Comparison of Gothic Genre in both English and Chinese Fictions

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Abstract—Gothic novels have had her own role on the stage of literature history since 1764 Walpole’s novel The Castle of Otranto. Since then the genre has been dedicated theme for a variety of authors in Europe and North America. The author has compared both English and Chinese in the new angle in this article which will easy the methods of understanding the gothic development in both China and Europe.

Index Terms—Gothic, beastliness, humanity

I. INTRODUCTION

REGARDLESS numerous people value literature, a portion of them still underestimate it as only literary words’ art, much less the fringe Gothic fiction. One of Marxism principles refers that Science and technology is the productive force which made us to believe the science has changed the world mostly. [1] It is also obviously that as one of the medium tools—literary words which record and spread the human knowledge essence also changed the world. Einstein believed imagination is more important than knowledge. Literature leads us to think, imagine the world, and inspire us to explore the mysteries, the universe before sciences. Literature reflected not only the uncivilized world, also the society, the internal nature of us. One biologist said “the worm is so long, and life is so short.” [2] Small things can change the world. It couldn’t be difficult to explore and discover the world even universe by telescopes, spaceships, while it is not easy to understand the truth of us. With literature we could be rich in minds also the souls.

The research proves the Gothic doesn’t disappear after the end of the 19th century, but infiltrate other literature forms as traditional gothic and has mutated into modern ones. We have been purified and educated by the school knowledge, social progress, technical developments, religions, moralities, even fashion, makeup help to disguise ourselves. We were once animals, beasts from which we evolved long time ago and ‘there are still a lot of beasts in the jungles.’ [3]

II. THE HISTORICAL GOTHIC FICTIONS PLAY AN IMPORTANT ROLE IN LITERATURE

Gothic has long existed since the very beginning of the literary records. It is generally accepted the Gothic literary genre has begun since Walpole’s Gothic Heyday 18th century. Actually British gothic was not alone. Even the oriental world, China has had gothic genre fiction long before Walpole. The traditional ‘Gothic’ by definition is not only about history and society. The term itself derives from the mythologizing of Renaissance humanists which attributed a style of architecture to the northern tribes who sacked Rome in the fourth century. [4] In these series of fictions, protagonists are mixed with horror and romance, set in limited space, timeless and placeless; long time family secrets; generations’ curses, monsters, supernatural and mysteries will be exposed in the end or still leave the readers confusions and self-examination…The definition of the traditional Chinese Gothic fictions is complex, it shared the similarities of the English above, but mixed with more myth and legends’ genre, discover more about the dark side and human nature from the society by tropes and allegories.

Historical gothic literature is widespread novel with gothic romance, horror and daily life; people were persecuted by some supernatural, mysterious or fear and they tried to escape and find the answers. (Some people always think the gothic novels have to do with the gothic structures.) It depends that the plots always set in limited space like château, villa, manor, ruins, etc. Nearly all the gothic genre is used in the horror stories; the modern horror theme stories just add more fear factor or only preserve the horror element to attract and shock the readers.

“A horror one dare not express.” [5] The ancients were afraid of the supernatural and surroundings they couldn’t explain before they were called human beings. We have evolved generation after generation but with the atavism, beast nature inside, which we denied by using the medical term “psychosis” and clarifying by the definition “civilization”. But we still fear, not only be scared from the outside worlds, but also from us. Gothic research is more than Freud’s “schizophrenia” or Slavoj Zizek’s Violence reflections [6]. You may be impressed by Hardt & Negri’s Empire [7] explaining human’s world conflicts or wondered by Steven Hawking’s The big Bang exploring the undiscovered and mysterious of the universe. After generations’ seeking the roots of human beings through superstition, super-nature, science, we still have more doubts and questions, therefore we have to turn to focus on ourselves. We couldn’t refute we have fully understood ourselves. Then gothic is a mirror to check us, examine the souls within.
Before research the gothic literature, most gothic experts believe in the 19th century the gothic has evolved into modern gothic, the genre has also transformed from the seeking of the mystery, supernatural into deeper field—the souls. Authors tried to explain the mystery in scientific way which began from Shelley’s Frankensteins. After Marry Shelley to H. G. Wells, many scientific gothic books were created; take ‘The island of Dr. Moreau’, The Time Machine, War of the Worlds for example. By generations, authors sprung up from Europe and North America. When the horror and romance fictions were pervaded in Europe, we were compelled by the ambition and curiosity of the answer how about the oriental world which shared the Gothic genre, let’s turn to China’s gothic genre fiction.

