

The Mysteries of Udolpho
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Lecture 8

Reading The Gothic Novel; Gothic and Family

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Week 2: The Mysteries of Udolpho



LECTURE 2C: READING THE GOTHIC NOVEL; GOTHIC AND FAMILY

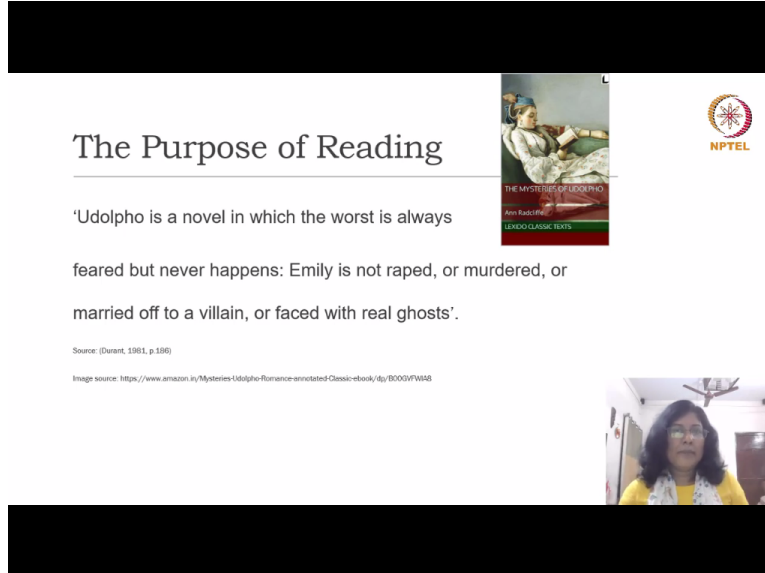
LECTURE BY DR DIVYA A. DOHSS, IIT MADRAS

Image Source: https://www.goodreads.com/book/show/93134.The_Mysteries_of_Udolpho



Hello and welcome to this lecture on The Mysteries of Udolpho. In this session, I will be looking briefly at the purposes of reading the gothic novel. We'll be then revisiting the concept of gothic sensibility in relation to Emily St. Aubert and Valancourt and the gothic villain. We will also be looking at the nature of the family represented in the gothic novel in this session.

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The Purpose of Reading

'Udolpho is a novel in which the worst is always feared but never happens: Emily is not raped, or murdered, or married off to a villain, or faced with real ghosts'.

Source: (Durant, 1981, p.196)

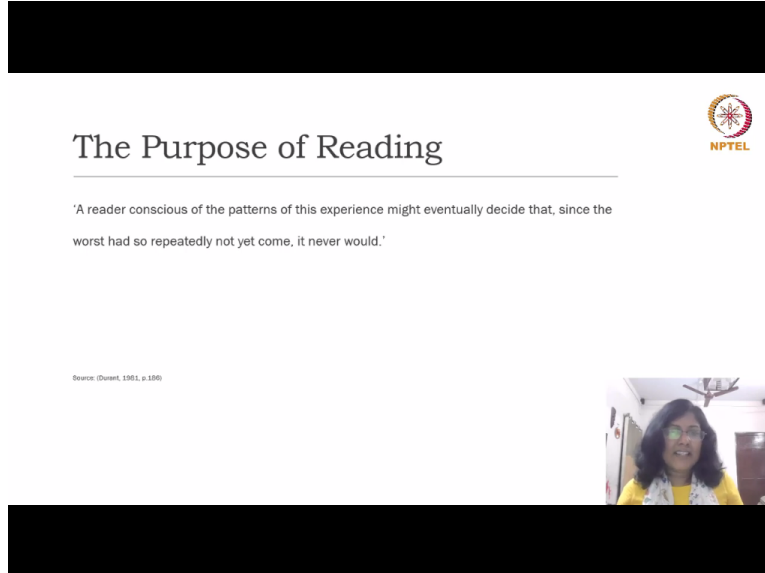
Image source: <https://www.amazon.in/Mysteries-Udolpho-Romance-annotated-Classical-ebook/dp/B000FWI8>

The slide features a title 'The Purpose of Reading' and a quote about the novel 'Udolpho'. It includes a small image of the book cover for 'The Mysteries of Udolpho' by Ann Radcliffe, published by Lexico Classic Texts. There is also an NPTEL logo in the top right corner and a video inset in the bottom right corner showing a woman with glasses and a yellow top speaking.

So the purposes of reading, let us take a look at this concept in relation to The Mysteries of Udolpho. So what has happened in this fiction? “Udolpho is a novel in which the worst is always feared but never happens. Emily is not raped, or murdered or married off to a villain, or faced with real ghosts.” So all the horrors are anticipated, but it does not happen. And we realized that that is a tendency of gothic terror.

There is a foreboding, a kind of a fear of things to come, but it does not materialize. So how do we understand this concept of fear not materializing for the central character and what does the reader take away from this set of circumstances?



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The Purpose of Reading

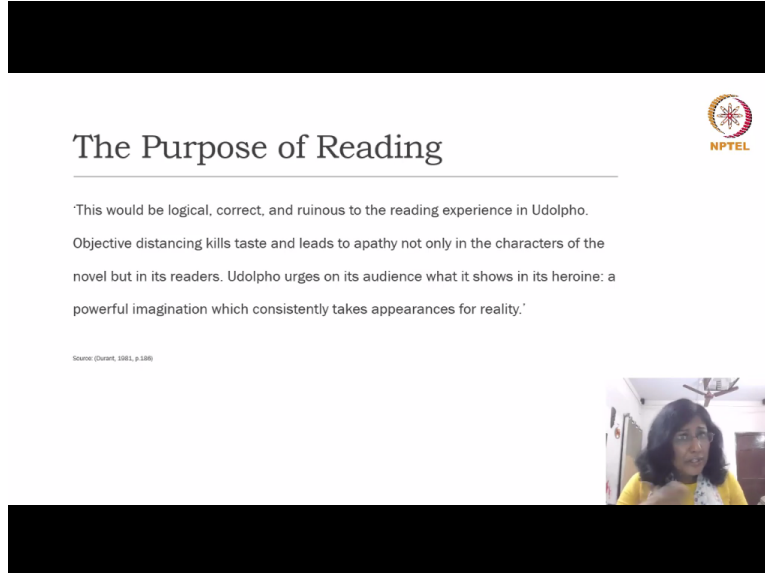
'A reader conscious of the patterns of this experience might eventually decide that, since the worst had so repeatedly not yet come, it never would.'

Source: Durant, 1961, p. 186



Durant states that, a critic called Durant states that “a reader conscious of the patterns of this experience might eventually decide that since the worst had so repeatedly, not yet come, it never would.” And this could be a lesson, which can be taken for the real world from this fiction. A person might kind of anticipate several horrible things to happen in his or her life, but it may never come. So it is a heartening experience. It is a moral lesson for the reader, not to fear too much in real life. So that is a kind of a fortifying message for oneself that can be taken away from this novel. Okay. That is one way to look at it.

