|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| THE GOTHIC VILLAIN | | | | | | | **Key Vocabulary** | |
| **Key terms** | **Texts** | | | **Techniques** | | | Shrouded  Eerie  Clattering  Unease  Wretched  Talisman  Melancholy  Dismal  Prophecy    Supernatural  Abandoned  Uncanny  Satanic  Antagonist  Promethean  Dualism  Duality  Doppelganger | Omen  Malevolent  Mysterious  Paranormal  Pallid  Morose  Aghast  Tyrannical  Dichotomous  Sublime  Penny Dreadful  Serialised |
| **The Uncanny**: something strangely familiar, rather than simply mysterious. A familiar thing or event may be encountered in an unsettling, eerie, or taboo context  **The Doppelganger/Alter Ego**: a look-alike or double of a living person, sometimes a ghostly or paranormal phenomenon. Usually seen as a harbinger of bad luck  **The Sublime:** grotesque or other extraordinary experiences  **The Supernatural**: inexplicable by scientific understanding of the laws of nature but argued to exist.  **Romanticism**: an artistic, literary, musical and intellectual movement (18th century Europe). Emphasis on emotion and individualism as well as glorifying the past and nature.  **Foreshadowing:** a warning or indication of a future event.  **Gothic Character Conventions**  -High social status (Count/Prince)  -Female characters threatened by men  -Threatening women who are monsters/vampires  -Powerful, tyrannical male figures | Ann Radcliffe  **The Mysteries of Udolpho** (1794) | | *“Emily resembled her mother, having the same elegant symmetry of form, the same delicacy of features, the same blue eyes, full of tender sweetness.”* | **Hyperbolic phrases** (deliberately exaggerated) | | |
| **Epistolary narrative** (story told in a series of documents e.g. diary entries, letters. Gives readers a glimpse into the private lives of characters) | | |
| Matthew Lewis**The Monk** (1796) | | *“vice is ever more dangerous when lurking behind the mask of virtue”* | **Onomatopoeia** (words resemble the sound they make) | | |
| Mary Shelley**Frankenstein** *(*1818) | | *“I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that”* | **Pathetic fallacy** (weather mirrors the mood) | | |
| **Motif** (a dominant or recurring idea) | | |
| Victor Hugo **The Hunchback of Notre-Dame** (1831) | | *“But alas, if I have not maintained my victory, it is God's fault for not making man and the devil of equal strength.”* | **Personification** (human or natural characteristics given to something which is inanimate) | | |
| Edgar Allen Poe **The Tell-Tale Heart** (1843) | | *“TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?”* | **Foreshadowing** (hints of what’s to come later on in the story) | | |
| **Metaphor** (comparing one thing to another) | | |
| Charlotte Bronte **Jane Eyre** (1846) | | *“I am no bird; and no net ensnares me: I am a free human being with an independent will.”* | **Imagery** (description appeals to our senses of taste, smell, sight, touch, or hearing) | | |
| Charles Dickens  **Great Expectations** (1860) | | *“Suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be.”* | **Simile** (an object, idea, character, action, etc., is compared to another thing using the words "as" or "like.") | | |
| Oscar Wilde **The Picture of Dorian Gray** (1890) | | *“Experience is merely the name men gave to their mistakes.”* | **Mood** (the general feeling the writer wants the reader to have) | | |
| **Cryptid** (a creature whose existence is disputed due to insubstantial evidence) | | |
| Bram Stoker **Dracula** (1897) | | *“The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth.”* | **Oxymoron** (a combination of two words that, together, express a contradictory meaning) | | |
| **Context**  -Term ‘Gothic’ first used by Horace Walpole in *The Castle of Otranto*.  -Walpole used ‘Gothic’ because it refers to medieval buildings like castles and churches, where a lot of Gothic fiction is set.  -Gothic Literature popular in England during the 18th and 19th century  -A time of upheaval and change (e.g. French Revolution; a time of identity and class change)  -Darwin and science threatened religious thought.  -Readership was mostly female | | |
| Sir Arthur Conan Doyle **The Hound of the Baskervilles**(1901/2) | | *“The devil’s agents may be of flesh and blood, may they not?”* |
| Susan Hill **The Woman in Black** (1983) | | *“Who she was—or what—and how she had vanished, such questions I did not ask myself.”* |
| **Gothic Characters** | | | | | | | | |
| The Ghost  The Vampire  The Mad Woman | | The Devil  The Hero-Villain  The Magician | | | The Scientist  The Monster  The Tyrant | The Colonist  The Undead  The Insane | | |