

The Heroine's Unconscious Journey towards Matriarchy in Radcliffe's *A Sicilian Romance*

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Abstract

The role that the parents play in the psychology of a child is indispensable. They are the two human beings that the child comes into contact with and looks up to them in almost everything. The Jungian psychology has tried to investigate the roots of father and mother in archetypal psychoanalysis and their relationship to childhood. Psychoanalytical readings of Radcliffe categorize her in female gothic and see her as a proto-feminist. While they are right about her search for a lost matriarchy, they ignore her endings in marriage. Radcliffe's *A Sicilian Romance* is filled with symbolism and symbolic elements. The mother-daughter relation including both rivalry and friendship is central to the novel. Sometimes the heroine antagonizes certain father figures and mother figures. At other times she looks for and cherishes other father and mother figures. The heroine's double attitude towards her parents resembles the double faces of father and mother archetypes. Her running from tyrant Patriarch and Matriarch is toward a new benevolent Matriarch who is later replaced by a chivalrous hero figure. The hero substitutes the father and plays the role of a husband who shows features of a chivalric manhood in a long-gone past. In the end While Radcliffean heroine in *A Sicilian Romance* is looking unconsciously for her mother and therefore the lost Matriarchy, she consciously accepts an ideal Patriarchy.

Keywords: Archetype, Jung, matriarchy, patriarchy, Radcliffe

Introduction

Two popular approaches to Gothic are the psychoanalytical and the historical. The reason for critics to be attracted to the psychoanalytical approach is, in critic Andrew Smith's words, Gothic's "fascination with the illicit, especially tabooed, desire" and its easiness to "conform to some kind of Freudian (or post-Freudian) topography of the unconscious" (Smith, 2000, p. 2).

Psychoanalytical approaches to Gothic started in 1980s and read the Gothic text as if it was a dream and has manifest and latent content. The manifest content is the surface story of the gothic narrative and the latent content deals with what is hidden beneath the surface. For Smith "Gothic narratives, possess a peculiar surrealism and a rich symbolism" (Hogle & Bomarito, 2006, p. 6) and a critic should decode its latent content like a dream. The latent content reveals anxieties and unconscious desires at the symbolic level which can be traced back to the "anxieties that are inherent to a culture" (Hogle & Bomarito, 2006, p. 6). Indeed, gothic narrative can show the hidden

anxieties and tabooed desires of a culture or a particular class or gender. Radcliffe's novels can be very helpful to enlighten the condition of women during eighteenth century and fin de siècle.

In 1976, Ellen Moers dubbed the term Female Gothic and defined it as "the works that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic" (Moers, 1976, p. 90). She categorized Radcliffe's novels in the genre of Female Gothic whose heroines go on a journey to escape imprisonment in a domestic ideology and to free from a dominating Patriarchy in the form of cruel father figures. For Diane Long Hoeveler Female Gothic and psychoanalysis are entangled in "delineating an aesthetics of loss that occurs in the private theatre of the wounded psyche" (Hoeveler, 1998, p. 45). For Spooner the psychoanalytical approach to Female Gothic is mostly concerned with the oppression of patriarchy and the protection of, and a yearning for, matriarchy (Spooner, 2007, p. 155).

Furthermore, feminist Critic Claudia Johnson argues that the turn to psychoanalytical reading is because "to believe that decaying castles ... represent an inward landscape sealed off from history; and that heroines' conflicts with fathers or guardians obviously reflect not anxieties about property rights, but traumas about maternity or sexuality" (Johnson, 1995, p. 176).

Ann Williams in her divides Gothic "like the human race" (Williams, 1995, p. i) into male and female. She divides the castle into its inside and outside. She considers Radcliffe's works as reflecting female unconscious in a patriarchal environment (Williams, 1995, p. 44). For Williams, the house is the "structure of patriarchal order" and nature signifies "the unruly female principle" (Williams, 1995, p. 86). With the advent of the Gothic, the "cracks and fissures in the Law of the Father" became more apparent and this *other gendered female* came to the foreground (Williams, 1995, p. 99). The Gothic becomes a way of expressing the repressed fears and feelings in a male-dominated society, a kind of safety valve, a relief of the pains for women. In stressing the importance of Female Gothic and its antagonism towards patriarchy, Smith writes, "it is Radcliffe's novels with their heroines in flight from male tyrants across fantastical landscapes and in search of lost mothers entombed in womb-like dungeons beneath patriarchal castles which we now tend to characterize as the beginnings of Female Gothic" (Wallace & Smith, 2009, p. 2).