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The slide features a title "The Purpose of Reading" in a serif font, followed by a quote: "This would be logical, correct, and ruinous to the reading experience in Udolpho. Objective distancing kills taste and leads to apathy not only in the characters of the novel but in its readers. Udolpho urges on its audience what it shows in its heroine: a powerful imagination which consistently takes appearances for reality." The quote is attributed to "Source: Durant, 1981, p.186". In the top right corner, there is an NPTEL logo. In the bottom right corner, there is a small video inset showing a woman with dark hair wearing a yellow top, speaking.

So, Durant argues that this would be logical, correct, and ruinous to the reading experience in Udolpho. So while such an experience may be right, nothing bad may happen for heroine. And if a reader comes to understand that, it might sometimes spoil the reading experience for the reader. Durant argues that objective distancing kills taste and leads to apathy, not only in the characters of the novel, but in its readers.

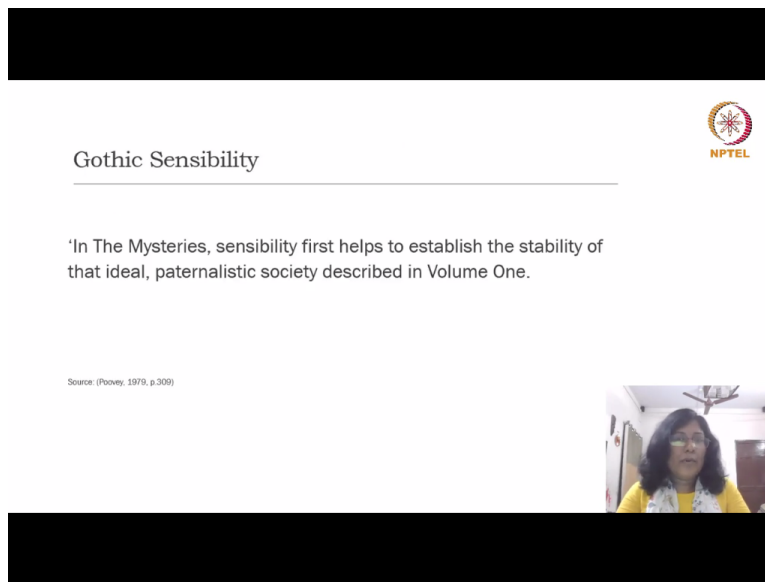
So, the distancing, the rational side of the reader as well as the character will destroy the experience for the reader, and on the incidents that may happen to him or her in the novel. So “Udolpho urges of its audience what it shows in its heroine, a powerful imagination, which consistently takes appearance for reality.”

So imagination is of the essence, imagination is important, not only for the character, but also for the reader in order for the reading experience for gothic novel to be very potent and powerful. If Emily St. Aubert had not been imaginative, the novel would not have been very interesting for the reader. And it may perhaps not even be interesting for the heroine herself, life may not be, so interesting for the heroine herself.

So these are some of the implications that we can draw from such a criticism. And there are two ways in which this imagination can be approached. If you remember the previous lecture, we

saw critics arguing against imagination, kind of finding fault with imagination and stating that because Emily St. Aubert had been too imaginative, complications had risen for her. If she had controlled her imagination, things would not have been too miserable. So you can see how here imagination is important. It is in fact key for both the heroine for her to make life interesting as well as for the reader to make the reading experience very powerful and significant.

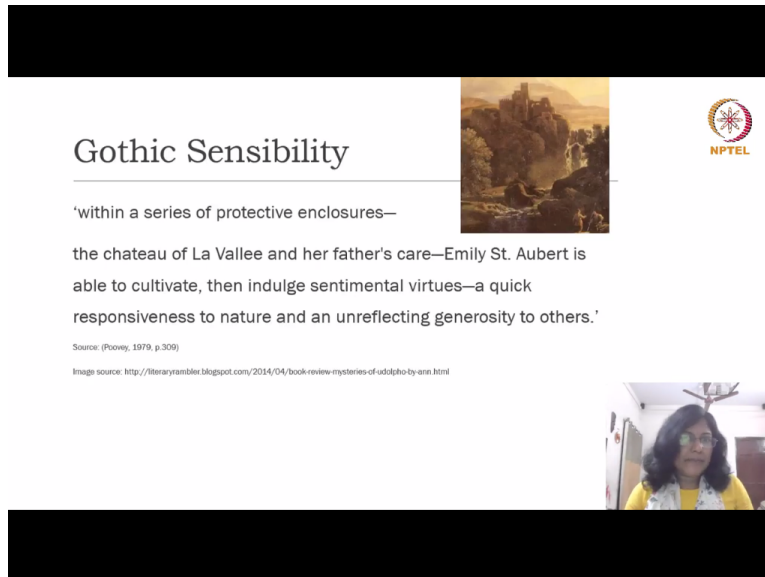
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The screenshot shows a presentation slide with a black header bar at the top. Below the header, the title "Gothic Sensibility" is centered. To the right of the title is the NPTEL logo, which consists of a circular emblem with a star-like pattern and the text "NPTEL" below it. A horizontal line is drawn under the title. Below the line, a quote is displayed: "'In The Mysteries, sensibility first helps to establish the stability of that ideal, paternalistic society described in Volume One.'" At the bottom left of the slide, there is a small text attribution: "Source: (Poovey, 1979, p.300)". In the bottom right corner, there is a small video inset showing a woman with dark hair and glasses, wearing a yellow top, speaking.

Now, this important topic of gothic sensibility has to be revisited. In *The Mysteries* in the first volume, sensibility first helps to establish the stability of that ideal paternalistic society. So even though there are negative elements to human sensibility, sensibility as ideal is important to establish that morally good, paternalistic society, English, a benign father overrules or lords over the society, which is represented through the family unit.

