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Introduction

> The Gothic is a vampire-like phenomenon, that thrives on the blood of others. (Avril Horner)[1]

This thesis is inscribed within a recent strand in scholarship on supernatural literature seeking to challenge the dominance of the Anglo-American in this tradition, focusing instead on the broader panorama of the European supernatural and the various networks forged by publication, translation and reception that actually allowed supernatural literature to develop and flourish.

In particular, I seek to focus on the encounter between instances of Scottish and French literature in the works of Walter Scott, James Hogg, Charles Nodier, Théophile Gautier and Gérard de Nerval as mediated through E. T. A. Hoffmann, authors that have been rarely considered in relation to each other and that are usually studied from a national literture perspective. My argument is that, if much French supernatural literature actually developed from the 'the impact of the English Gothic and the German romantics, in particular from the cult status acquired by Hoffmann in the late 1820s' (Cornwell 2001, 31), this is largely due to the way the work of the latter was framed by the institutional instances of criticism, translation and publishing in France and the United Kingdom, a feature hitherto often underestimated and under-researched. It is also due, I argue here, to the—varying—reception given to Scott in France.

Rather than being self-contained, discrete and fixed objects of study, rooted separately in independent historical and social circumstances varying only in accordance to national boundaries, early European literatures of the supernatural can be better understood in relation to each other, as a broader phenomenon that cut across national boundaries. It was a phenomenon in which writers, critics and translators, often the same individuals—as with all five authors I am concerned with in this thesis—went beyond the superficial concept of influencing each other and actually generated their work in response to one another, in an active process of creative cross-fertilisation.

Although already in 1917 Dorothy Scarborough had noted that of the 'overlapping influences of the Romantic Movement in England (…) France and Germany form an interesting but intricate study' whose undertaking might yield new insights, and although she herself remarked upon Scott's interest in 'the German literature treating of evil magic, apparitions, castles in ruins,' mentioning also a possible French inspiration (Gautier) for some of the tales by Weston and Crawford, she acknowledged it was usually 'difficult to point out marked points

1 (Horner 2001, 1).

of contact (…) [since it was] not always easy to put the finger on anything very tangible' (Scarborough 1967, 55-56). Indeed, little was done in this regard for most of the twentieth century. It is only recently that the focus has returned to Europe as a whole. Recent scholarship has provided evidence of the complex exchange that was in fact taking place then. For instance, Kenneth Haynes has shown how some genres in Britain 'developed in response to foreign sources', in particular 'fantastic fairy tales and stories of the uncanny and the supernatural', which 'were stimulated by the fiction of E. T. A. Hoffmann' from the time he was first translated into English by R.P. Gillies in 1824. (Haynes 2000, 17) At the same time, it has also been noted that apart from the few direct translations of German supernatural stories by Gillies and Thomas Carlyle, 'Germany came to England via France' (Constantine 2000, 212). And if to some critics in Britain a 'major new development' in the nineteenth century was 'the widespread use of French material for popular fiction (…) [including] Gothic horror' (France 2000, 238), for critics writing on France the quotation often goes the other way, namely detailing how French writers were drawing from British sources for inspiration (Switzer 1955, 227). There was also a great interest in German supernatural literature in France in the period I have researched, as detailed in chapter one, 'The Encounter'.

'Influence' however may not necessarily be the best word to describe the nature of the exchange in all cases. André Gide has been quoted as saying 'Influences do not create anything; they merely awaken what is already there' (Starkie 1960, 12).[2] In a letter sent to the critic Théophile Thoré, also known as William Bürger, who had reproached Édouard Manet for supposedly having imitated Goya, Charles Baudelaire queries his criticism comparing Manet's natural affinity with other painters with his own empathy for Edgar Allan Poe:

> Vous doutez que de si étonnnants parallélismes géométriques puissent se présenter dans la nature? Eh bien! on m'accuse, moi, d'imiter Edgar Poe! Savez-vous pourquoi j'ai si patiemment traduit Poe? Parce qu'il me ressemblait. La première fois que j'ai ouvert un livre de lui , j'ai vu, avec épouvante et ravissement, non seulement des sujets rêvés par moi, mais *des* PHRASES [3] pensées par moi, et écrites par lui vingt ans auparavant. (Baudelaire 1999, 386 [1864])
>
> Are you sceptical about the possibility of such mathematical parallelism in nature? Well! don't they accuse me of imitating Poe? And do you know why, with such infinite patience, I translated Poe? It was because he was like me! The first time I ever opened a book by him I discovered, not only subjects which I'd dreamt, but

2 Enid Starkie does not provide the source of her reference. However, this citation seems to come from Gide's lecture 'De l'influence en littérature', delivered at the *Libre Esthétique* of Brussels in 1900, and later published in *Prétextes* in 1903: '(…) l'influence, disais-je, ne crée rien: elle éveille' (Gide 1999 [1903], 416).

3 In the original, this term was underlined four times by the author.

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> whole phrases which I'd conceived, written by him twenty years before! [sic]. (Starkie 1960, 12)

In addition, in his 'Avis du traducteur' (1865) (Notice of the translator), talking about Edgar Allan Poe and his work, he acknowledges:

> (…) je suis fier et heureux d'avoir introduit dans leur mémoire [des Français] un genre de beauté nouveau; et aussi bien, pourquoi n'avouerais-je pas que ce qui a soutenu ma volonté, c'était le plaisir de leur présenter un homme qui me ressemblait un peu, par quelques points, c'est-à-dire une partie de moi-même? (Baudelaire 1968 [1865], 198)

> (I am proud and happy to have introduced to their memory [of the French] a new genre of beauty; and also, why not admit it, what motivated me was the pleasure of presenting a man who resembled me in some features, that is to say, a part of myself?) (My translation)[4]

Indeed, this captures the essence of what I have endeavoured to do in this work. For the argument is really that there was enough common ground in the supernatural literatures of Germany, Scotland and France in the period under study for the exchange, whether 'influence' or otherwise, to take place.