In *Women's Literary Creativity and Female Body* Hoeveler emphasizes on the role of the mother and its formation of personality by focusing on mother-daughter relationship (Hoeveler, 2007, p. 45). She writes "the sons of psychoanalysis and the daughters of the female gothic both mourn the passing of the mother's body from view and control, and so they repetitiously delineate texts that symbolize their fantasized construction and reconstruction of the maternal, aesthetically potent, and deadly beautiful body" (Hoeveler, 2007, p. 45).

There are two paradoxes these critics intend to ignore. First, the lost mother is found and reconstructed but she has no power. She lives a passive life and accepts the cliché of being a good wife and mother rather than an individual who has control over her own life. Second, the role of the evil step-mother appears in Radcliffe's *A Sicilian Romance* and develops in other novels. About the role of the mother in Radcliffe's *The Romance of the Forest* Hoeveler, too, notices a kind of oscillation and she can see the pattern of the evil stepmother and innocent virgin daughter very clearly (Hoeveler, 2007, p. 52). This duality is not limited to daughter and step-mother relation but

expands to other mother figures such as mother-in-law in *The Italian* or the aunt in *The Mysteries of Udolpho*. Hoeveler is right in noticing this duality in Radcliffe's novels.

Johnson argues that although Wollstonecraft as a feminist and Radcliffe as the first bestseller female writer seem to challenge Patriarchy, they still pine for "a lost culture of manly virtues" (Johnson, 1995, p. 25). Johnson sees the first words of Radcliffe's *The Romance of the Forest*, 'I am a man' as "novel's central preoccupation: masculinity" (Johnson, 1995, p. 74). Johnson presume that for Radcliffe the err of a man is to plot against a woman who is naturally weak. Adeline like Radcliffe's other heroines is at times "feminine" and others "emasculated" as a result "an equivocal being" (Johnson, 1995, p. 78). This is exactly the nature of sentimentality for Johnson. Thus, the ideal womanhood is either a weak and fainting woman like Adeline or "a dead woman" as a result of sentimental heterosexuality. The "masculinization of sentimentality is both a gesture of respect to women and an act of appropriation disabling them, their pleasure, and their fellowship with other women" (Johnson, 1995, p. 78).

Nonetheless, Hoeveler sees masculinity totally different from Johnson's point of view. She uses Freud's notion of hysteria to interpret Adeline's relationship to her father and sees Adeline's father responsible for her hysteria. She reads Radcliffe's novel as a reeling back to "the displaced matriarchy" (Hoeveler, 2007, p. 53). In other words, Hoeveler argues for a lost matriarchy which will compensate the cruel patriarchy. If patriarchy is a nightmare to escape from, matriarchy is what Adeline and Radcliffean heroine is yearning for.

As mentioned, Hoeveler used psychoanalysis as an approach to Radcliffe's novels to solve the mystery of her heroines' choice between patriarchy and matriarchy. Others like Johnson or Ellen Moers have tried to explain her heroines' journeys and sufferings. Whether these courageous heroines are trying to make society a just and a better place or they are just fainting maidens who need the help of others, is still a question.

This study will focus on the archetypal aspects of Radcliffe's novel *A Sicilian romance* (1790) to explore the heroine's unconscious journey. The main aim is to investigate heroine's paradoxical acts of courageous escapes from patriarchal domination in the father figures and her marriage to a hero who represents an alternative to the old system. The paper will also focus on mother-daughter relationship and will thoroughly examine the mother figures of the novel in order to illuminate two different mother figures, the evil marchioness and the angel mother figure. To achieve this goal, the study will look for the rich symbolism in *A Sicilian Romance* particularly symbols and figures of the fathers and the mothers by the use of Jungian psychoanalysis.