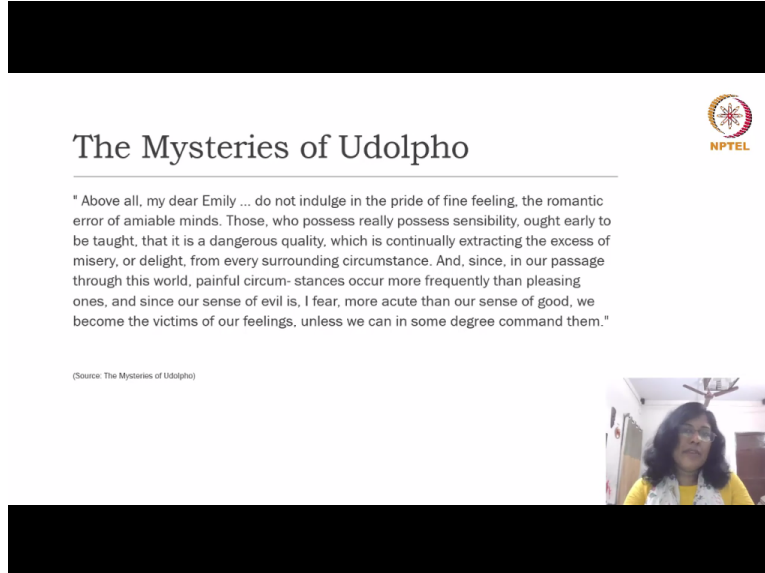
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The slide features a black header bar at the top. Below it, the title "Gothic Sensibility" is centered in a serif font. To the right of the title is a small, square image of a gothic-style castle or chateau. Further right is the NPTEL logo, which consists of a circular emblem with a star-like pattern and the text "NPTEL" below it. Below the title, there is a quote: "'within a series of protective enclosures— the chateau of La Vallee and her father's care—Emily St. Aubert is able to cultivate, then indulge sentimental virtues—a quick responsiveness to nature and an unreflecting generosity to others.'" Below the quote, there is a small line of text: "Source: (Poe, 1979, p.309)" and another line: "Image source: <http://literaryambler.blogspot.com/2014/04/book-review-mysteries-of-uddipho-by-ann.html>". At the bottom right of the slide, there is a small video inset showing a woman with dark hair and glasses, wearing a yellow top, speaking. A black footer bar is at the very bottom.

We can see in gothic sensibility, a kind of an indulgence and sentimental virtues are happened. For example, within a series of protective enclosures, suggests the Chateau of La Vallee and her father's care, Emily is able to cultivate and indulge in sentimental qualities, which are a quick responsiveness to nature, response to nature can appear in the form of her interest in artistic taste, and an impressionable nature to elements of beauty displayed in nature and an unreflecting generosity to others. So these are some of the qualities which are indulged by Emily St. Aubert during her life in this Chateau and her father's care.


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The Mysteries of Udolpho

* Above all, my dear Emily ... do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who possess really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually extracting the excess of misery, or delight, from every surrounding circumstance. And, since, in our passage through this world, painful circumstances occur more frequently than pleasing ones, and since our sense of evil is, I fear, more acute than our sense of good, we become the victims of our feelings, unless we can in some degree command them."

(Source: The Mysteries of Udolpho)



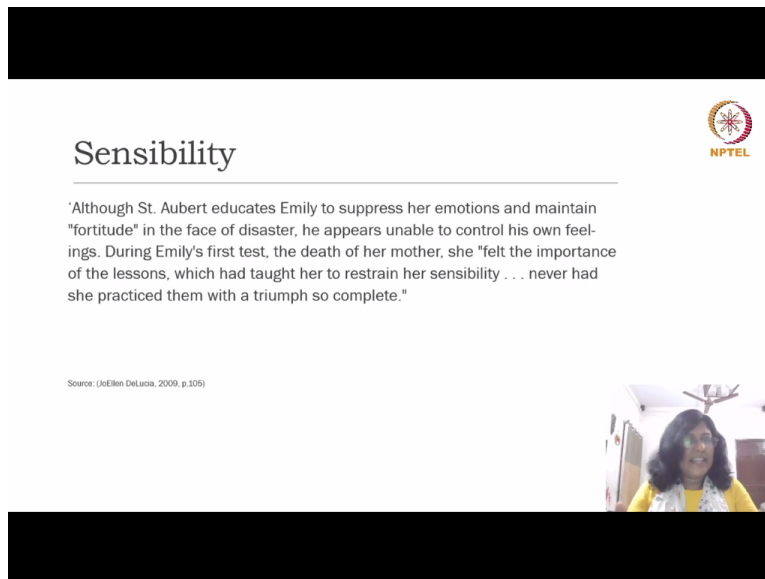
Emily's father in *The Mysteries of Udolpho* does give her a very strong advice as to the nature of sensibility one should possess. He advises her I quote and this quotation is from the novel. "Above all, and my dear Emily do not indulge in the pride of fine feeling, the romantic era of amiable minds. Those who possess really possess sensibility, ought early to be taught that it is a dangerous quality, which is continually extracting the excess of misery or delight from every surrounding circumstance. And since in our passage through this world, painful circumstances occur more frequently than pleasing ones. And since our sense of evil is I fear more acute than our sense of good, we become the victims of our feelings unless we can in some degree command them."

So in this advice of Emily's father, we can see that too much sensibility can cause a lot of trouble for the one who possesses it. In fact, one can even become proud of possessing that feeling, fine feeling. So, excess, sentimental excess, excessive sensibility can damage amiable minds that is very, very impressive minds. Therefore, the father advises that this dangerous quality has to be tempered, has to be moderated in nature, and it has to be managed by the person who is possessing it.

And one of the problems with this excessive sensibility is to kind of extract the maximum pleasure out of any good things. Say, for example, beautiful sublime landscape, and this might be problematic. And he says that since evil is, since one's ability to kind of perceive evil or, kind of extract the maximum out of it negative impression is more than how one would approach the feeling of good.

It is possible for a person with excess feeling to be, to become victims, unless one is able to manage the sensibility and command that emotion. So it can be a dangerous quality. It can damage or cost havoc in impressionable minds and therefore it can even affect the delight that one can take out of the pleasant, the pleasing, the delightful sensations that can be drawn from the world, because there is a possibility that one would also be equally too much affected by a negative thing as well.

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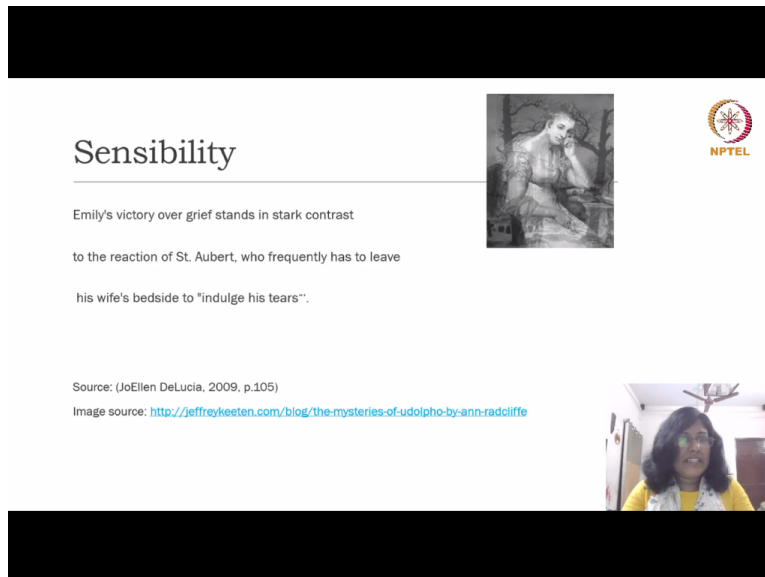


The slide features a black header bar at the top. Below it, the word "Sensibility" is written in a serif font, underlined. To the right of the title is the NPTEL logo, which consists of a circular emblem with a star-like pattern and the text "NPTEL" below it. The main body of the slide contains a quote in a smaller font: "Although St. Aubert educates Emily to suppress her emotions and maintain 'fortitude' in the face of disaster, he appears unable to control his own feelings. During Emily's first test, the death of her mother, she 'felt the importance of the lessons, which had taught her to restrain her sensibility . . . never had she practiced them with a triumph so complete.'" Below the quote, the source is cited as "Source: (JoEllen DeLucia, 2009, p.106)". In the bottom right corner of the slide, there is a small video inset showing a woman with dark hair, wearing a yellow top, smiling and looking towards the camera. The slide is framed by black bars at the top and bottom.