It is precisely here that my research seeks to make a contribution, through a detailed focus on the exchange that took place among the five writers in my literary corpus, mediated by Hoffmann. Apart from Gillies and Carlyle mentioned above, Walter Scott was the third and most influential translator of Hoffmann's work into English (Haynes 2000, 17). At age of twenty, Nerval partially translated Goethe's *Faust*, in a piece highly praised by Goethe himself. In addition, Gautier said of Nerval that 'il écrit un conte d'Hoffmann avec la plume de Cazotte' (he writes a tale of Hoffmann with the pen of Cazotte), and that the Germans, who pretended to be unintelligible, had to confess themselves beaten by Nerval's translation: 'le sphinx germain[5] avait été deviné par l'Œdipe français' (Gautier 2007, 116) (the German sphinx riddle had been read by the French Oedipus). Likewise, Hogg's *Private Memoirs and Confessions of a Justified Sinner* has been described as a 'Hoffmannesque romance', and many of the techniques used by Scott to portray Hoffmann as an eccentric were also applied to Hogg's work by many of his critics writing at the time, on similar grounds (Gosse 1971 [1925], 125).

4 Unless otherwise indicated, all translations are mine.

5 The term refers to an inhabitant of Germania, a region that at the time of the late Empire and the Early Middle Ages roughly corresponded to Germany.

Moreover, Scotland features as a setting in the supernatural tales of all these writers,[6] and indeed, in the travel writing of the French authors in this research. Construed as heroic quest, as a process of simultaneous inner and outer discovery and a crucial route to wisdom, self-knowledge and authenticity, and also as a genre that stimulated the imagination, travel writing was an important genre at the time, with authors plundering it 'for story lines, settings, exotic details, personae and imagery, [and] even for narrative conventions' (Thompson 2005, 557). However, the interest in Scotland that these French writers showed might have had more to do with the fact that its landscape was perceived as wild and sublime, fitting the themes and conventions of Romantic writing. Further, as travel became impossible during the Napoeonic wars (1789 to 1815), at the time they were writing it was an immensly attractive endeavour, leading to fresh exchanges and interchanges that also account for the commonalities in their work. Little has been noted before of this affinity with Scotland in the tales of these French writers—although it has been noted that it was the Duke of Argyll who built, at Inveraray, the first Gothic revival castle (Davenport-Hines 1998, 4)—and the literature of Scott is also sometimes referenced in their work.[7]

A consummate humanist, Nodier was captivated by European culture and literature (Hoffmann, Gœthe, Lewis, Byron…). In 1821 he travelled to Scotland, and this experience inspired his *Promenade de Dieppe aux montagnes d'Écosse* (Nodier 2003 [1821]). In addition, in his 'Préface' for 'Trilby ou le Lutin d'Argail' (1822), he acknowledged that: 'Le sujet de cette nouvelle est tiré d'une préface ou d'une note des romans de sir Walter Scott, je ne sais pas lequel' (Nodier 1989, 45) (The subject of this story has been taken from a preface or a note in the novels of Sir Walter Scott, I do not know which one). Regarding this inter-textuality, it has even been claimed that Nodier conceived of the idea for 'Trilby' from Amédée Pichot, the translator of Scott (Brandes 1904, 41).

6 In fact, in the case of Scott and Hogg, the supernatural element in their tales is often taken to be a crucial way of allegorising—and coping with—Scotland's history: 'The analysis of Scotland's historical fragmentation undertaken by Scott, Hogg and later Stevenson, is only made possible by their use of the Gothic (…). The national curation becomes the collective enterprise of Scottish Gothic' (Wright 2007, 73 and 80).

7 Why Hogg's works were not as widely read then might be due to the fact that the publisher who purchased the rights for them, and for 'all the best fiction of the Romantic period', Bentley, did not include them in the series he launched '(…) to establish an authoritative, carefully chosen, series of original works, and make it available more cheaply. (…) novels such as Hogg's *Justified Sinner* (…) which failed to be selected, disappeared from public attention until the twentieth century.' (St Clair 2008, 42)

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Furthermore, the plot of his 1832 work *La Fée aux Miettes* (1832) (Nodier 1989) (The Crumb Fairy) is deeply related to Scotland.[8]

Gautier travelled extensively throughout Europe and England. A number of English characters feature in Gautier's tales.[9] What is more significant, in his tales Gautier displays a great erudition regarding English poetry, literature and painting. This methodical intertextuality through particular references and allusions, discreetly interspersed between the dramatic movements of the plot, creates a permanent dialogue with those artists. For instance, among those painters who are cited or alluded to in his texts including 'Fortunio' [1837], 'Avatar' [1856], 'Onuphrius ou les Vexations fantastiques d'un admirateur d'Hoffmann [1832]', and *Mademoiselle de Maupin* [1834] are: Dunstan, William Hogarth, John Frederick Lewis, John Martin, Edwin Henry Landseer, Thomas Lawrence and the Irish painter Daniel Maclise. As for English poets and writers, Gautier constantly refers to William Shakespeare, Thomas Moore and Lord Byron, while Laurence Sterne, Samuel Richardson and James Hervey are quoted only once in one of those works. Regarding Walter Scott, his novel *The Heart of Mid-Lothian* (the 7th *Waverly Novel*, first published in 1818 under the title of *Tales of My Landlord*) is referred to in 'Jettatura' as *La Prison d'Édimbourg*', translated into French in 1821 (Gautier 2002 [1856], 472). In 'Omphale, histoire rococo', the enigmatic and suggestive statement: 'Le vieux militaire le plus intrépide n'aurait pas été trop rassuré dans une pareille circonstance, et je n'étais ni vieux ni militaire' (Gautier 2002 [1834], 203) (the most intrepid old soldier would not have been too reassured in such a situation, and I was neither old nor a soldier) might well allude to Scott's 'The Tapestried Chamber'.

As for Nerval, a close friend of Gautier's, he had read the German and British Romantics extensively and although his travel writing tended to focus on the Orient—and has for this reason been misunderstood as an Orientalist (Azérad 2008, 69)—he sometimes explicitly referenced Scotland and Walter Scott in his writings. One such instance is his text on the performance of a dance group, the Bayadères, which included references to 'the strange life in the clans of Scott's Scotland' (Jones 1974, 158).

8 Michel, the protagonist, who tells the story of his life, lives in a mad house in Glasgow. On the other hand, the Crumb Fairy had always dreamed of coming back to Greenock, where she had a house. In search of his uncle, Michel met Folly Girlfree, a young Scottish girl, who told him he had finally reached Greenock.