Argument

Julia, the novel's heroine, is surrounded by mother symbols. According to Jung any symbol of redemption such as "Paradise, the Kingdom of God [and] the Heavenly Jerusalem" are mother symbols. Things arousing in humans "devotion or feelings of awe ... the Church, university, city or country, heaven, earth, the woods, the sea or any still water, ... the underworld and the moon" (Jung, 1967, p. 81) are mother symbols as well. In *A Sicilian Romance*, the mother symbols mostly appear at night to show the magical power of mother at its peak. Indeed, all of the significant events and more than half of the novel occur at night including Ferdinand's search for his mother, Julia's journeys, mother-daughter reunion, and Julia's escapes all happen at night. The light, which

draws Julia and her company's attention to a search for the lost mother, never appears during the day but only late at night, usually at the darkest hour of the midnight. The mother holds the forbidden knowledge of father's cruel crime against her. Thus, the light appears late at night to give the approximate location of the mother and seems to stand for mother's yearning for her children who wants to be discovered. She is the secret key to her husband's crimes and true face.

The second notice of light is by Julia who is so engaged in reading a book that has forgotten the lateness of the night and has stayed up beyond the customary repose. While she is hastening to her room to sleep, she is attracted to the scenery "of moonlight upon the dark woods" (Radcliffe, 1809, p. 17) and leans out of the window. The moon as a mother symbol represents that yearning is mutual. It is at this moment that her eye catches a glimpse of the light which is a symbol of knowledge. The mother wants to be found but she practically cannot do anything except to send some signals to be discovered.

Julia and her companions' reaction to the night and the light is not so positive. They fear it and wait for daylight with eagerness. The narrator observes that, "the night, however, passed without any further disturbance; and the morning dawn, which they beheld with inexpressible pleasure, dissipated for a while the glooms of apprehension" (Radcliffe, 1809, p. 19). In his observation of an African tribe, Jung noticed that during day they were very happy and optimistic and everything seemed good. Evil had no place for the tribe. But as the night took over, the dark world of Ayik brought evil, danger and terror. They treated the night as if there was not such a thing as the day, their optimism vanished and a "philosophy of fear, ghosts, and magical spells for averting the Evil One begins" (Jung, 1967, p. 133). It seems Radcliffe's world with all its progress in science and industry is still as primitive as the world of African tribes. The dark world of Ayik brings evil, danger, and fear, because everything that is unknown and dark is to be feared. For Radcliffe's female characters, "the return of evening" renews "the general fear" (Radcliffe, 1809, p. 19). At night, sounds are heard and supernatural beings appear. Night is sublime and awe-inspiring, it inspires a dualistic feeling of love and fear "Emilia and Julia awaited the return of night with restless and fearful impatience" (Radcliffe, 1809, p. 76). They have a double feeling of eagerness and fright to night. The girls are both restless to find out about the secrets of the night and at the same time they fear it since it is unknown. The double feeling is represented in the two faces of the benevolent mother and the evil step-mother who plays a major role in the heroine's miseries. Therefore, night is also a symbol of evil conspiracy of the step-mother who not only is the first to look for Julia after her repeated escapes but also is the one who kills Julia's father and late suicides.

The mother-complex of the daughter has four types, hypertrophy of the maternal element, overdevelopment of Eros, identity with the mother, and lastly resistance to the mother. Julia is suffering from identity with the mother type of mother-complex. The opposite of overdeveloped Eros is a girl whose ultimate aim is to identify herself with her mother. Jung argues "If a mother-complex in a woman does not produce an overdeveloped Eros, it leads to identification with the mother and to paralysis of the daughter's feminine initiative" (Jung, 1967, p. 89). She projects her personality on the mother and is unaware of both her own maternal instincts and Eros. Jung writes of this type of mother-complex "everything which reminds her of motherhood, responsibility,

personal relationships, and erotic demands arouses feelings of inferiority and compels her to run away—to her mother, naturally, who lives to perfection everything that seems unattainable to her daughter" (Jung, 1967, p. 89).

The girl looks up to her mother for almost anything. The mother is the example that the daughter should resemble in every aspect not only behavior and desires but also appearance. The mother is a sort of superwoman who "lives out for her beforehand all that the girl might have lived for herself (p. 89). The daughter is two-folded in that she both clings to mother in "selfless devotion" and unconsciously strives to "tyrannize over her, naturally under the mask of complete loyalty and devotion" (ibid). The mother like vampire sucks dry the daughter of an independent life she leads "a shadow-life". But these "bloodless maidens" are not immune to marriage, in other words, they have a "high price on the marriage market". The maiden is characterized by shadowiness and passivity which seems so tantalizing on the part of the man. She is sucked out of "all masculine projections" p. 89).