So, even though St. Aubert, the father of Emily educates her on how to find the right mean, the golden mean in terms of sensibility, he himself is not able to control his emotions in the face of a crisis. Therefore critic DeLucia argues that, "although St. Aubert educates Emily to suppress her emotions and maintain fortitude in the fase of disaster, he appears unable to control his own feelings during Emily's first death, the death of her mother.

She felt the importance of the lessons, which had caught her to restrain her sensibility, never had she practice them with a triumph so complete.” So, in this, we can see that Emily is able to put into practice the lessons that she had been taught by her father, the right lesson on the right way to be sensible and the right sentiments to possess at moments of crisis or delight, has been really learned well by Emily and she applies her lessons, applies the precepts that have been given to her by her father. So it is very ironic that the teacher fails in a moment of crisis and the student is able to perform really well, come out successful and that irony is captured. And it is also very interesting that the female, the young female is able to master the emotions in the face of a crisis. And unlike the male who is failing miserably at this moment.

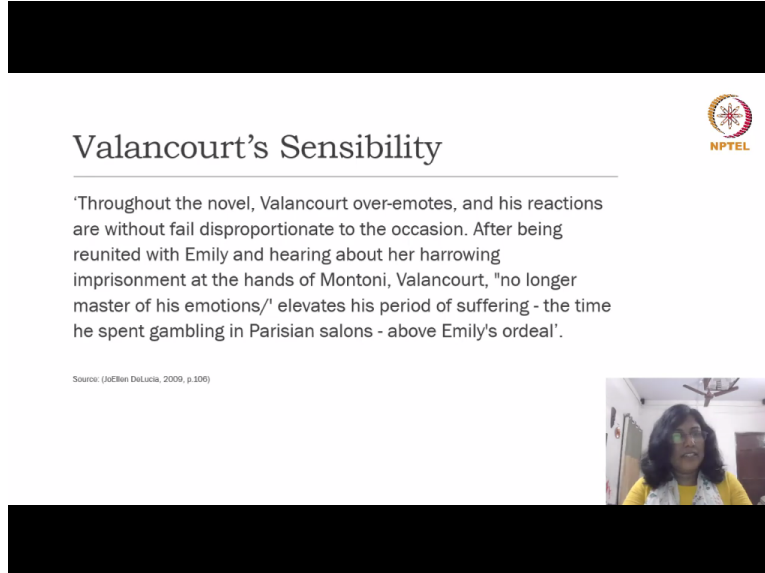
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The slide features a title 'Sensibility' with a horizontal line underneath. To the right of the title is a small image of a man in a classical painting style, looking distressed with his hand to his face. To the right of that is the NPTEL logo. Below the title, the text reads: 'Emily's victory over grief stands in stark contrast to the reaction of St. Aubert, who frequently has to leave his wife's bedside to "indulge his tears":'. At the bottom left, it says 'Source: (JoEllen DeLucia, 2009, p.105)' and 'Image source: <http://jeffreykeeten.com/blog/the-mysteries-of-udolpho-by-ann-radcliffe>'. At the bottom right, there is a small video inset showing a woman with dark hair and glasses, wearing a yellow top, smiling. The slide is framed by black bars at the top and bottom.

Emily's victory over grief stands in stark contrast to the reaction of St. Aubert, who frequently has to leave his wife's bedside to indulge his tears, to indulge in tears. So you can see how sentimental, overly sentimental St. Aubert has become at this crucial moment, whereas his daughter is able to manage it. So this variation in terms of how the two of them approach sensibility is quite interesting to behold, because this kind of model of sensibility can be traced in other character, which pool is going to be fascinating to read in terms of how he handles the right sensibility. So let us see what happens in his case.

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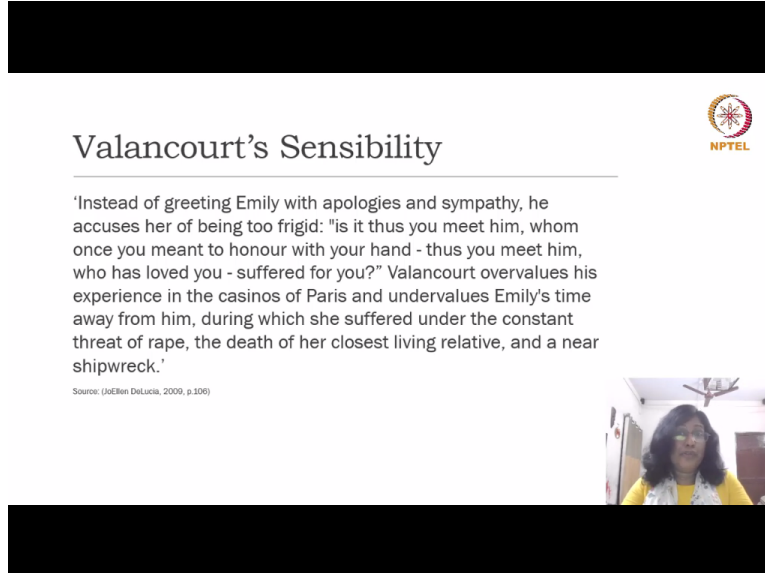
The slide features a title 'Valancourt's Sensibility' in a serif font. Below the title is a quote: 'Throughout the novel, Valancourt over-emotes, and his reactions are without fail disproportionate to the occasion. After being reunited with Emily and hearing about her harrowing imprisonment at the hands of Montoni, Valancourt, "no longer master of his emotions," elevates his period of suffering - the time he spent gambling in Parisian salons - above Emily's ordeal'. A small inset video shows a woman with dark hair and glasses, wearing a yellow top, speaking. The NPTEL logo is in the top right corner. The slide is framed by black bars at the top and bottom.

Valancourt sensibility is similar to St. Aubert's because he over-emotes. Throughout the novel Valancourt over-emotes and his reactions are without fail disproportionate to the occasion, after being reunited with Emily and hearing about her harrowing imprisonment at the hands of Montoni, Valancourt no longer master of his emotions, elevates his period of suffering, the time he spent gambling in Parisian salons above Emily's ordeal.