9 For instance, 'Lord Evandale', a young English gentleman, is one of the main characters in *Le Roman de la momie*. (Gautier 1986 [1857], 48) In 'Jettatura', a pretty young English lady, Miss Alicia Ward, and her uncle, as main characters, play a significant role. In addition, in this tale, 'Une bande de touristes anglais' (a pack of English tourists) visited the ruins of Pompeii: Mr. and Mrs. Bracebridge, their three daughters, Ethelwina, Kitty and Bess, two boys and one cousin (Gautier 2002 [1856], 471-472). Also, in 'Omphale, histoire rococo' at the end of the story an English man buys the mysterious tapestry (Gautier 2002 [1834], 207).

In addition, Scott and Nodier wrote extensive essays on the theory of supernatural literature apart from the short pieces themselves (Scott 1968); (Nodier 1979 [1835]). And at a time when the short story was proliferating in France, both Scott and Hogg developed this form of literature, unlike most of their British contemporary fellow writers. It is these and other interactions and their consequences that are explored in the chapters of this thesis.

On the one hand, this exchange may not seem surprising, considering that the literature of a historical period is closely bound to the social and economic developments taking place then, and that much of the social unrest and deep economic change that took place in the eighteenth and nineteenth centuries was Europe-wide. Indeed, 'at certain moments the relationship between history and literature becomes formative' (Duff 1998, 23), and this was one such period. Starting in 1768 with the Russians, under Catherine the Great, fighting the Ottoman empire and fomenting political unrest on a European scale, with rebellions affecting Corsica, Montenegro, Bohemia, Geneva, Denmark and Sweden, and culminating with the French revolution and 'the long, bloody aftermath of the Napoleonic wars [it was felt that] a major realignment seemed to be under way (…). It was a confusing new world in revolt against old forms of social order' (Bainbridge 2005, 15). Moreover, the industrial revolution also had a massive impact across Europe, and although these technological fruits of the Enlightenment greatly improved the material well-being of many, these developments came at a very heavy cost: advanced warfare, mechanistic dehumanisation, environmental degradation, urban congestion, and stress, among others. Alongside the emancipation from the bonds of a traditionalism that often was oppressive, the reflexivity and discontinuity that were introduced by the industrial revolution 'created an unsettling condition of moral relativism and nihilism' (Singer 2001, 25). Thus the exhilaration and utopian, 'dizzying sense of total possibility' (Duff 1998, 25) with which the events leading to the French revolution and the revolution itself were met also set the terrain on which Romanticism developed, but the disillusion that followed the French revolution and the early impact of the industrial revolution likewise account for the darker strain in romantic writings, now encompassing the gothic. This is without doubt a key reason why tales such as the ones by Hoffmann became so popular during the period, since they captured the Zeitgeist. And the links between historical context and literature can also be seen in the way writers engaged these developments in their texts. Many of the most interesting works of this period 'show their authors wrestling with these international events and seeking to realign their political allegiances' (Bainbridge 2005, 16).

On the other hand, because Romantic literature flourished at different periods in the various European countries, in different languages across genres, and 'each saw the development of a different version of its aesthetic' (Belifiore and Bennett 2008, 130), despite certain recurring features—nature, imagination, sublimity, dejection and interior consciousness among others—Romantic literature

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has often been studied in terms of national boundaries. More importantly, Romanticism itself played a crucial role in the making of the various European national identities that led to the wars of 1848, since the idea of freedom as self-determination, with the self understood as a national one, that is at the core of nationalism, was in fact grounded on Fichte and the German romantics. Thus, while research brings increasing evidence that these national literatures actually have international origins, becoming indigenised by means of translation, adaptation, borrowing and other forms of appropriation, in a context of widespread circulation shaped by technological developments and the application of taxes and copyright,[10] national traditions of literary criticism maintain the borders that keep them separate.

The Supernatural in Literature: Romantic, Gothic, Fantastic

Anglo Saxon literary criticism has traditionally engaged all authors in my literary corpus as Romantic writers. Nodier is considered '(…) one of the founding figures of the French Romantic movement (…)', and who '(…) makes telling use of the imagery of the bloodshed of the revolution (…)' (Hale 2002, 78). Along with Gautier, 'Nerval was at the forefront of what Paul Bénichau called the lost generation of French Romantics (…) a generation which became disenchanted with the political paralysis and hypocrisy of the Louis Philippe monarchy, and with the second Revolution which led to Louis Napoleon's coup d'état in 1851' (Azérad 2008, 68-69). In the mid 1990s, Fiona Robertson's research on Scott showed how traditions of criticism had constructed 'a Walter Scott who can stand detachedly on the margins of Romantic studies, to be included or not as the critical agenda dictates' (F. Robertson 1994, 3). Hogg's poetry is also regarded as romantic, and his supernatural writing has sometimes been described as 'unpigeonholable' (R. Crawford 2007, 422).

From this perspective, what all these writers shared in common is that they came to see themselves as bearers of a creative imagination that arose at least in part as a reaction against the instrumentalism of rationalism, industrialisation, urbanisation and its consequences, such as social inequalities, overcrowding and disease. Art in their view had a mainly ethical and humanising function (Belifiore and Bennett 2008, 135). In the realm of painting, emblematic of this is the work of Francisco de Goya, who, despite the conservatism and censorship of Catholic

10 While taste was believed to be the reason that translations of stories dealing with the supernatural became so popular in the early nineteenth century, this may have had more to do with technology and the copyright: by the 1830s, when copy right became legally binding, the popular press sector, '(…) that by that time could, by applying the new technology adapted from the newspaper industry, profitably sell whole novels at prices as low as two pence (…) was obliged to go to France, Germany and the United States to find (…) prose fiction, foreign texts not yet having any copyright protection in the United Kingdom.' (St Clair 2008, 36)

Spain, put rationality into question, even moving towards nihilism (Curbet 2002, 180). His paintings went from a critique of human alienation brought about by culture, somewhat didactic, depicting a fascination with the dark side of Catholic ritual—for instance, in *A Procession of Flagellants* (1812)—towards 'a radical questioning of human rationality itself' as in *La Romería de San Isidro* (1820-22)[11] (Curbet 2002, 180). Significantly, one of the most famous of Goya's paintings is entitled precisely 'The sleep of reason brings forth monsters' (1799). In a similar manner, the writers I focus on also questioned the faith in reason, searching for meaning in the emotive and the affective instead:

> In the secular world of post-Enlightenment, art becomes a substitute for religion, artists (…) restore or re-motivate the link between signs and objects, or rather, they arrange signs in such a way that their symbolic potential is maximised (…) in Romantic artists [there is] a nostalgia for an integral, analogical world, in which reality seems to become once again fully or vividly re-attached to significance, or significance re-attached to reality. (Azérad 2008, 71)

By the mid nineteenth century when Gautier and Nerval were writing however, art started to be seen as incompatible with any didactic or moral function, and the romantic position became instead that arts should be valued for their own sake. Eleonora Belifiore and Oliver Bennett put this down to a 'painful awareness of the tensions (…) of the imperatives of aesthetic production, and the requirements of a prospering cultural market based on the fundamental principle of providing the public with what it wants' (Belifiore and Bennett 2008, 183). These artists thus found in *art for arts sake* ideals that 'provided solace for their resentment and a sense of superiority in their craft, turning their marginal position into a badge of honour' (Belifiore and Bennett 2008, 183).