The man was only looking for her to reach the aim of completeness and perfection. She is his soul mate and the one wife who has been destined for him. Jung writes of man's projection on this type of woman as "All that feminine indefiniteness is the longed-for counterpart of male decisiveness and single-mindedness, which can be satisfactorily achieved only if a man can get rid of everything doubtful, ambiguous, vague, and muddled by projecting it upon some charming example of feminine innocence" (Jung, 1967, p. 90). Of course, all of the indefiniteness and single-mindedness is mere projection and is not real. This passive woman feels inferior and as a reason she "continually play the injured innocent", this gives the man an excellent opportunity to take the role of a chivalrous knight, feeling superior yet he has no idea that "these deficiencies consist largely of his own projections" (p. 90). "The girl's notorious helplessness is a special attraction", she is an 'appendage' of her mother and thus her only reaction to a man is fluttering. She is inexperienced, innocent and so in need of help that even "the gentlest swain becomes a daring abductor" (p. 90).

The positive aspect is that this woman's empty vessel is filled by a "potent anima projection". She "can never find herself at all ... without a man's help" so she must "be literally abducted or stolen from her mother" (Jung, 1967, p. 97). She plays the role that is "mapped out" for her so long to hate it at the end and to come to realize herself. This woman is sacrificial and a devoted wife, and her husband is "nothing but" mask, the wife too puts a mask to play the accompanying role naturally. She projects her potentialities onto the husband and makes a man out of him that he was not once.

Julia's long hesitation for her unconscious journey to find her mother has roots in the fact that she is not in love. As soon as she is forced to an unwanted marriage and falls in love she feels a lack of mother and thus starts her journey. When Hippolitus chooses Julia as his dance partner a new period starts in her life (Radcliffe ,p. 41). In returning to her room she figures that she is in love with him and therefore she has "entered upon a new state of existence" (Radcliffe, 1809, p. 46). The playing of the lute and the song by Hippolitus confirm the sweet reality that "she was loved by Hippolitus" (Radcliffe, 1809, p. 48).

A specific event intensifies the desire for her mother. When forced by Maria, her step-mother, to relocate to southern part of the castle, Julia finds a portrait of a woman in a drawer of her apartment. Madame, her nurse who is a benevolent mother figure, informs Julia that the picture

belonged to her mother. On learning this, now she feels her lack: "Deprived of a mother's tenderness before she was sensible of its value, it was now only that she mourned the event which lamentation could not recall" (Radcliffe, 1809, p. 56). The relocation brings Julia nearer to her mother's prison as if she is unconsciously relocated to get close to her mother.

Now that they are closer to their mother's prison, they hear things "madame ... was interrupted by a low hollow sound, which arose from beneath the apartment, and seemed like the closing of the door" (Radcliffe, 1809, p. 71). Julia unconsciously demands her mother who must be found to fill her lack. A girl with this type of mother-complex needs her mother to emulate and Julia looks for her to fill such a lack. It is this urge that leads her to look for her buried mother.

As she approaches marriage either a forced marriage with the duke or a love marriage with Hippolitus such an urge increases. It is the marriage that brings up the absence and lack of mother. Therefore, the yearning for Hippolitus mixes with mother symbols, "She loved to indulge the melancholy of her heart in the solitude of the woods" (Radcliffe, 1809, p. 71). Wood is a symbol of mother, and the solitude that Julia feels is due to her lack of a mother which cannot be compensated by her tutor or her cruel step-mother. If she marries Hippolytus, she will need her mother to look up to as an ideal figure of superwoman. One evening when "the sun ... was setting o'er the distant waters" (Radcliffe, 1809, p. 71) she goes to the seashore to play the lute. The sunset in the sea is "an analogy of the womb" (Jung, 1967, p. 211). According to Jung "Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again" (Jung, 1967, p. 218) Julia beholds Hippolitus "among the trees" (Radcliffe, p. 89). Mother Nature is kind to Julia and gives back her object of desire. Julia sings an ode towards the elements of Mother Nature which also stands for the mother.