The Chinese gothic are mostly ghosts, monster, etc. various characters refer to prototype from the nature or surroundings like some plants, flowers, trees, animals, etc., because of the curiosity and fear of the surroundings, nature, and suspicions of the society and nature, even ourselves. It is painful to seek the answer of the confusion of faith. In book The island of Dr. Moreau Edward Prendick came back to the human world still suspected the beasts come not only from jungle but the human society. Finally he was tranquilized by the science research. [8]

A. The classical masterpiece of both countries:
(English is short for E; Chinese is short for C)

E—Most histories of Gothic literature were accorded with a pattern of ebb and flow. The first work of the genre by Horace Walpole’s 1764 “the castle of Otranto ”; “The Necromancer; or, The Tale of the Black Forest” (1794) by ‘Ludwig Flammenberg’ (pseudonym for Carl Friedrich Kahlert; translated by Peter Teuthold) ; Torrid Mysteries (1796) by the Marquis de Grosse (translated by P. Will); The Castle of Wolfenbach (1793) by Eliza Parsons; The Mysterious Warning; A German Tale (1796) by Eliza Parsons; Clermont (1798) by Regina Maria Roche; The Orphan of the Rhine (1798) by Eleanor Sleath; The Midnight Bell (1798) by Francis Lathom; The monk (1796) by Matthew Gregory Lewis.

Early Gothic reflected more than the society and politics. Take The Monk as instance. “the proclamation society might have objected to The Monk for both its obscenity and blasphemy: the report of the committee for the year 1799 states that ‘the publication of obscene books and prints is an offence which has attracted the society… regard” [11] Lewis’s calculated insult to the prevailing moral climate transgressed both the counter-libertine measures of anti-society and the anti-sedition measures of the ministry.” [13] [9] Lewis’s book The Monk came out of time of French Revolution. The Monk’s obscenity and description of Ambrosio’s voyeuristic spying on Antonia, anti-vows of chastity, adultery with Anonia made Lewis the pioneer in rethinking the religion and “Mask” people wear. Walpole engagement in opposition attack on the government exposed his failing ambition in politics against ‘despotism and corruption’ [4] [9] Roger Luckhurst believed after Marry Shelley’s Frankensteins 1818, the furniture of the Gothic was then dispersed. The third wave was from the ‘horror’ boom of the 20th century with Stephen King, James Herbert and a rash of Hollywood movies reinventing the genre once more. [10]

C—The first monsters come from the books which can trace back to more than 2000 years, one of the most classics is Classic of Mountains and Rivers—collection of weird stories mixed with different writing content of geography, legends and myth stories. There are some classical novellas from the book bellow:

Nang Nang (the evil’s name)  
Novel abstract is about how a man saved an innocent girl who suffered the caterpillar monster’s sexual assaults through the immortal’s power which complies with the gothic fictions. [13] [11]

Woman in the picture  
Novel abstract is about a student fell in love with the lady in a picture on the wall of his room in the inn he lived during the time of his imperial competitive examination. The fox evil pretended the lady to tempt him in order to get his spirit to be human-look and young, of which the content in some sense is gothic genre similar to Poe’s novel The Oval Portrait in which the painter’s wife died but left her life-like portrait in the picture forever. The sublime and the most popular gothic genre novel is Pu SongLin’s A collection of bizarre stories from a Scholar's Studio which collected hundreds short novels from folks in Qing dynasty.

It is not easy to define the pure gothic novels of China. But we do have had the gothic genre in the writings. Most stories referred to the ancient ancestors, Gods, immortals and evils. For long time there have been stories like the Lord of the Rings’s Prelude description “histories become stories; stories became legends; legends became myths.” Compare the gothic genre in both English and Chinese literature; there are certain concluded differences bellowing.

