was first used by Horace Walpole in *The Castle of Otranto*; ‘A Gothic Story’. The novel was set in a haunted castle. Walpole used the word ‘Gothic’ because it refers to medieval buildings like castles and churches, where a lot of Gothic fiction is set. Gothic Literature became immensely popular in England and Germany during the 18th and 19th century, with many other genres borrowing its conventions. Gothic fiction is all about creating terror in the reader and using fear to create suspense.  |