The actual presence of the mother becomes urgent for Hippolitus tells Ferdinand of his love for Julia and she eavesdrops their conversation "in a closet adjoining" (Radcliffe, 1809, p. 102). Now she has no doubt that she is Hippolitus's object of love and desire. Consciously she wants to marry Hippolitus but unconsciously she wants to find her mother to emulate as the superwoman.

Of course she has a high price in marriage. The Duke's proposal triggers her need for mother and forces her to unconsciously run to her mother. The reason for this unconscious search for the mother is Julia's mother-complex which forces her to escape to her mother when she is forced to marry. According to Jung, "Everything which reminds her of motherhood, responsibility, personal relationships, and erotic demands arouses feelings of inferiority and compels her to run away—to her mother, naturally, who lives to perfection everything that seems unattainable to her daughter" (Jung, 1967, p. 89).

There is kind of waxing and waning of the journey towards mother. It stops when Hippolitus is supposedly dead and starts again when the news of him, being alive, is heard. After the first unsuccessful escape and the assumption of Hippolitus's death, Julia escapes for the second time to take refuge in mother's bosom in the middle of nature. She is found accidentally by Madame, Julia's nurse and her mother's best friend and they take refuge in a monastery. Both Madame and monastery are mother symbols. Madame, who had taken care of the girls after mother's death, is a mother figure who has filled the real mother's absence and lack for years. Almost all over her life, Julia is accompanied by a mother figure, such as Mother Nature, her nurse, even her step-

mother, but they do not seem to fully fill her real mother's absence. She seeks in nature the oblivion of her wounds; in the evenings she walks "under the shade of the high trees that environed the abbey" (Radcliffe, 1809, p. 43) while the sun-beams are reflected upon the rocks. The scene soothes "her into a temporary forgetfulness of her sorrows" (Radcliffe, 1809, p. 43).

Upon hearing Hippolitus is alive, Julia escapes the monastery and resumes her journey towards her mother. In the third type of mother complex, the daughter cannot live fully without her mother. This is the reason Julia heads toward her mother not her love.

Julia and Ferdinand escape the monastery while surrounded by mother symbols. At midnight, Julia goes to the church, a mother symbol, where her brother is waiting for her. They are "liberated from the monastery" (Radcliffe, 1809, p. 90) which was in the control of a tyrant Abbot and was besieged by a ruthless father representing a cruel patriarchy. Julia and Ferdinand reach "the extremity of the woods" (Radcliffe, 1809, p. 91), a mother symbol. They are being guided by the moon, but it is of dual nature "The moon which was now up, suddenly emerging from a dark cloud, discovered to them several men in pursuit; and also shewed to the pursuers the course of the fugitives" (Radcliffe, 1809, p. 91). Again moon as the mother symbol is both threatening like the marchioness and benevolent like the lost mother. When they cannot escape on, they try to take refuge "into the deep recess of the rock" (Radcliffe, 1809, p. 91). The deep cave becomes their place of hideout in which there are "several subterraneous avenues" (Radcliffe, 1809, p. 91). The winding cave is a symbol of the womb. In the cave similar to the dungeon or the southern building, they hear echoes of the pursuers "the sounds of footsteps" (Radcliffe, 1809, p. 91). While Julia trembles in fear, Ferdinand is getting ready to fight and takes out his sword.

When a person cannot accept the separation and remains bound to the mother, he fantasizes "the life he ought to have lived". Women usually attribute this to a hero-figure. A chivalrous hero who is looking for a soul mate and who "survives the adventures which the conscious personality studiously avoids" (Jung, 1967, p. 307). Julia has not accepted her forced separation from the mother as a child. The chivalrous hero is reflected upon Ferdinand and Hippolitus. When one is absent the other is always present to fill his absence. Julia hides herself inside the cave while her protector goes "to the mouth of the cave" (Radcliffe, 1809, p. 92) to fight off the enemies. For an hour they "hide in the deepest recess of the rock" (Radcliffe, 1809, p. 93). The abyss and the rock are mother symbols. Julia has crept into the world of instincts, the mother, the unconscious. After a while it becomes calm "The soft moon-beam slept upon the dewy landscape, and the solemn stillness of midnight wrapt the world" (Radcliffe, 1809, p. 93). The scene is like labor pains which wants to give birth to Julia.