B. Differences of gothic genre between the two countries:

China tries to expose the social dark side but was recognized as banned book, which were added the official title too much anti-society, obscene and degenerations. Some gothic fictions in both countries revealed the aristocracy’s upper class corruption, erosion and pleasure, meanwhile also reveal the hardship, pain and resistance of the lower level labors and “division exacerbated by huge gulf between poor and rich.” [12] Unequal distribution, broken psychology, inner imbalance and Schizophrenia became the main reason and topic in the gothic fiction.

English pursue the immortality, worship the nature and outside unknown world like the vampire or wolf-men, describing human beings trans-mutated into animals with super power and immortalities, though some like Claudia in “Interview with vampires” had no choice, she did enjoy the power endowed by evil; while Chinese always worship the immortality by cultivation in the saints’ way, as fairies live the remote mountains, gave up the luxury of mortals, gave up everything in the humans’ lives. English and European own a variety of legend stories as vampires, wolf-men, witches, etc. while Chinese have owned countless animal evil and monsters legends.

C—1. Protagonists are with less violent nature.
“Historical circumstances can help to explain the various developments in gothic fiction” [13]

Various reasons: from history, there are thousand years feudal government in China. Chinese people with the flexibility nature are stronger; endure the outside force and pain silently. Though, fairly speaking, part people are timid and overcautious, content with what they have owned. They could endure more than we could imagine. Thousand years they are loyal to the emperor; the feudal ideology made people resign themselves to adversity. It is not till death or lives people made the choice and stand up to fight for themselves then are being called riots later. “The Chinese government therefore rested on an ethic-religious basis and was far from being a military despotism. It was a call to arms and not a call to arms and not to stand up to fight for themselves then are being called riots later.”

“E—Characters are between humanity and beastliness.

The Chinese Gothic represent more humanity, meanwhile reverse the image in the mirror, the English on the contrary depict more beastliness from humans.

English history is full of resistance and invasion. Anne Rice’s “Interview with vampires” demonstrated that not many vampires can live that long enough without requiring strength and power. The immortals require sacrifice. The sacrifice will be relied on mortals’ flesh and blood and live in the darkness for long.

C—only immortals can enjoy the fun of the living world but to the constraint they must give up the enjoyment if they wish to be immortal. The fairies see through everything and understand everything is vanity. It is a pain and difficult road to resist temptation and live as lonely as an ascetic to pursue the sublime faith.

By contrast, Chinese gothic has stories of various animals: foxes, snakes even stones, plants trans-mutate into humans. English gothic show the beasts inside humans which express the idea that humans are easily affected and changed by the world around; on the contrary, Chinese gothic show there is humanity in creatures and convey that all creatures envy humans’ lives and used up of kinds methods to be humans, which on the other hand reflected the self-worship.

There is one exception in story “dreaming wolf” [15] which is about an old man dreamed his son became a wolf fits the English gothic that there is some beast’s nature in humans. In some sense, both English and Chinese authors wish to demonstrate the dark side, beast nature within humans. Though English directly prove that humans wish to pursue the immortality and power, ignoring their farewell to the civilized human world and answer the call of the wilds from the heart; while Chinese indirectly demonstrate even animals, creatures have the mercy, kindness, humanity, sometimes are more human than us.

2 Chinese have implicit natures. We live mainly in mainland plain with relatively good climate and geography formed the non-aggressive and moderate human nature. Under strong traditional moral code, people’s characters are mild and implicit. It is commonly culture that the English express them directly and openly, while the Chinese are comparably reserved and connotative.

3 The Chinese gothic has more romance than horror. Countless English Gothic fictions came out during era when there was revolution and wars, blood can be smelled from these fictions. English have experienced the dark mid-ages. Horror and fear are common elements in the literatures. The geography and weather formed the melancholy and introverted English people. History and wars made them aggressive. The relatively narrow island and damp, cold weather create the atmosphere with the coldness and indifference.

The Chinese Goths are relatively short, mostly collected from the folks. Because this kind of genre was only popular with folks not widely accepted officially. Short stories were easily, orally folk circulated.