The relationship between the position of the artist and the literary domain has further been studied from a sociological perspective based on the ideas of Pierre Bourdieu (Bourdieu 1993). Michael Gamer has persuasively argued that Romantic writers, understanding literary criticism and values prevalent at the time—namely 'cultural hierarchy, aesthetic unity, and generic purity and definitiveness' (Gamer 2002, 93)—sought to inscribe themselves within the highly valued field of Romanticism, as opposed to the much despised and minor gothic, while nonetheless addressing the same topics and issues.

11 A similar questioning of the role of reason and a rehabilitation of the role of imagination and dreams can be seen in the paintings of Henry Fuseli (1741-1825), famously 'The Nightmare' (1781), and earlier, in those of Salvatore Rosa (1615-1673) (See the section on Concluding Remarks).

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Their efforts account for the transformation of poems such as *Christabel* (Coleridge between 1797 and 1800)[12], set in a medieval Catholic universe and exploring the themes of transgression and corruption emblematic of the gothic, into 'legitimate and respectable' Romanticism. Among the strategies employed by the Romantics which Gamer analyses are the inclusion of the pieces on the supernatural as insets within larger texts that acted as an 'Enlightened' narrative framework; using the story within the story devise so that the reader would be unsure as to which narrative should prevail; and setting the story in the past or in distant lands or cultures (Gamer 2002, 85-105). In this light, the relationship between these writers goes beyond mere influence, to 'social dynamics' mediated by 'reception and by a political and economic context' and a sharp sense of the literary market (Gamer 2002, 93). With the low esteem in which it used to be held explained away as the works of power in the literary field of cultural production, and also 'as criticism became more sophisticated' (Spooner and McEvoy 2007, 2), Gothic came to be understood as a way to focus on specific aspects of Romanticism, those which used to be termed 'dark'. In the paragraphs that follow I shall focus on three such aspects.

The first aspect is the relation between art and knowledge. Because of its privileging of alternatives to reason, and in particular, imagination, as a means to gain transcendental knowledge, some conceive of the gothic mainly as an epistemological device:

> Throughout the Romantic period, the Gothic remains a vehicle for engaging questions posed by philosophers like Burke and David Hume: questions about the relationship of knowledge to belief (…) questions about the relationship of knowledge to feeling, or imagination to delusion, and questions about the powers of the mind. [It was] one of its chief vehicles for political, philosophical and aesthetic inquiry. (Lynch 2008, 49)

12 The plot is as follows: Christabel goes in the woods to pray to a large oak tree, where she hears a strange noise and finds Geraldine, who tells her she has been abducted from her home by men on horseback. Christabel takes pity on her and takes her home with her; some supernatural signs, such as a dog barking, and a mysterious flame on a dead fire, apparently indicate that not all is well. They spend the night together, but while Geraldine undresses, she shows a terrible but undefined mark: 'Behold! her bosom and half her side---- / A sight to dream of, not to tell! / And she is to sleep by Christabel.' Her father, Sir Leoline, becomes enchanted with Geraldine, ordering a grand procession to announce her rescue. The poem ends here, unfinished. (Coleridge, *online literature* http://www.online-literature.com/coleridge/655/ accessed 12 March 2011).

This however, is also a feature of what other critics term 'the fantastic'.[13] 'Throughout the eighteenth century (…) a range of brilliant German writers linked fictive prose narrative with prestigious forms of philosophical discourse, creating subgenres like the fantastic tale' (Bainbridge 2005, 15).

Also from a philosophical perspective, the gothic has been defined as 'the literature of dialectical relations, in which the opposites, instead of separating and entering into conflict, exist in function of one another' (Moretti 1988, 108), thus apparently acting as a way to allow their simultaneous coexistence. Brian Olsen has provided the very same definition for what he terms 'the fantastic': 'a mode that confounds and confuses the marvellous and the mimetic' playing one mode off the other and creating 'a dialectic which refuses synthesis.' In other words, fantasy is, for Olsen 'that stutter between two modes of discourse which generates textual instability, an ellipse of uncertainty' (Olsen 1985, 274).

A second aspect is the radical innovation of gothic texts, starting with Walpole famously declaring *Otranto* an experimental hybrid in his second (1765) preface.[14] Moreover, 'the sheer diversity of materials out of which the novels are constructed means that generic boundaries are repeatedly crossed (…) the Gothic method of production, which ostentatiously draws attention to its eclecticism, has been often compared to the making of the monster in Frankenstein' (Trott 2005, 488). In general, the gothic is regarded as at its best when it 'gives a sense of straining to exceed some limit' (Miall 1998, 346), that is, when it is striving for change.

A third aspect is the function these texts have served, notably as a way of dealing with trauma, including historical trauma, otherness and contradiction. In that sense, the Gothic would be 'the representation of the terror and fascination produced by the refusal of the past to remain in the past' (O'Malley 2006, 12).

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13 Tzvetan Todorov's typology famously comprises psychological realism, the uncanny, in turn based on Freud (Freud 2003 [1919]), the marvellous, and the properly supernatural. Todorov distinguished between psychological realism, where the supernatural is resolved by rational explanations; the fantastic, which involves a sudden irruption of the unfamiliar at the heart of the familiar or vice-versa, where the supernatural is never resolved; and the marvellous, where the supernatural turns out to exist within the story's literary universe (Todorov 1970). The marvellous is regarded as a tame supernatural in that it is a benign universe of fairies in which the reader is safe, while the fantastic supernatural involves a more ambiguous, and potentially dangerous realm. Some have explicitly identified Hoffmann's literature with Todorov's fantastic, as 'what Hoffmann's stories invite us to do is to accept and enjoy their perpetual bewildering interplay of reality and imagination' (R. Robertson 2008, x).

