

How to tell you're reading a gothic novel?

When Horace Walpole published his 'gothic story' *The Castle of Otranto*, he created a literary movement which has produced monsters and put damsels in distress for 250 years.

Read the characteristics in the left column, then quote the lines which illustrate these characteristics from the passages in the right column.

- A. The heroine... 1 is **curious** and **inquisitive**.
 2 is easily **frightened**.
 3 is **threatened** by the circumstances or a man.
- B. The **weather** is always **awful**, **hostile** or **gloomy**.
- C. The **story** is set... 1 ...in a **spooky** old **castle**.
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- I. The story contains many **intense emotions**.
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- K. An ancient **prophecy** is connected with the castle or its inhabitants

Vocabulary

vault : caveau

sigh : soupir

gleam : lueur

hung : pendu

crushed : broyé

eagerly : avidement

betrothed : fiancer (à)

(to) injure : blesser

thunder : tonnerre

clank : bruit métallique

mighty : puissant(e)

hollowed : creux

cloisters : cloître

subterraneous : souterrain

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She shrieked, believing it the ghost of her betrothed* Conrad. The figure, advancing, said, in a submissive voice—
 10 “Be not alarmed, Lady; I will not injure* you.”

 “What! is she dead?” cried he in wild confusion. A clap of thunder* at that instant shook the castle to its foundation, the earth rocked, and the clank* of more than mortal armour was heard behind. Frederic and Jerome thought the last day was at hand. The latter, forcing Theodore along with them, rushed into the court. The
 15 moment Theodore appeared, the walls of the castle behind Manfred were thrown down with a mighty* force, and the form of Alfonso, dilated to an immense magnitude, appeared in the centre of the ruins.

 The lower part of the castle was hollowed* into several intricate cloisters*; and it was not easy for one under so much anxiety to find the door that opened into the
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“Behold!” said the Friar; “mark this miraculous indication that the blood of
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It gave her a kind of **momentary joy** to perceive an imperfect ray of clouded moonshine gleam* from the roof of the vault, which seemed to be fallen in, and from whence hung* a fragment of earth or building, she could not distinguish which, that appeared to have been crushed* inwards. She advanced eagerly* towards this chasm, when she discerned a human form standing close against the wall.

She shrieked, believing it the ghost of her betrothed* Conrad. The figure, advancing, said, in a submissive voice—

10 “Be not alarmed, Lady; I will not injure* you.”

 “What! is she dead?” cried he **in wild confusion**. A clap of thunder* at that instant shook the castle to its foundation, the earth rocked, and the clank* of more than mortal armour was heard behind. Frederic and Jerome **thought the last day was at hand**. The latter, forcing Theodore along with them, rushed into the court. The 15 moment Theodore appeared, the walls of the castle behind Manfred were thrown down with a mighty* force, and the form of Alfonso, dilated to an immense magnitude, appeared in the centre of the ruins.

 The lower part of the castle was hollowed* into several intricate cloisters*; and it was not easy for one under **so much anxiety** to find the door that opened into the 20 cavern. An awful silence reigned throughout those subterraneous* regions, except now and then some blasts* of wind that shook the doors she had passed, and which, grating on the rusty* hinges, were re-echoed through that long labyrinth of darkness. **Every murmur struck her with new terror**; yet more she dreaded* to hear the wrathful* voice of Manfred urging his domestics to pursue her.

 25 “It is done,” replied Manfred; “Frederic accepts Matilda’s hand, and is content to waive his claim, unless I have no male issue”—as he spoke those words three drops* of blood fell from the nose of Alfonso’s statue. **Manfred turned pale, and the Princess sank on her knees**.

 30 “Behold!” said the Friar; “mark this miraculous indication that the blood of Alfonso will never mix with that of Manfred!”

“My gracious Lord,” said Hippolita, “let us submit ourselves to heaven. Think not thy* ever obedient* wife rebels against thy authority.

 They attributed this hasty wedding to the Prince’s dread of seeing accomplished an ancient prophecy, which was said to have pronounced that the castle and lordship 35 of Otranto “should pass from the present family, whenever the real owner should be grown too large to inhabit it.” It was difficult to make any sense of this prophecy; [...]

How to tell you're reading a gothic novel?

When Horace Walpole published his 'gothic story' *The Castle of Otranto*, he created a literary movement which has produced monsters and put damsels in distress for 250 years.

Read the characteristics in the left column, then quote the lines which illustrate these characteristics from the passages in the right column.

- A. The **heroine**... 1 is **curious** and **inquisitive**.
 2 is easily **frightened**.
 3 is **threatened** by the circumstances or a man.
- B. The **weather** is always **awful**, **hostile** or **gloomy**.
- C. The **story** is set... 1 ...in a **spooky** old **castle**.
 2 ...in a building which is partially **damaged**.
 3 ...in **hidden** passages or **secret** rooms.
- D. There is (probably) a **ghost** or a **monster**.
- E. It takes place in a **foreign** place with an **exotic** name.
- F. People **talk** with a **strange** and **unusual** language.
- G. There is an **atmosphere** of **mystery** and **suspense**.
- H. **Supernatural** or **inexplicable** events happen.
- I. The story contains many **intense emotions**.
- J. The story refers to the **distant past** (the olden days)
- K. An ancient **prophecy** is connected with the castle or its inhabitants

Vocabulary

vault : caveau

sigh : soupir

gleam : lueur

hung : pendu

crushed : broyé

eagerly : avidement

betrothed : fiancer (à)

(to) injure : blesser

thunder : tonnerre

clank : bruit métallique

mighty : puissant(e)

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cloisters : cloître

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