C. Comparison of some creature evils:

E— besides vampire bats, wolfs, there are other animals like big snake, or trees. Snake is abominated evil from Bible. So the snake will be prototype of the resource of evils.

C—Chinese have snake demons but not all are evil, some like (Legend of While Snake- Bai SuZhen) with humanity heart, considered as an evil but pursued her human’s love and sacrificed herself. Snakes were not always considered evils, and the kind prototype may come from legends. We have other myths the human beings were created by the Goddess “Nv Wa” who is half human and half snake.

Trees evil in Chinese gothic stories – inhale the men’s spirit, ( short novel: Nie XiaoQian which is similar to the E—story: evil ate children to maintain her human beauty in film The Guardian1990 )

Ancient people wonder how plants live. They don’t need to drink and eat. They believed the trees are with the same humans’ souls and endow them human’s souls but they have confused the knowledge of trees, believe they absorb something like sunshine or flesh and blood.

We have a variety of the evils like fox, chicken, money, pigs, ect., even what are lifeless like rock, earth, water, and environment around us. The book “The Journey to the West” includes many animal evils stories which are like the J. R. R.
Tolkien’s fantasy literature “Lord of the rings” with genre of gothic.

Ancient Chinese believe the nature is full of Gods and something exist long will be immortal or evil even with no life: objects might be stone, bone, (white skeleton demon, Pi pa (musical instrument) demon, [16] We do not often have stories of the undead like zombie and vampire, however, we have long history legend of ghosts. Ghost stories are mostly concerned with religion, social problems. As Julian Wolfreys said ghost is something between death and life. [17] Because every one is being afraid of unknown world after life, both the Chinese and English share the ghost stories fear towards the lonely, cold and lifeless—death.

D. Histories and culture difference:

The main reason may varied: There are some formulaic view that Chinese science and scientific thought were components of high civilization that China developed well ahead of its counterpart in the West until perhaps the twelfth century, but later became stultified and moribund through Ming and Qing times. It is believed that view has been greatly overstated. Ming government was at times oppressive, and the attempts to uphold an ever-narrowing Confucian orthodoxy were in some circumstances too successful, especially in relation to the civil service examination system and the official credo (if not the private thought) of the scholar-elite. But in fact the last century or more of the Ming period witness a remarkable flowering of unorthodoxy, protest, uninhibited lifestyles, deep examination in literature and in thought of the relations between men and women, and of eccentric and creative expression in all the arts. [18]

No county have had the longer feudalism than China. The Chinese gothic genre stories began from earlier Chinese (Guo Pu, around 220, the Classic of Mountains and Rivers—Collection stories about weird stories) more than two thousand years ago. [19] During the feudalism time, the ruling classes were afraid the military generals would threaten their royal throne, therefore they all preferred to implement the rule spirit that “value literary abilities than martial talents” the military officer were subject to civil officials. So there is proverb “literary education is above all”. Literature should be well developed, but people focused more on literary than military.

But the genre stayed in animal evil, monsters, ghosts, for not much improvement for long. Ancient religions, feudal long reign, young people always pursued Imperial examination for life fame, despising the science and technology. Rooted theory "round sky and square land", relatively comfortable farming life limited humans’ minds about the world. Though Ming dynasty had begun to develop science and technology vigorously, meanwhile Chinese have envoys travelled outside with the aim making friends, knowing the new lands, cost of ocean journey, generously offer of our products which burden the government; in the meantime we were weakened by the military power to aid Korean people to beat the Japanese aggressors; [20] We might have great opportunity to develop the industry and science further. However, minority Manchu who took the chance that Ming national strength failed, built the Qing dynasty ruled by ethnic minorities, which controlled the people’s words and minds, strengthen internal rule, and promulgated sea ban to seclude the country from the outside world, science and technology, so China has lagged behind westerns for a hundred years.