Julia and Ferdinand find their horses and mount them and ride to the seaport "descending to the plains, taking the road that led to a small sea-port at some leagues distance" (Radcliffe, 1809, p. 93). The horse is a symbol of libido and "the hero and his horse seem to symbolize the idea of the man and the subordinate sphere of animal instinct" (Jung, 1967, p. 275). Julia is riding her libidinal forces to become a new being, one who does not accept a forced marriage and wants to choose.

The moon is one of the most recurrent symbols of mother in the novel which guides the heroine. While Julia and her brother are traveling the moon enlightens the path "their way was

only faintly illuminated by the moon, which shed a trembling luster through the dark foliage, and which was seen but at intervals, as the passing clouds yielded to the power of her rays" (Radcliffe, 1809, p. 94). The mother's absence is filled with the moon and its light helps them to escape father as the cruel patriarch.

Near morning they reach the forest, another mother symbol which occurs frequently. Ironically, even though the night is associated with the mother Julia is happy that night has passed: "with inexpressible joy ... Julia observed the kindling atmosphere" (Radcliffe, 1809, p. 94). The optimistic world of the morning, which belongs to the sun, is a harbinger of clarity, safety, and pleasure "Her fears dissipated with the darkness. The sun now appeared" (Radcliffe, 1809, p. 94). Julia is not afraid of night but her libidinal forces that can be destructive of an old order. She seems to both fear and desire a rebirth.

With the advent of the night they embark to Italy by a ship. The differences between day and night, the conscious and unconscious stands out. During day Julia is calm "light gradually spreading through the atmosphere, darting a feeble ray over the surface of the waters" (Radcliffe, p. 96). Sunlight calms down Julia since it brings clarity. It is the world of consciousness: "the sun rose at once above the waves, and illuminating them with a flood of splendour, diffused gaiety and gladness around" (Radcliffe, p. 96). Water is the mother of unconscious: "All living things rise, like the sun, from water, and sink into it again at evening ... Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again" (Jung, 1967, p. 218). The position of the ship on water is described: "The glassy surface of the waters was not curled by the lightest air, and the vessel floated heavily on the bosom of the deep" (Radcliffe, 1809, p. 96). The ship is "an analogy of the womb, like the sea into which the sun sinks for rebirth" (Jung, 1967, p. 211). Towards the close of the day black clouds of storm cover the sea "the heavens became entirely overcast. The evening shut in suddenly" and there appears a "violent storm" (Radcliffe, 1809, p. 97). This time the tempest entangles Julia not Duke or any villain of the novel:

The tempest came on ... it was deep sea, and the vessel drove furiously before the wind. The darkness was interrupted only at intervals, by ... lightnings, which quivered upon the waters, and disclosing the horrible gaspings of the waves, served to render the succeeding darkness more awful. ... the sudden cracks and groanings of the vessel conspired to heighten the tremendous sublimity of the scene (Radcliffe, 1809, p. 97).

The tempest is mostly a reflection of Julia's unconscious which is yearning for unity with the mother. The ship as the womb is floating on the surface of the water as the symbol of unconscious. The womb stands for the mother, the unconscious does not yield the mother, it wants her as the most precious thing in the world. In other words, Julia, who wants her mother to become perfect like her idealized mother, is not allowed to go. If she goes away she will never find her mother, the most desired object. For Julia, the mother is a sort of superwoman who "lives out for her beforehand all that the girl might have lived for herself" (Jung, 1967, p. 89). There could be another interpretation too. Not only Julia will be reborned but also her mother. Her mother is already dead and will experience rebirth when she is found.