So a parallel can be drawn between the father figure of Emily St. Aluert and Valancourt, because both of them are over sentimental. St. Aubert is overly sentimental at the death of his wife, while the daughter is managing her emotions. And Valancourt is placing a lot of emphasis on his own misery at the separation from Emily in the face of the great odds that Emily faced at the hands of Montoni.

So Emily was the one who had been in great danger of being assaulted and of even being murdered and shipwrecked. But despite all these harrowing incidents, which actually do not come to cause any real harm to Emily, she is able to manage her emotions successfully, while her beloved Valancourt is kind of being excessively sentimental.

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The slide features a black header bar at the top. Below it, the title "Valancourt's Sensibility" is centered. To the right of the title is the NPTEL logo. The main text is a quote: "Instead of greeting Emily with apologies and sympathy, he accuses her of being too frigid: "is it thus you meet him, whom once you meant to honour with your hand - thus you meet him, who has loved you - suffered for you?" Valancourt overvalues his experience in the casinos of Paris and undervalues Emily's time away from him, during which she suffered under the constant threat of rape, the death of her closest living relative, and a near shipwreck.'" Below the quote is a small source attribution: "Source: (JHEllen DeLucia, 2009, p.108)". In the bottom right corner of the slide, there is a small video inset showing a woman with dark hair wearing a yellow top, speaking.

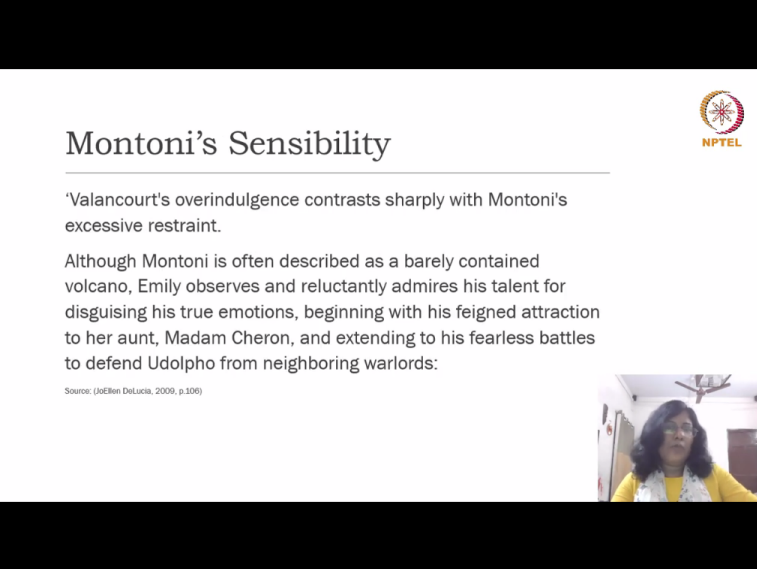
So this is how he behaves, instead of greeting Emily with apologies and sympathy, he accuses her of being too frigid. It is an interesting accusation that Valancourt throws at Emily. He says that she is not being very affectionate or not being able to relate to Valancourt at his own level, which is with excessive sensibility and sentimentality. He addresses Emily in an accusing manner, instead of greeting Emily with apologies and sympathy, he accuses her of being too frigid, "is it thus you meet him, whom once you meant to honour with your hand, thus, you meet him, who has loved you, suffered for you?"

Valancourt overvalues his experience in the casinos of Paris and undervalues Emily's time away from him during which she suffered under constant threat of rape, the death of her closest living relative and a near shipwreck. So here it is, the contrast between the two characters are really clear. You can see the dark side to the excessive sensibility, the excessive sentimentality, which a male possesses here, whereas the real sufferings that Emily has undergone has not been expressed through her words, in a manner, which is similar to Valancourt. So the contrast between the two cannot have been greater here.

And here we can see that Valancourt is not able to match up with the right sensibility that Emily possesses and he does not come off really well in this situation. He appears weak and self

obsessed, one who cares more about his sufferings, the self centeredness becomes clear in this passage.

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The slide features a black header bar at the top. Below it, the title "Montoni's Sensibility" is centered in a serif font. To the right of the title is the NPTEL logo, which consists of a circular emblem with a book and a lamp, with the letters "NPTEL" underneath. The main text on the slide reads: "Valancourt's overindulgence contrasts sharply with Montoni's excessive restraint. Although Montoni is often described as a barely contained volcano, Emily observes and reluctantly admires his talent for disguising his true emotions, beginning with his feigned attraction to her aunt, Madam Cheron, and extending to his fearless battles to defend Udolpho from neighboring warlords:". Below this text is a small video inset showing a woman with dark hair wearing a yellow top, speaking. At the bottom of the slide is another black bar. A small source citation "Source: JoEllen DeLucia, 2009, p.106" is located at the bottom left of the text area.

Now as I pointed out earlier, it would be interesting to compare the sensibilities of Aubert, Emily St. Aubert, Valancourt with Montoni's sensibility and see how this villain, this gothic villain differs from all these characters.


In fact, the critic DeLucia argues that Valancourt's overindulgence contrast sharply with Montoni's excessive restraint, the ability to control oneself is what is meant by restraint. And Montoni is capable of doing that spectacularly well. And while we understand that he is able to control himself, it is also an excessive restraint. He is on the other end of this spectrum of sensibility.

Although Montoni is often described as a barely contained volcano, Emily observes and reluctantly admires his talent for disguising his true emotions beginning with his feigned attraction to her aunt, Madam Sharon, and extending to his fearless, and extending to his fearless battles to defend Udolpho from neighbouring warlords.


So this control over one's sentiment is something that is admired by, unwillingly admired, we have to note that, by the heroine Emily who very carefully observes him and realizes that he is disguising his emotions. He is feigning attraction. So he is a man who can mask his emotions and project a different one, different set of different emotions to the one that he is feeling, really feeling on the inside.

So the ability to restrain oneself becomes a weapon as well at the hands of this villain. So you can see how, while Valancourt and St. Aubert are being excessively sentimental, and they kind of failed to capture the attention, Montoni by his ruthlessness is able to address the attention of the reader as well as get the attention of Emily who, while understanding his evil motives is able to appreciate the manner in which he poses before society.

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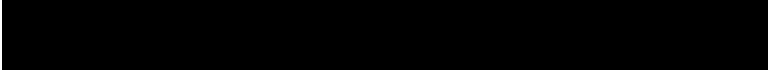



Count Montoni's Sensibility

NPTEL

'what more surprised her, was that, on great occasions, he could bend these passions, wild as they were, to the cause of interest, and generally could disguise in his countenance their operation in his mind; but she had seen him too often, when he had thought it unnecessary to conceal his nature, to be deceived on such occasions.'