Another reason can’t be ignored—the rooted culture of Chinese: there is always internal research more than outside exploration. The Chinese medicine will not for a perfect proper example: The unique Chinese herbs and acupuncture have existed thousand years history. It is much developed than the western. When the western medicine stayed in the witched medicine way, we have used the anesthetic herbs. But it has not been widely progressed to the outside surgeon. The Chinese cure fever by “inside to outside way” —making human sweating to reduce temperature by taking methods, while the westerns use “outside to inside way” —using the ice to cool the body temperature. The western also prefer the direct way anatomy in medicine while the Chinese have its own Chinese medicine Meridian qi to explain the complicated connection of human beings.

After the Dark Age, the westerners are liberated from the religion and theology, fast science development improve the industry and varies fields. Though the Chinese invented gunpowder, compass, paper and printing, but they have not been used in force, exploration for treasure and colonization. They may be improved but ended in the minority Manchu domination.

In the long time Self-sufficient farming society, humans always believe they are the only master of the nature; human can conquer the nature; plus the Qing’s sea ban from outside world, and result in the long period no progress of literature. So during long time the Chinese gothic only stayed in the animal evil, monsters, ghosts. Recent years, through the information superhighway, Cultural permeating, the Chinese gothic fictions more and more share the western style.

III.SIMILARITEIS

People wish to change to escape the boring, dilemma, or be motivated by dream or greed, so trans-mutations exist in both China and English Gothic fictions. Creatures trans-mutate for more power and immortality. Long term evolved humans are shamed to perform their desires and evils in the name of humans, so they trans-mutate. After trans-mutation, they are out of bondage of morals and civilization; therefore they would release all the desires with the excuse of beasts and monsters. The Chinese men made up the excuses tempted by the animals’ evils.

Both countries have revealed some plots describing the very basic requirement of human who ignored the spiritual world, especially in the fin de siècle. More than half represent young people from all kinds of walk strayed in the lost world; they are confused with the life, faith, and direction, in the term degeneration.

Both countries set stories in limited place like E—castle, manor, and relics.

C—The oriental palace, courtyard, house. Stories always happened in imagined fantasy world which was both placeless and timeless.
Example: gothic genre in the castle of *The Otranto castle*, *Udolpho castle*, *Northanger Abbey*, *The Canterville Ghost* (1887-1891); Chinese ghosts’ stories with monsters, evils, ghosts in a marion or ruined house, etc.

“gothic settings change—from Naples in the thirteenth century, to Madrid in the late eighteenth, or even to London in the nineteenth century—if location is perceived to harbour unreasonable, uncivilized, and unprogressive customs or tendencies.” [21]

Some modern Gothic is set in cities. Because it is easy to have thousands of pigeons in a city, but it is not easy to hold too many people within the limited space. After the industrial revolution, people swarmed in the cities with the aim of finding good jobs or living a better life, a different life. Not everyone could be lucky enough to just find the right place so they despaired to live. New problem mentioned in Professor Dryden’s book: the increased of the population in metropolis, also following problems like crimes. Even big cities are so small to contain large population and evil minds. People live in narrow space with countless diseases; crimes could be like in hell. The settings are good sources for gothic fiction.

Both countries have the touching romance, protagonists in love, and the rough procedure of seeking their pure love. Example: Matilda and Theodore in *The Castle of Otranto*; Emily and Valancourt in *The Mysteries of Udolpho*; Yin Caicheng and Nie XiaoQian in book A collection of bizarre stories from a Scholar’s Studio

IV. CONCLUSION

Compared Gothic in everyday life had its fascination, and it seemed to some at least that life was imitating fiction. [36][12] British women scholars Persian Knight said: "by comparison to access to knowledge or the exchange of knowledge, in a sense and as old as thought itself " and called the support of the human mind comparing the* original scaffold." [22]

1) The reason of gothic research

“Literature is not read in a vacuum……” said Arnold Kettle. Gothic is not only genre in literature but bridge among culture, history, morality, nature, humanism, society and so on. Through which we could understand our society, the lost world more and comprehend ourselves. Are we still humans with so much wild minds?