14 It has been suggested however that Walpole should not be taken at face value here, as the hybridity of his text might have had more to do with his maintaining a non-accountable position in the field of cultural production, giving proof of his social class and privilege by indulging in frankly extravagant behaviour (Watt 1999, 6). In its time critics received it as 'frivolous diversion' (Watt 1999, 7).

Importantly, 'the extremes that sublime or Gothic images point toward (…) are distanced and blunted enough by transformative representations to be pleasant in their terror' (Hogle 2002, 14). So the main feature of the gothic thus conceived would be to serve a therapeutic—and perhaps a reflective—function while allowing the enjoyment of danger and terror under conditions of no real threat.

Related to the functions the gothic serves in its shoring up of identity through its constructions of otherness, there has been a concern with its ethical nature. Some critics argue that, in its posing the alternative of another world, the genre is inherently progressive, having originated in a reaction against the constraints of realism in literature and against the morality of the early nineteenth century, and that it is escapist in essence, offering an elusion from a dull reality into a thrilling other world (Summers 1934, 397; McGann, 1983). Others disagree, maintaining there is in fact intense engagement with history, that is, with the political and social problems of the day—class struggle, alienation, childbirth and so on—albeit displaced (Punter 1996, 105-123). Some argue that the other world is often only invoked in order to reaffirm the status quo (Baldick and Mighall 2005, 220). Further, the many readings of supernatural literature, be they psychoanalytic, Marxist, new historicist, or grounded in cultural studies often find 'class-based, ideological and even technological conflicts (…) underlying the spectral or monstrous manifestations in Gothic works' (Hogle 2003, 4), which would make it inherently conservative (Yolen 2000; Massé 2000). By the same token, the supernatural in literature would 'cover exploration of forbidden psychosexual themes' (Kerr, Crowley and Crow 1983, 5), and 'thorny social issues, such as political issues' (Lundie 1996, 3). It is difficult to generalise however, given the diversity of the texts that now comprise the gothic canon. Jerrold Hogle quotes the following as key features of a gothic text:

> [It] takes place (…) in an antiquated or seemingly antiquated space (…) within this space (…) are hidden some secrets from the past (…) that haunt the characters psychologically physically or otherwise at the main time of the story.' (Hogle 2002, 2)

These are frequently ghosts, spectres or monsters, and the possibility is raised that the boundaries between conventional reality and the supernatural may have been crossed. Emma McEvoy points as crucial to the gothic not only the past that returns to haunt, but 'experiments with times' which feature 'moments that stretch to eternity, years that are traversed in seconds—and their radical dislocation of chronology' (McEvoy 2007, 22). She adds known material and endless plagiarism, marked interest in Protean figures that can take any shape, a focus on interiority, and a concern with the process of perception and how this creates our sense of reality as essential features of the gothic (McEvoy 2007, 23). And Yvonne Tasker has further noted that

> Gothic is in many ways a culturally acceptable term for talking about horror. While there may well be an argument to be made about terminology and cultural value (witness the mobilisation of "noir" as a designator of quality in the context of potentially sensationalistic subject matter), the Gothic brings together a sense of darkness and dread with the evocation of social disruption which stretches from the uncanny to the overtly paranormal. (Tasker 2011)

All of the authors analysed in this thesis could plausibly be described as gothic, were it to be thus understood.

However, close examination of the texts of the period as they were translated, adapted, or variously appropriated renders instead a more nuanced picture, in which genres change and evolve as they become indigenised, abandoning certain imported features while taking up some national ones. Thus at what point enough features have changed to merit another label for the genre in question is difficult to tell, especially as

> (…) every classification and genealogy involves historically-determined criteria that are not a symptom of timeless transparency but which partly construct the phenomenon. Tracing the borders of a genre is inevitably a somewhat arbitrary process. Not only is the ever-changing profile of a genre defined by conventional lines which are produced by an encounter between differences and which are continuously renegotiated, but the 'land' that stretches on both sides of the border is also a fertile site of exchange. (Ascari 2007, xii)

Changes made to works adapted, either by means of censorship, or augmentation of tropes, 'was a means whereby national identities and ideologies are either challenged or reinforced' (Horner 2002, 3), 'in the service of marking national boundaries and promoting theoretical absolutes' (Cass 2008, 1). In the specific case of the literary exchange between the authors I am studying, it has been argued that

> At some moment in the late eighteenth century (…) under the impact of translated English and German works, the French sentimental adventure story transmuted itself into yet another distinct genre, termed the *roman noir*, which appropriated genre markers from translated foreign literature while generally obeying local norms with regard to narrative structure and ideological content. (Hale 2002, 63)

Following the restoration, this literature changed further to become *frénétique*, more properly experimental as was the case with nineteenth century literature. Importantly,

> As the *roman frénétique* developed as a genre, (…) it gradually assumed more local features and cast off most signs of foreign influence. One such marker of the genre is a black humour and self-mockery that is mostly absent from the English Gothic (…) and certainly from the German *Schauerroman*.' (Hale 2002, 81)

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It was precisely Charles Nodier who famously coined the term *frénétique*, which he defined as that writing, whether 'in prose or in verse' where writers 'flaunt their atheism, rage and despair over tombstones, exhume the dead in order to terrify the living,' or 'torment the reader's imagination with such horrifying scenes as to suggest the deranged dreams of madmen' (Nodier quoted in Hale 2002, 78). Théophile Gautier called it '*le roman-charogne*' (the novel of decaying carcasses) (Gautier quoted in Hale 2002, 79).