(The Mysteries of Udolpho)



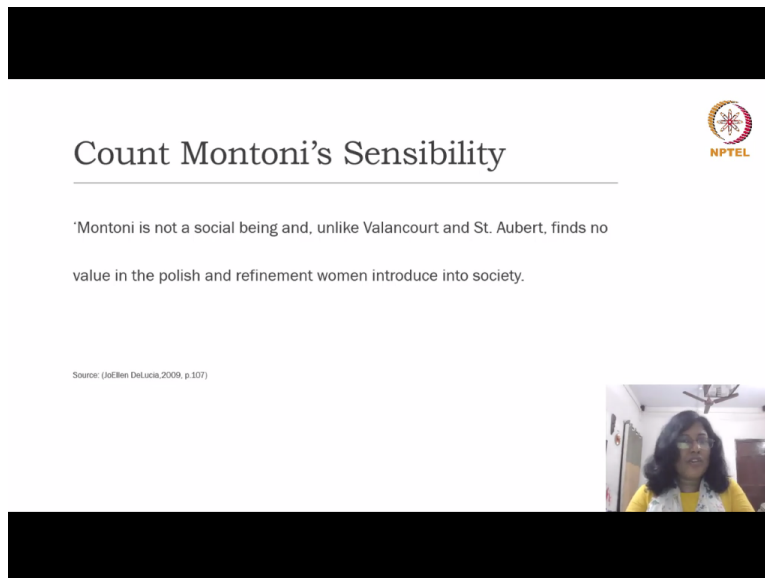
And Emily's further surprised that on great occasions he could bend these passions, wild as they were to the cause of interest and generally could disguise in his countenance their operation in his mind. But she had seen him too often, when he had thought it unnecessary to conceal his nature to be deceived on such occasions.

So this is a quotation from the novel. And this quotation tells us that Emily is able to kind of see through Montoni. He, she is able to kind of break through the restraint in a figurative manner and

understand his imaginations. So as I just pointed out that the restraint becomes a mask because he is able to kind of project a particular set of emotions, which may be necessary for this, for a particular scene in which Montoni is present in order for him to get what he wants.

So he is able to bend, to kind of play with his wild emotions, make his emotions malleable, control his wild passion so that he can achieve what he want. So this is how he becomes really ruthless and powerful. So it is a weapon. It is a kind of a strategy that he kind of powerfully wheels and Emily can see that. And while she is kind of disgusted and fearful of Montoni, she is also able to kind of understand how he is playing his game in the novel.



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Count Montoni's Sensibility

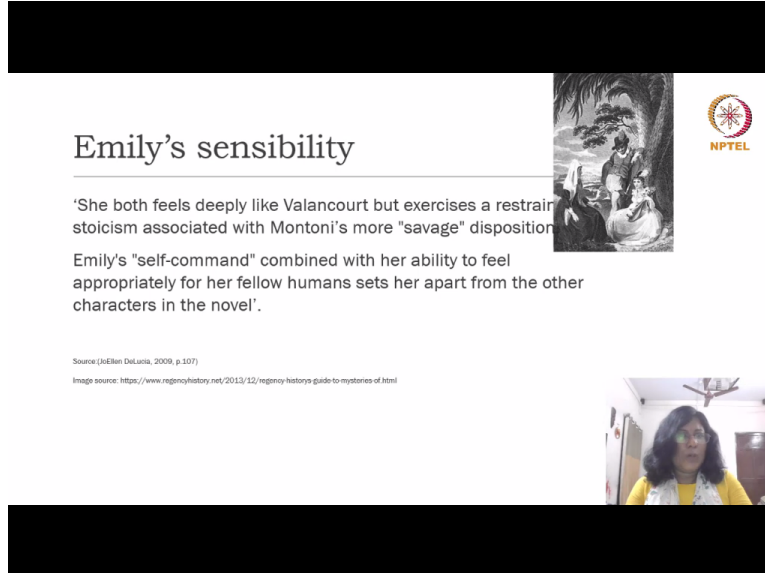
Montoni is not a social being and, unlike Valancourt and St. Aubert, finds no value in the polish and refinement women introduce into society.

Source: (J&R DeLucia, 2009, p.107)



So we do understand that Montoni is not a social being unlike Valancourt and St. Aubert, while Valancourt and St. Aubert are morally good and are useful members of society in general. Montoni is quite the contrary to these figures and unlike Valancourt and St. Aubert, Montoni does not find any value in the sophisticated qualities, in the refinement that women posses and introduced into society. So that is one key contrast between Montoni and Valancourt and St. Aubert.

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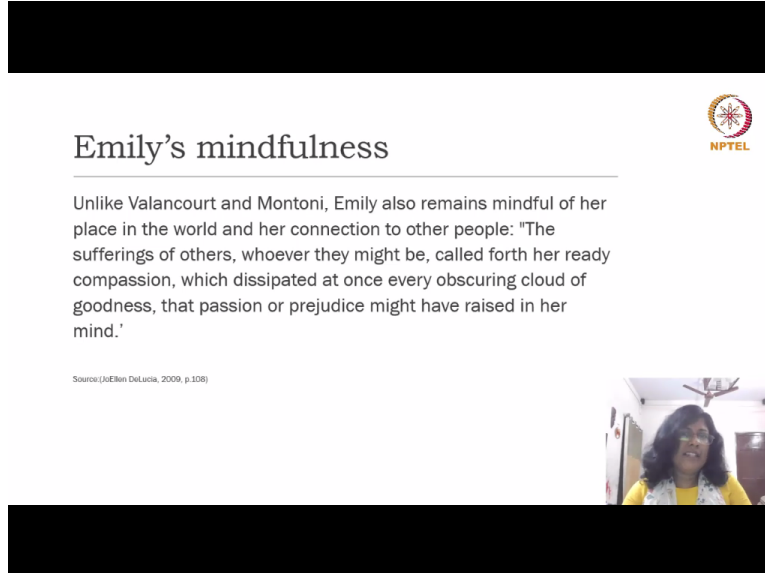


The slide features a black header bar at the top. Below it, the title "Emily's sensibility" is displayed in a serif font. To the right of the title is a small illustration of a woman in a white dress sitting on a rock in a wooded area, and the NPTEL logo. The main text on the slide reads: "She both feels deeply like Valancourt but exercises a restraint, a kind of stoicism associated with Montoni's more 'savage' disposition. Emily's 'self-command' combined with her ability to feel appropriately for her fellow humans sets her apart from the other characters in the novel'." Below this text is a small source citation: "Source: (Jill Ellen DeLucia, 2009, p.107) Image source: <https://www.regencyhistory.net/2013/12/regency-historys-guide-to-mysteries-of.html>". At the bottom right of the slide is a small video inset showing a woman with dark hair wearing a yellow top, speaking.

Now let us come to Emily's sensibility very quickly. We realized that she feels deeply like Valancourt, but she does not express excessively. She exercises a restraint, a kind of a stoicism, which is associated with Montoni's character, but she is not savage. She does not possess that savagery, that wild passion that Montoni possesses, and she does not use sensibility to manipulate the feelings of others. So that is the difference, the crucial difference between the heroine and Montoni, even though they both practiced restraint.