We do some research for some reasons, why I compare the gothic genre in both English and Chinese literature? McLuhan put forward the theory “global village”. We are eager to know the outside world. Story Hideous Monster referred to a Chinese merchant who survived from the shipwreck and floated to a strange island met strange people with ferocious appearance who still eat raw meat. He lived and taught them how to cook food and then he even married one female and had children. [58][15] It is obvious that the hideous monsters the man met were aliens. We have shared the information before we knew we have more communications than that.

We can both understand monsters are nowhere but buried in heart. When we farewell the ignorance and backwardness, literature is one way, significant way to show us the other side of the society. It is caricature that though we have come into the “developed world”, we still can’t avoid the mystery, curiosity, and exploration of ourselves. Because driven by Faust’s passion—Greed, humans need more.

2) The cause of the gothic

How did evils come out?

“How shall deny the mighty secrets hid in Time and Nature?” No one can or will deny the power and connection of secrets out. [129][23]

The Chinese gothic fictions have stories included human look-like evils of old trees, animals which mostly hunt human beings or paradise on them. They may mutate as they wished. But some are with pure and saint humanity sometimes is better than humans. I believe authors use allegory parable to expose the dark sides of the society and also of humans. We can’t confess that some of us are worse than even animals sometimes when we admitted some of the behaviors are worse than beasts.

1. Ancient ancestors, their living space was limited (wild and uncivilized, mystery) they must face beast loom over, the jungle of crisis; every night came, the boundless darkness would they swallowed up; even the daytime they could not get peace. They hid in nature fighting against the unseen force, later was accustomed to the environment.

2. Authors could not criticize the king or emperor directly, much less used the weapon, they could choose some way euphemistically by not hurting themselves. Literature was the best way.

3. Authors with the aim to show the readers the other side of the human beings, what was behind the reserved personality or something was more than its look.

Creation sources and material come from the real world. “The gothic ‘looks away from here and now, into past times or distant lands’ or to put it more accurately, into a fantasy world which was both timeless and placeless” page xii [14] Weather and geography play important roles in gothic novels. Some professionals have proved the climate make the different characters of the people. Humans were born with the nature being afraid of darkness, coldness, dampness. The cold and damp climate makes the gothic cities and conceives the gothic fictions. Darkness, coldness are not occasional elements in Gothic, it is the unique weather affected the authors.

“The development of the society of U.K. is also the birthplace of monster, evil and freak” the modern gothic writer Anne Rice’s book *Interview with Vampires* outlined a little girl Claudia. [244] She has won the love of Louis and Lestat, but she is only a bloody sucker, monster actually. Her never grow up body represented some part of the society, too fast growing, fast development but limited in the too small body never grows mature in body shape. How can a child body hold the Adult mature soul? How can a limited city accommodate so many people? As Clara states, she is ‘to make the picture of a single family a model from which to sketch the condition of a nation’. [25] The fate for her is nothing but death. With various reasons and poverties, people rush into the cities. Cities can not live over large population. Hunger, poverty, disease, crimes, horror and fear permeated every corner of the slums. So the death is
the only way to release her from the worldly troubles. With fast growing, English Goths expressed author’s political views, suspicions of the religions; they followed the ancients’ path to further the discovering of the world of them and also the alien and outside.

Both countries author reflected the social problems by gothic fictions in gothic way. They tried to introspect themselves also the society, religion and social systems, etc. it is different approaches and equally satisfactory results. Comparing with the English Goths, Chinese Goths have more allegories to depict the social morality, satirize the corruption of officialdom; bribes even were popular after lives. There were so many creatures’ evils as animal evils, ghost’s evils existing in the mortal world. Because it demonstrated one folk saying “because of injustice of the world, evils ridden the world.” Crimes, unfairness filled the society make people lose confidence and faith so they tended to blame the injustice caused by the evils. They compared the crimes, unfairness and dark officialdom to the evils. They tended to the negative escapism. Story Being faerie which can prove that by telling how a mortal man suffered various pains during the world and lost all his trust and faith in the reality world, so he was led by his friend Taoist being a faerie lived far away from the mortal world.  

Author wished to demonstrate by describing all through the world unfairness, fickleness, inconstancy of the world and the only way to liberate is to believe in religion, faith, retired to be hermit in remote or be aloof from the world. Ancients have no choice but rely on the religions to peace them. Knowledge and improvement made people believe that the English authors found religion is not the only way, but science is the new method to peace the souls as Edward Prendick then found the scientific way against the ignorance.  