Moreover, if the history of the spread of the gothic is told as one in which the first (English) stage involved 'a combination of economic and sexual intrigue based on an accursed dynastic succession [and] the accompaniment of supernatural manifestation in a southern European medieval Gothic-castle setting' followed by a second stage in which 'Gothic fiction extended to, or shaded into psychological analysis, the uncanny (…) horror (and/or terror) (…) the fantastic (…) and the marvellous' (Cornwell 2002, 112) the reader is left to wonder at what point 'shaded into' becomes 'diluted into'. It might be for these reasons that the French authors in my literary corpus have only reluctantly been accommodated into the gothic canon.[15]

In addition, a strand of criticism has also taken into account the role of the gothic in the shaping of English national identity as a key defining feature. Critics have traced the way the word, which originally referred to the tribes that settled England and successfully fought the Roman empire, changed in connotation from meaning savage and wild, to meaning valorous and virtuous and strongly attached to freedom and justice. But while political radicalism first grafted the word as essential to 'Englishness' when seeking to legitimate the move towards curtailing the powers of the king, by the time of the French revolution it had become instead attached to Catholic Europe, which was opposed to 'enlightened and modern England' and acted as its 'backward and feudal' Other (Clery and Miles 2000, 48). Thus, seemingly, 'gothic' came to be regarded as positive if English, but negative if European.[16] Indeed, to Shauna Lynch, 'the nationalist motives of its promoters made the revival of romance a precocious form of heritage industry' (Lynch 2008,

15 In his extremely thorough and broad-ranging account of the emergence of the 'Russian Gothic' Neil Cornwell is at pains to fit French authors: he describes Cazotte's *The Devil in Love* as 'on the edge of the Gothic' and Sade as 'lurking on the French Gothic margins'. (Cornwell 2002, 111) Nerval and Gautier he describes as 'Gothic, or near Gothic', while Nodier's testing of the nightmare comes as a 'Gothic offshoot'. (Cornwell 2002, 112) Interestingly, Cornwell notes that Russian literary criticism classifies 'Russian Gothic' as 'Russian fantastique' (Cornwell 2002, 105).

16 This might account for the fact that French and German literary criticism do not use the term: in Germany, the genre is divided into three distinct subgenres: 'novels of Chivalry, Banditry and Terror' (Hale 2002, 67) while French literary criticism reserves the term 'gothic' for 'le roman gothique anglais'. (Lévy 1995) Likewise, literary theory in Spanish calls writers of supernatural fiction such as Jorge Luis Borges or Julio Cortázar 'literatura fantástica' (fantastic literature).

51) while to O'Malley the Gothic 'focuses *on* history in terms of its frequent settings (…) and functions *as* history (…) [as the history of] 'British' cultural identity' (O'Malley 2006, 12). Further evidence of the ideological framework in which the making of the gothic as a genre has been enmeshed is afforded by the historical context in which it arose in relation to the fortunes of the British empire: 'from around the time of the British defeat it America (…) the category of Gothic was widely redefined so as to denote a proud heritage of military victory' and most of the works after *Otranto* that called themselves Gothic 'served an unambiguous moral and patriotic agenda' (Watt 1999, 7).

Finally, criticism to the all too frequent use of the term has also recently stemmed from those who think it serves 'to grant an illusory stability to a body of fiction which is distinctly heterogeneous' (Watt 1999, 1)—albeit Watt grants it is possible to partially surmount this obstacle by dividing the canon into 'conservative and radical', 'terror and horror' and so on—and from those who think 'the present day popularity and rampant, unqualified and broad-based application of this category now threatens (…) to delegitimize it' (Davison 2009, 16). There are also questions on the commercialisation and commodification of what is regarded as an increasingly romanticised Gothic.[17]

In sum, there are strong arguments both in favour and against the use of the labels 'gothic' and 'fantastique' to approach the tales of the five authors in this thesis. Terry Hale has called it instead 'the French and German contribution to horror Romanticism' (Hale 2002, 82), while arguing it deserves to be studied in more detail. Horror Romanticism seems indeed a fitting notion that would work for the Scottish and French texts I am concerned with here. I have also proposed 'supernatural', namely, 'willingness to suggest realities that transcend the ordinary course of nature' (Cox 2001, 113), in the knowledge that

> The practice of literary history, while often presenting itself as producing definitive visions of well-established topics, cannot help being a revisionary practice' (…) each and every vision consists primarily in the ascribing of mistakes to previous visions. (Tamen 1998, 296)

And what Miguel Tamen said of his revision of ghost stories most certainly applies to mine here: as 'all revisions get revised (…) my own *truly true* ghost descriptions will become, at the most, someone else's ghost' (Tamen 1998, 299, my emphasis). The debate on the gothic and its European scope is bound to continue.

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17 At the time of writing (March 2011) the topic of the forthcoming International Gothic Association Conference, entitled 'Gothic Limits/Gothic, Ltd' (2-5 August 2011 at Heidelberg University) asks: 'Where are the limits of the 'classic' Gothic tradition? Where have these limits been reached or even transgressed? Can one speak about a 'post-Gothic mode'? (http://www.iga.stir.ac.uk/).

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Organisation of Chapters

I have organised the thesis as follows. In chapter one, 'The Encounter,' I trace the reception accorded to E. T. A. Hoffmann's tales in Britain and in France, considering the role of Hoffmann's translator, publishers, and critics. This encounter took place, at one level, through a literary-discursive framework, constituted by Hoffmann's short stories in question, by their translations and various articles reacting to these stories, and at another, philosophical level.

Chapters two to six engage more with literary analysis, as I seek to reassess the nature of the supernatural in the Scottish and the French authors in my corpus. In particular, I focus on the twofold motif of the figure of the spectre and the idea of death. The presence of the spectre throughout the history of literary texts dealing with the supernatural shows the importance of the idea of death, as an ambiguous necessity that causes fascination and repulsion at the same time. Indeed, I believe the literary aesthetic experience of coming back from the other world is a privileged way of understanding the human condition and perhaps perceiving its ultimate meaning. Through the literature of the supernatural, the trajectory of the spectre, always rendering the ephemeral and unstable features of human nature evident, covers an extensive range of representations and re-creations. In fact, the evolution of the early French and English literature of the supernatural dealing with the return from the beyond is first and foremost a quest for a narrative of death, which involves both fascination and inner terrors. As mentioned above, one of the contributions to knowledge this piece of research hopes to make lies in demonstrating the significance of the way both literatures evolve into progressively more mature levels of metaphysical reflections on the idea of death over the period in question, implying a re-evaluation of the supernatural literature.