Emily self-command combined with her ability to feel appropriately for her fellow humans sets her apart from the other characters in the novel as well. So she becomes a model of the right kind of feeling and her ability to be generous to others and her ability to kind of express the right taste. She becomes an icon of what is perfect in relation to sentimentality.

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The slide features a black header bar at the top. Below it, the title "Emily's mindfulness" is centered in a serif font. To the right of the title is the NPTEL logo, which consists of a circular emblem with a book and a lamp, with the text "NPTEL" below it. The main text of the slide is a quote: "Unlike Valancourt and Montoni, Emily also remains mindful of her place in the world and her connection to other people: 'The sufferings of others, whoever they might be, called forth her ready compassion, which dissipated at once every obscuring cloud of goodness, that passion or prejudice might have raised in her mind.'" Below the quote is a small source attribution: "Source: (Jill Ellen DeLucia, 2009, p.108)". In the bottom right corner of the slide, there is a small video inset showing a woman with dark hair and glasses, wearing a yellow top, smiling. The slide is framed by black bars at the top and bottom.

The notion of sensibility can also be connected to this idea of mindfulness. So "unlike a Valancourt and Montoni, Emily is also extremely mindful to the needs of others. It also makes it clear for her purpose in life and her connection to other people in the society.

So the sufferings of others, whatever it might be, whoever they might be called forth her ready compassion, which dissipated at once at every obscuring cloud of goodness, that passion of prejudice might have raised in her mind." So she also was not kind of proud of her ability to help or assist others, so that is very, very important in the nature of Emily's mindfulness.

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Gothic Villain and Masculinity

"Montoni is a misogynist, asserting complete dominance over women: "in his terms, self-control means complete abdication of female control and will to male sublime power" (Kilgour, 120).

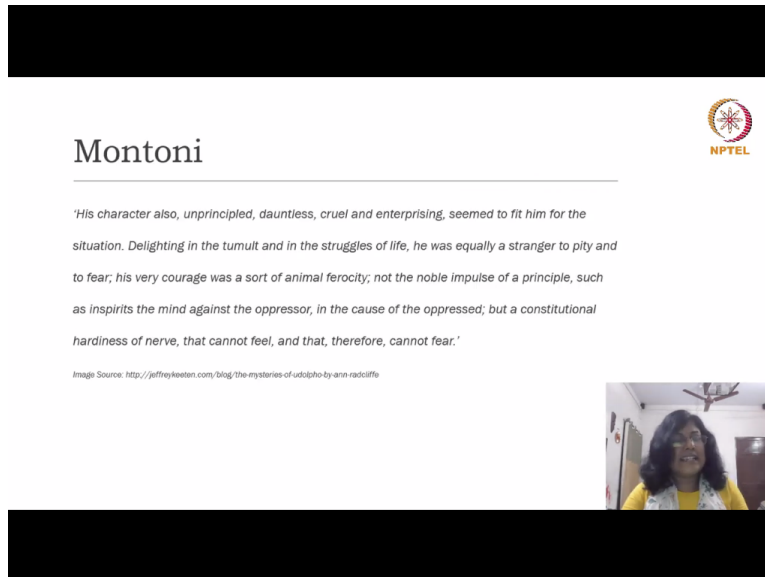
Source: Kilgour, Maggie. *The Rise of the Gothic Novel*. London: Routledge, 1995.



Now let us look at the gothic villain and the nature of his masculinity. So we understand very clearly that Montoni is a misogynist and he has complete dominance over women in this novel. In fact, in his term self-control means complete abdication of female control and will to male sublime power. So he expected women to kind of give up their control, give up their power whatever they possess, to give up their property as well as we saw from his pressure that he put on his wife to make her, give up her property.

So it is masculinity, which controls everybody under his clutches. So it is a kind of an aggressive, toxic masculinity that we see in this gothic villain.

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The slide features a black header bar at the top. Below it, the word "Montoni" is written in a serif font. To the right of the title is the NPTEL logo, which consists of a circular emblem with a book and a lamp, surrounded by the text "NPTEL". Below the title is a quote in italics: *'His character also, unprincipled, dauntless, cruel and enterprising, seemed to fit him for the situation. Delighting in the tumult and in the struggles of life, he was equally a stranger to pity and to fear; his very courage was a sort of animal ferocity; not the noble impulse of a principle, such as inspirits the mind against the oppressor, in the cause of the oppressed; but a constitutional hardness of nerve, that cannot feel, and that, therefore, cannot fear.'* Below the quote is a small image source attribution: Image Source: <http://jeffreysteaten.com/blog/the-mysteries-of-udotoko-by-ann-radcliffe>. In the bottom right corner of the slide, there is a small video inset showing a woman with dark hair and glasses, wearing a yellow top, smiling.

We also realized that he is unprincipled, dauntless, cool and enterprising. He can be resourceful if need be. And as we saw in Emily's reading of his character, he was able to manipulate his emotions in order to gain what he wanted. And he seemed to fit him for the situation. So his character is perfect for that society in which he dominated and it is a society which was made corrupt by him. So that is something we need to understand.

He delighted in the tumult and in the struggles of life. He was equally a stranger to pity and to fear. His very courage was a sort of animal ferocity, not the noble, but impulsive of principle such as inspirits the mind against the oppressor, in the cause of the oppressed, but a constitutional hardness of nerve that cannot feel and that therefore cannot fear.

So we do get a list of characteristics of Montoni in this criticism. We see that when we read the novel, also we realized that he is extremely unprincipled, one who terrifies his victims. He is dauntless. He does not give up easily, he is cruel and resourceful and he delights in causing misery. And there is no trace of a noble impulse, a noble principle in his mind. And he does not kind of support the cause of the oppressed. In fact, he is the oppressor and he is very, very hard. He is very, very strong just as if he is a force of nature. And just as nature does not fear anything, Montoni does not seem to fear anything or anybody.

(Refer Slide Time: 25:25)

Udolpho." Epivocal: Genre, Politics, Gender, and Sentimentality in the 1790s. *Udolpho*, Radcliffe, Burney, Austen. Chicago: University of Chicago Press, 1995. 95-116. Source: <https://www.nptel.ac.in/subjects/englit/englit101/25-25/>'. In the bottom right corner of the slide, there is a small video inset showing a woman with dark hair, wearing a yellow top, speaking. The slide is framed by black bars at the top and bottom."/>