Human beings were afraid of beasts and monsters but they created themselves as Jekyll and Hyde from their deep hearts. It is natural and easy to call of the wild from the basic instincts. People couldn’t take the fast change of the surroundings: they were depressed, sorrowed, and split-minded. Though the evolution has changed our physical appearance, but can’t erase some basic lusts, desires. We need to control them. Nothing can stop human’s advance to truth, but sacrifice is the necessary result of curiosity. Once the Pandora releases all the evils from the box, it would be followed the disasters. Helen Vaughan was released by the Great God Pan and she became Devil’s advocate and the tragedy creator. Dr. Raymonds said “I broke open the door of the house of life, without knowing or caring what might pass forth or enter in… But I forgot that no human eyes could look on such a vision without impunity…And I forgot, as I have just said, that when the house of life is thus thrown open, there may enter in that for which we have no name, and human flesh may become the veil of a horror one dare not express”  

3) The future of the Gothic

Scholar Huang LuShan disagreed with the theory that gothic in traditional Gothic novels’ concept and generalization still exists after 19th century. He believed the horror; scared novels could not be mentioned in the same breath of gothic novels.  

The 19th century is the second wave of the gothic extended some way into the twentieth century before dispersing again. A third wave from the ‘horror’ boom of the 1970s with Stephen King, James Herbert, and a rash of Hollywood B-movies reinventing the genre once more. For about 250 years this lowly, hybrid, barely controlled, vaguely embarrassing literature has not just survived but insisted on coming back repeatedly. It suggested the Gothic works over material for its readers in important ways.

Ghost stories as instance, it is said that Ghosts stories “With the shadow of change falling across virtually every area of life and thought, the receding past became a focus for anxiety, and in literature the ghost story offered a way of anchoring the past to an unsettled present by operating in a continuum of life and death.”  

The genre of gothic is not only the content of the fictions but also test the function of the society, especially in the social accepted situations.
Authors enjoyed the gothic genre to describe the world under their pens: Dickens’s *Bleak House* (1854) is read example of urban gothic; Arthur Machen’s *The Great God Pan* (1895) ‘Atavism’ late Victorian Gothic. Bram Stoker’s novel *Dracula* (1897) and Anne Rice’s *Interview of vampire* (1976) Pu Song Ling’s realistic Gothic genre short novels are still popular accepted by spectators nowadays through media tools. Chinese contemporary weird stories writer Wang YuCheng, even some modern Japanese surreal horror novels re-appeared the former heydays of Gothic all around the world.

This gothic genre will not wither but trans-mutated into different forms. The Gothics have undergone different times, from supernatural, ghosts’ heyday 18th century to scientific and detective genre seeking truth in the 19th century Victorian time and soon proximity time to 20th century till now modern gothic. Nowadays the gothic infiltrates every field of the communications like films, TV series, and radio. Because we have boundless universe to explore, the modern media facilities provide gothic more platforms to represent. Some of the Modern gothic fictions are still followed the ancient traditional genre to cater to the readers’ taste of the simulations of the horror, and cherish the past memory.

Gothic is what Nuptia Sabbati said “I prefer to say no more; you, Haberden, know as well as I do that the most trivial laws of life are not to be broken with impunity; and for so terrible an act as this, in which the very inmost place of the temple was broken open and defiled, a terrible vengeance followed. What began with corruption ended also with corruption.” Gothic is bridge which span barriers of the western and Chinese culture. It is very common for human beings have nightmare, feel fear, horror and despair from the deep heart we couldn’t understand, we count on the superstition, religion, faith we created ourselves. Gothic fiction is more than connect the boundaries of the nations but interpret the innate souls of humans; besides the colors of skin, races, cultures and all the superficial stuffs, we have the same named souls.

Gothic will not wither away, because we do need gothic to scare, to alert, to warn people to avoid evils to tempt us, corrupt us to the abyss that not even laws, religion, education, morality can make.

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