Chapter two is devoted to the ghostly short stories of Walter Scott. I have identified an *indecisive* supernatural in these stories, that is, a supernatural founded on the elusive presence of a spectre, which lies in three main categories. The first involves a tendency to reify the spectre, that is to say, to turn its psychic nature—vaporous, volatile, uncertain and unreal like a dream—into a more real or concrete spectral entity, which comes from the beyond to torment or punish the living. The main purpose of this spectre is simply to produce fear in the reader and in this case the spectre often becomes an allegory revealing a moral meaning. In the second category however, other discursive strategies become more prominent in such a way that they increase the supernatural potential. Paradoxically, in this case, the supernatural agency tends to be incorporated within oneself. And finally, the dichotomy reason-supernatural, charged with ideological content, is presented in the form of an opposition between a pseudo-rationalist morality and the *impostures of superstition,* invariably identified with Scott's ideological position. The result of this dichotomy is mainly a neutralised supernatural, via a restrictive rationalism—namely one that refuses to yield—

nuanced with moralising scruples, so that it is reduced to the category of superstition, since, as was the case in Radcliffe's *The Mysteries of Udolpho*, the witness remains shielded by reason. Moreover, this rationalism sometimes moves towards a politicisation of the supernatural by means of an antagonism between a moral and ideological posture that attacks imagination branding it as superstition, irrational behaviour, prejudice, irrational beliefs, deception and imposture. The purpose is the maintenance of morality, a profound faith in the powers of human reason and a devotion to clarity of thought, harmony, decency, control and restraint, echoing old precepts of Classicism and the Enlightenment as mentioned above. Despite this, I contend that the ghostly presences in some of Scott's short stories do project a more transcendental meaning. Somehow, Scott's literary criticism differs from Scott's actual treatment of the supernatural in his supernatural short stories. Scott's tales may actually place him closer to the continental supernatural than is usually acknowledged, for instance by critics such as Duncan (2005) and Punter (2000).

As regards James Hogg, most criticism of his work usually focuses on either his *The Private Memoirs and Confessions of a Justified Sinner* (Hogg 2009 [1824]), or on poetry, notably 'Kilmeny' (Manlove 1996, 88). Interpretations of the *Justified Sinner* from a nationalist perspective usually regard Hogg's use of the motif of the double as a way to allegorise the internal division of Scotland. Other more recent interpretations draw on religion. To Joel Porte, much Anglo-American gothic owes its 'ambiance to a brooding sense of religious terror which is notably Protestant in its origins and bearing' (Porte 1974, 45). The Calvinist world, it is argued, 'dominated by election by faith, induces neurosis. It is fundamentally marked by a sense of division that engenders acute anxiety, paranoia and persecution' (Davison 2008, 170). The *Justified Sinner* 'not only suggest[s] that this theology [extreme Calvinism] is ideologically and structurally akin to a demonic secret society', but also that it 'promotes schizophrenia as it produces a treacherous psychological bifurcation in its followers. In the hands of (…) Hogg, this split is allegorically emblematic of social, and ultimately national, fragmentation and chaos' (Davison 2008, 169). The issue of the divided self can of course be studied for a number of perspectives, including the Lacanian one, in which the idea of the self is always a mis-recognition (1966), or a Marxist one, in which alienation from work and having to occupy different, conflicting identities—as workers/consumers—results into a splitting of the self. But

Davison's argument persuasively links this in Hogg's case to the national context of his work, even calling it 'Calvinist Gothic' (Davison 2008, 166).[18]

Those focusing on the European cross-fertilisation of Hogg's texts have instead remarked upon the *Justified Sinner*'s similarities with Hoffmann's literature (Gosse 1971 [1925], 125, Russell Hart 1978, 23-24, Blair 2003, VII-XXIV, Punter 2002, 116, R. Crawford 2007, 432). In chapter three my analysis also focuses on the *Justified Sinner*, along with supernatural tales by Hogg that have been explored less frequently: 'Mary Burnet,' a legend from the Lowlands of Scotland (Hogg, *The Shepherd's Calendar* 2002 [1829], 200-222); 'The Story of Euphemia Hewitt' (Hogg 1996 [1835], 263-269) and 'The Witches of Traquair', a tale about witchcraft, told in a humorous tone. (Hogg 2002 [1829], 223-241) I have sought to trace the specific ways in which Hogg conveys supernatural worlds that are deeply imbued in Scottish folklore and the pastoral tradition, while also closely analogous to the work of Nodier, Gautier and Nerval. The chapter is structured around the motifs of dreams, ghosts, the beloved woman who returns from the beyond and particularly the *Trysting Place*, a feature constantly present in Hogg's tales, with rich metaphorical implications.

Chapters four, five and six are dedicated to Charles Nodier, Théophile Gautier and Gérard de Nerval respectively. Apart from the key issues of the spectre and death, which were so relevant for the analysis of Scott's and Hogg's work, dream and the feminine ideal in these authors become other central topics on which I base my analysis of their kind of supernatural. Here, beyond the social mask irrationality might evoke a different, more meaningful reality. In this sense, conventional reality is nothing but a secondary aspect to our individual truth. Dream is revealed as a means to gain knowledge and transcendence, a way that allows for the manifestation of unconscious life. Indeed, research on the role of dream in Romantic literature has already shown its European-wide origin and transformation, in relation to European history. The oracular role of dreams was initially rooted 'on one hand in Graeco-Roman antiquity and on the other in the Bible itself' (Ascari 2007, 19). But as religious faith declined, a positivist view of the world that rejected the supernatural took over, and by the turn of the century Freud's *The interpretation of Dreams* related them to the waking life of the subject, describing them as 'dream work', a topic more fully developed in the concluding remarks (Ascari 2007, 89).

18 This view is of course not unanimous. John Carey suggested that because Hogg was a devout Presbyterian, his novel could not be satirizing Calvinism, while Douglas S. Mack countered the claim by showing how *The Confessions* indicts extreme Calvinism (Quoted in Davison 2008, 180). Further, Angela Wright has shown that the religion professed by a writer is not always a key explanatory factor of an author's position in the texts: despite the fact that Lewis was an Anglican Protestant and de Sade an atheist, both showed a similar view of sensuality and sexual desire in the context of Catholic worship ceremonies in *The Monk* and *Justine* respectively (Wright 2002).

Chapter four is dedicated to Nodier. Nodier's work invariably deals with the theme of death, projected onto the feminine ideal, impregnated with profound melancholy,[19] associated with indifference towards practical matters of life and with detachment from material things. For this author, the supernatural would be an ideal vehicle to externalise our deepest terrors of death. Only the story of the supernatural, 'fiction de la revenance', can make the return of the dead feminine ideal possible, through a sort of resurrection that provides relief to the melancholy provoked by its absence.[20] Passion, unavoidably imperfect in this world, reaches the absolute in eternity. In this fantastic universe, human beings fluctuate continuously between dream and tangible reality, which would be only a state of transition (Steinmetz 1989, 14). Nodier accords a prominent role to sleep: 'Le sommeil est non seulement l'état le plus puissant, mais encore le plus lucide de la pensée, sinon dans les illusions passagères, du moins dans les perceptions qui en dérivent' (Sleep is not only the most powerful, but furthermore the most lucid state of thought, if not in the fleeting illusions that envelop it, at least in the perceptions which derive from it) (Nodier 1979 [1835], 112). Sudden revelations through oneiric visions show the fragility of the rational, representing a nightmarish threat that puts the certitude of conventional reality at risk. In short, Nodier's vision is concerned with the boundaries between conventional reality and imagination, as a reaction against the omnipotent presence of a then fashionable rationalism.