Gothic Villainy and Old Masculinity

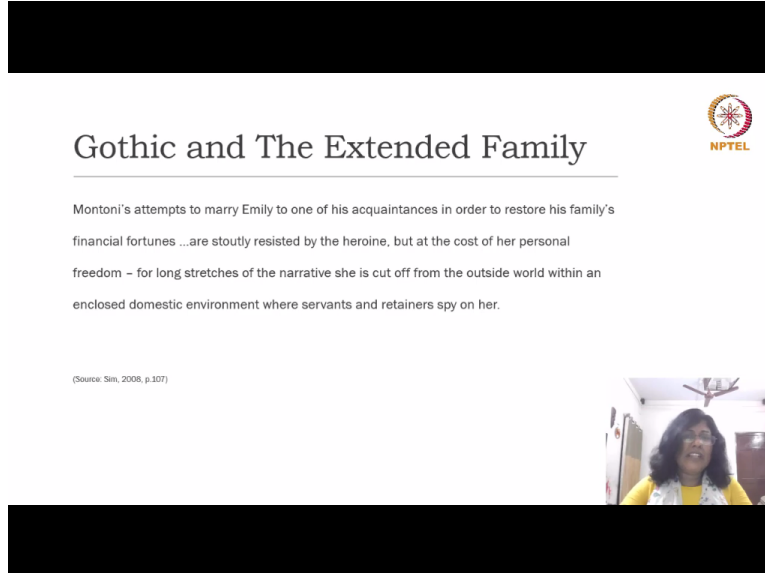
'Through Montoni, Radcliffe critiques the old style of masculinity. She reveals the effect of Montoni's unrestrained violence on the community, upholding instead the positive benevolence of St. Aubert, (Johnson, 105)'.

Source: Johnson, Claudia L. "The Sex of Suffering: The Masculines of *Udolpho*." *Epivocal: Genre, Politics, Gender, and Sentimentality in the 1790s*. *Udolpho*, Radcliffe, Burney, Austen. Chicago: University of Chicago Press, 1995. 95-116.
Source: <https://www.nptel.ac.in/subjects/englit/englit101/25-25/>

So what is the purpose of such a characterization? One could argue that Radcliffe kind of critiques the old style of masculinity. She reveal the effect of Montoni's unrestrained violence on the community. And while she is doing that, we can also say that St. Aubert is held up for praise as well as being benign and caring and nurturing.

So the old school of masculinity, which is oppressive is kind of criticized in this novel by Radcliffe.

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Gothic and The Extended Family

Montoni's attempts to marry Emily to one of his acquaintances in order to restore his family's financial fortunes ...are stoutly resisted by the heroine, but at the cost of her personal freedom - for long stretches of the narrative she is cut off from the outside world within an enclosed domestic environment where servants and retainers spy on her.

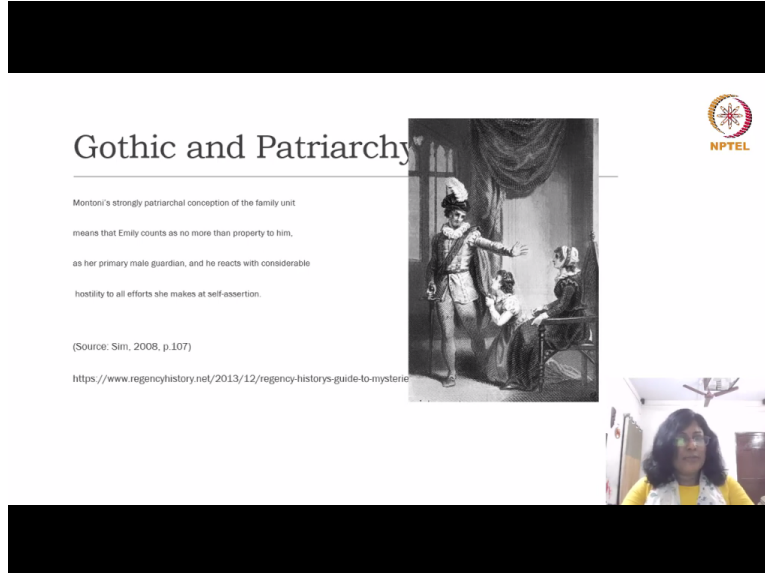
(Source: Sim, 2008, p.107)



Now let us look at the concept of the extended family and the effect it has on the heroine. Montoni's attempts to marry Emily to Count Morino in order to restore the family's financial fortunes are soundly the system with the heroine, but at the cost of her personal freedom. So what have you understand from this set of affairs? Emily goes to live with her aunt and her husband, Count Montoni because her parents are dead and she is financially not able to live by herself.

For this forcible arrangement, the arrangement that is forced on her, which makes her live with her aunt, the extended family results in the set of complications for Emily. So she loses her personal freedom. And for long stretches of the narrative, she is cut off from the outside world within an enclosed domestic environment in the castle of Udolpho where even servants and retainers spy on her. So this is a really disastrous position for her to be in, but in which she is forced to be because of the setup of this extended family.

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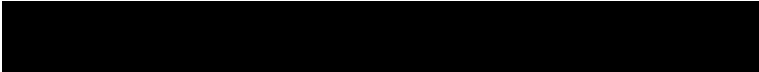


The slide features a title 'Gothic and Patriarchy' in a serif font. Below the title is a block of text: 'Montoni's strongly patriarchal conception of the family unit means that Emily counts as no more than property to him, as her primary male guardian, and he reacts with considerable hostility to all efforts she makes at self-assertion.' This text is attributed to '(Source: Sim, 2008, p.107)' and includes a URL: 'https://www.regencyhistory.net/2013/12/regency-historys-guide-to-mysterie'. To the right of the text is a black and white illustration of a man in a military-style uniform standing and gesturing towards a seated woman. In the top right corner of the slide is the NPTEL logo. A small video inset in the bottom right corner shows a woman with dark hair wearing a yellow top, speaking.


Gothic and patriarchy. So what is the relationship between the two? Montoni's strongly patriarchal conception of the family unit means that Emily counts as no more than a property to him as her primary male guardian and he reacts with considerable hostility to all efforts she makes at self-assertion. So this is the connection, the patriarchy, which is at the heart of that family unit, in which she stuck makes her a property to the male who is head of the family.

So, she is at the mercy of Montoni because she has no other male guardian. And she has to kind of be at his will and whatever she attempts to assert herself goes in vain to a certain extent. So this is the relationship that you can see between patriarchy and the gothic genre in this fiction.

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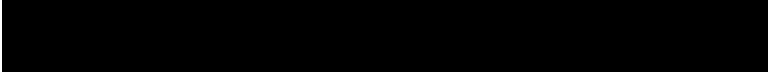



Gothic and Patriarchy


NPTEL

'He considers his will to be sovereign and her individual desires and preferences not to matter when weighed against the needs of the Montoni family honour, as he interprets it. Montoni proves to be the patriarchal head of family writ large.'

(Source: Sim, 2008, p.107)



So Montoni believes that his will is sovereign and that everybody else's will become subject to his pleasure and her individual desires, Emily's personal predictions and preferences do not matter when weighed against the needs of the Montoni family honour as he interprets it. So she has to serve his honour, his family and she cannot resist such a family structure. So since she is an orphan, she has to kind of be fit within in other family unit, the extended family unit. And these are the drastic consequences that she has to suffer for it.

So Montoni proves to be the patriarchal head of family, writ large, and therein lies the complication for this vulnerable, young heroine, because that head of the family is evil.

Thank you for watching. I will continue in the next session.