After escaping the banditti, Julia and her lover are traveling to find a convent, "She desired to retire for a time to some obscure convent" (Radcliffe, 1809, p. 135). During day they travel

while they hear the sound of shepherd's pipe and the sun "shed a mild and mellow luster over the landscape, and softened each feature with a vermil glow" (Radcliffe, 1809, p. 136). With the coming of evening they find out they are being followed: "looking back [they] perceived faintly through the dusk a party of men in horseback making towards them"(Radcliffe, 1809, p. 137). While escaping they reach "the mouth of a cavern, into which she ran for concealment" (Radcliffe, 1809, p. 137). When Julia hears the voice of the Duke she flees to "inmost recesses" of the cave to take shelter. Like a fetus in a womb, she feels safe in there. Hippolitus fails to defend her, and now mother symbols are her only hope "She threw round a look ... and perceived very near, by a sudden gleam of torchlight, a low and deep recess in the rock" (Radcliffe, 1809, p. 138). But the passage is blocked by a door. Fortunately, "The door yielded to her touch, and she suddenly found herself in a highly vaulted cavern, which received a feeble light from the moon-beams that streamed through an opening in the rock above" (Radcliffe, 1809, p. 138). It is strange that with a glimmer of torchlight she is able to see the door but her pursuers are unable to do so. She runs "a considerable way" (Radcliffe, 1809, p. 138) deeper in the cave to be safer, as if the more she moves to the darkness of unconscious the nearer she is to mother and therefore the safer she feels. After the cessation of the sounds she tries to find the door but because of "the gloom, and vast extent of the cavern" (Radcliffe, 1809, p. 138) she cannot find it. Thus she decides to "resign herself to her fate" (Radcliffe, 1809, p. 140). According to Jung the mother can be "known and yet strange like nature, lovingly tender and yet cruel like fate" (Jung, 1967, p. 92). Then "the cruel fate" decides to become tender and unite Julia and her mother. This double nature of fate shows the double nature of mother which is characterized in the cruel step-mother and the benevolent personal mother. On the one hand, the fate is cruel since she seems to have taken away Hippolitus and Ferdinand lost, perhaps, forever. On the other hand, all these indoor and outdoor journeys, which are unconscious, lead her to her mother who is the most desired object in the novel.

After the passing of night, in the morning the light of the sun shows her a door (Radcliffe, 1809, p. 140). After opening the door and passing the passage she finds "that another door interrupted her progress" (Radcliffe, 1809, p. 141). There she has reached the goal of her journey, her mother "The door opened, and she beheld in a small room, which received its feeble light from a window above, the pale and emaciated figure of a woman, seated, with half-closed eyes, in a kind of elbow-chair" (Radcliffe, 1809, p. 141). She finally finds the most desired object of her unconscious search which will bring a rebirth, a new life with her lover.

The manhood Radcliffe is searching for in *A Sicilian Romance* lies in a chivalric past. She used Gothic as a way of praising the ideal of manhood in the chivalric past and as a way of expressing her yearning for a lost Matriarchy. At the end, a cruel Patriarchy is replaced by an amended Patriarch and a new matriarch replaces the evil marchioness. The new Patriarch sees

women as human beings and respects their free will both in love and inheritance. Hippolitus replaces Julia's father and wins her hand since he respects the free will of the women.

Hippolitus is not only chivalrous towards his beloved Julia but also kind and generous to his sister Cornelia. He gives "a part of the estate which already descended to him in right of his mother" (Radcliffe, 1809, p. 34). In a subtle way Radcliffe questions the injustice of the inheritance laws.

So *A Sicilian Romance* questions the tyrannical patriarchy of the marquis and the cruel matriarchy of Maria. In the end "patriarchy persists –albeit with changes" (Heiland, 2004, p. 10) and matriarchy is restored. The just system which Radcliffe's heroine and hero look for is located in a chivalrous past. To borrow Watt's words, "the only available form of transcendence is that provided by an avowedly romantic evasion of history's determinations" (Watt, 2004, p. 107). Julia's yearning for a matriarchy ends in a confirmation of her rank and Ferdinand becoming "the sixth Marquis de Mazzini" (Radcliffe, 1809, p. 190). The marchioness is restored to the world and Julia marries her lover Hippolitus. The mother was living as a superwoman to perfection and now that Julia has restored her, Julia can be reborn. The marchioness sees her generation being renewed in Julia's children and she feels happy. Julia's rebirth has been possible by restoring the real matriarch and a reformed patriarch who respects women's inheritance and their free will in marriage.

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Conflict of interests

The author declares that they have no conflict of interest.

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