Chapter five is devoted to a discussion of Gautier's works. To Gautier, the return from the beyond implies an 'ivresse poétique' (poetical euphoria) of passion, for quintessential love is assimilated by the female spectre. The fantastic is in Gautier a sort of alchemy that allows passion to evade the dullness of ordinary life—given its inherently perishable character that renders it vulnerable to contingency and to the ravages of time—and to surpass its possibilities, to attain the category of the absolute, as he contends in 'Arria Marcella'*:* 'rien ne devait être impossible à un amour qui avait eu la force de reculer le temps, et passer deux fois la même heure dans le sablier de l'éternité' (Gautier, Récits fantastiques 1981, 256) (Nothing could be impossible for a love that had had the strength to push back time, and to pass the same instant twice in the hourglass of eternity). The ephemeral nature of love can be annulled, since in the fantastic 'rien

19 Melancholia is, to Freud, 'failed mourning, an inability to accept the death of a desired object. (…) all effective art is the work of melancholy (…). The creation of beauty allows us to escape (…) into an illusion of eternity (…). Because it is created on the basis of the same elusiveness it tries to obliterate, what art in fact does is mourn beauty (…).' (Bronfen 1992, 64)

20 *Souvenirs de Jeunesse*, for example, six short stories entitled after women's names, all deal with the theme of absence: 'Séraphine', 'Thérèse', 'Clémentine', 'Amélie', 'Lucrèce' and 'Jeannette' (Nodier 1992).

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ne meurt, tout existe toujours' (Gautier, Récits fantastiques 1981, 266) (Nothing dies. Everything exists forever) and it is possible to love beyond space and time.

Doubtless inspired by the supernatural introduced in France by Hoffmann, as is evident from the articles praising the German author that Gautier wrote in 1830, and from the structure of the tales themselves, Gautier develops a re-creation of death by means of the intrusion of mainly female spectres into conventional reality, as a transgression that nevertheless does not infringe the verisimilitude of the plots (Gautier, 'La morte amoureuse', Avatar et autres récits fantastiques 1981, 454-455 and 456-461).[21] To this end, he uses oneiric life, which represents another reality, very often much more promising and intense than prosaic life, and a propitious universe for the irrational since it fosters unconscious life. In Gautier the supernatural tends towards interiority for the supernatural experience takes place in the oneiric dimension. His world too transgresses the reassuring equilibrium of rationalism. Gautier's fantastic universe is also unique in its plasticity, especially as regards the role he ascribes to looking and sight.

As for Nerval's aesthetic project, this is the issue I deal with in chapter six. For him, it is reason in conjunction with imagination—the other reality—that becomes a way to gain access to the secrets of the ineffable, 'ce qu'il pouvait percevoir du mystère de la vie et de la mort, du mystère de l'amour, du mystère de la musique qui est consubstantielle à l'âme' (Béguin, Préface 1952, xii) (what he could perceive of the mystery of life and death, of the mystery of love, of the mystery of music which is consubstantial with the soul). Indeed, to the narrator of 'Aurélia ou le rêve et la vie', 'la mission d'un écrivain est d'analyser sincèrement ce qu'il éprouve dans les graves circonstances de la vie' (Nerval 1972 [1854], 297) (the mission of a writer is to analyse sincerely what he feels in the grave circumstances of life). In these new dimensions, the exterior world is transcended and beings and things are transfigured.

In these timeless spaces the narrator can suspend himself as if he were split, so to speak, in the region between tangible and psychic reality. His inner itineraries of dreams and memories belong to a universe in which the boundaries of conventional reality and the supernatural have fused to create, in the manner of Dante, a *Vita Nuova*, a reality mixed with memories, dreams, imagination, reveries and hallucinations, an absolute psychic dimension. Nerval did live his life as a work of art, as suggested by Foucault: 'From the idea that the self is not given to us, I think that there is only one practical consequence: we have to create

21 This might have been in line with the 'premier grand changement qui apparaît à la fin du XVIIIe siècle et qui est devenu l'un des traits du romantisme: la complaisance à l'idée de la mort' (Ariès 1975, 50) (the first change that appears at the end of the eighteenth century and which has become one of the features of Romanticism: the complaisance toward the idea of death). Literature of this period 'accepted this fascination with death (…) [It displayed] an effort to beautify death and made it safe' (Stableford 1990, 59).

ourselves as a work of art' (Foucault 1991, 351).[22] And indeed, some of Foucault's insights on madness also prove useful for the analysis of Nerval's literature within the context of the opposition between reason and imagination that concerns me here: 'if anything is to be reclaimed of madness (…) it must be considered as a crisis of reason' (Brewster 2005, 282).

The function of rationalism would seem to be that of systematically neutralising the impact of belief in the supernatural. However, the opposition between rationality-irrationality in these texts is a functional contrast inasmuch as these two irreconcilable categories complement each other. Certainly, in the works of the authors I study, far from being a simple conflict over which one predominates over the other, the opposition between rationalism and the supernatural is but a functional tension that subverts this conflict, inaugurating a new state of affairs. Apart from speculations one can formulate about the authors' intentions and considering their literary works here analysed only as a point of reference, it can be observed that the pressure exerted by rationalism upon the supernatural, instead of eliminating the latter, does nothing but enhance its potentialities. Rationalism not only fails to inhibit the thought of death, but in fact it reaffirms and increases its importance. Ambiguity, inherent in the supernatural, is created through paradox: the more the supernatural is rationalised, the stronger its effects become. Chapter six is followed by a conclusion.

22 In the realm of music, Nerval's poetical project is very close to Monsieur de Sainte Colombe's aesthetic project. In Pascal Quignad's novel *Tous les matins du monde* (Quignard 1991), the musician's search 'points to the importance of conceiving passionate existence as a way to access a superior truth, beyond the platitudes of this world. (…). This exceptonal man (…) makes of his body, his behaviour, his feelings and passions, of his very existence, a work of art' (Gil-Curiel 2009, 98).