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THE ARCHETYPE OF THE HOUSE IN «THE CASTLE OF OTRANTO» BY H. WALPOLE
AND «THE FALL OF THE HOUSE OF USHER» BY E. POE

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The article deals with the archetype of the house in «The castle of Otranto» by Horace Walpole and «The Fall of the house of Usher» by Edgar Allan Poe.

There is the crisis of the traditional cultural and historical consciousness in the history of English literature of the middle of the XVIII century, which leads to the inevitable appearance, search and creation of new forms, genres, techniques, plots. One of the new discoveries of literature of that time is the Gothic novel, which influenced the development of literature and was entrenched as a certain genre that left its mark on the development of literature as a whole. The English Gothic novel of the XVIII – early XIX centuries, also known as the «mystery and horror» novel, influenced not only popular literature, but also the work of outstanding writers of the XIX and XX centuries, offering them a number of artistic techniques to create a tense atmosphere of fear and anxiety. The Gothic novel is one of the most terrifying phenomena in world literature. Gothic novels usually show the strongest fears; they make you plunge into the world depicted by the author. The author tries to reproduce the impression, to frighten the reader, to transfer them to that world and to the atmosphere that he is trying to show. The plot of the Gothic novel is built around a secret that the main characters try to reveal throughout their lives. The environment, scenes and actions of the characters are usually mystical, gloomy and sinister. In Gothic novels you can see psychological tricks that immerse you in the course of action. Authors often choose the scene of an abandoned house, an old castle or monastery, as well as howling winds, dark forests, creaks of doors and floors. All these tricks can be observed in the novel «The Fall of the House of Usher» [3] by Edgar Allan Poe and in the novel «The Castle of Otranto» [2] by Horace Walpole.

The archetype is a term used to talk about the most common and fundamental initial motifs and formations that have a universal character and underlie any artistic structures. A.Y. Bolshakova says: «...The archetype in literature is often repeated images, plots, motifs in folklore and literary works. The literary archetype is a «cross-cutting», «generating model», which, despite the fact that it has the ability to external changes, conceals a constant value-semantic core...» [1, p. 171].

The artistic significance and originality of the work «The Castle of Otranto» is not the plot itself, but the setting of the action. The castle, fraught with many secrets and mysteries, has a huge number of moves, secret rooms and ornate stairs. All actions take place at night, or when it is dark, which gives the work a gothic atmosphere. There is often a frightening silence in this castle, and only gusts of wind make the old shutters of doors and windows creak on rusty hinges. The mystery of the work lies mainly in the image of the castle. The castle here is the main and special art space where all the events unfold. It has a gloomy and mysterious appearance. Due to the fact that it has powerful walls, a huge number of corridors and dark staircases, it makes a unique impression on the reader and actively involves in the storyline.

The Castle of Otranto is the home of Manfred's family, but at night the castle «comes to life» when fantastic figures and sculptures appear that remind Manfred of the past and the dishonest way he got this castle. The reader can see the archetype of the house – the castle affects the lives of the people, and they cannot improve the situation, and they have to submit to fate. Here you can see the ill fate that overtakes the main character. No matter how he tries to avoid the prophecy, he is not able to escape from the consequences. His castle collapses, and he remains without a family. This event shows where the person's greatest and most cherished desires can lead.

When analyzing the novel «The Fall of the Usher House» by E.A. Poe, it can be noted how the author skillfully describes the house in which a person lives, and how this house affects his whole life. It is important to pay attention to the author's description of the house and its surroundings; what language means he uses to achieve that gloomy atmosphere, and to invite the reader into the world of the work. From the very beginning, the author fuels the atmosphere so that the reader immediately feels the danger and inevitability of what will happen in the future. We can see a terrible dream, from which it is impossible to get out.

The most important parts of the work are painting and sound recording. The entire work is based on a combination of dark and contrasting colors. Black and red colors are in complete contrast with the painful pallor of Roderick Usher. The black color of the floors, walls, the house itself is a sign of death, darkness and horror. Red is the color of the moon and blood on the dress of Usher's sister, the color of the tragedy and madness that engulfs

the house of Usher. Usher's white complexion is a symbol of illness and suffering. Here the author considers it necessary to introduce sounds that immerse the reader in an atmosphere of melancholy and fear. You can notice how the floor and walls of the house creak during a storm, which takes the reader into a world of endless horror.

The author shows the people's life, plays with the reader's feelings, awakening phobias (fear of darkness, confined space). And the worst thing in this work is not the event itself, but the expectation of this event. Many actions are taking place, a denouement is expected, the situation is getting worse, and the event itself doesn't seem so terrible, since the author has been preparing us for the worst outcome throughout the entire work.

The archetype of the house in this work is clearly visible from the very beginning. The author depicts to the reader the world of a man who has lived his whole life in this house, and what it has ultimately lead to. The house seems to drain the forces from its inhabitants, take vitality, but in the end both Roderick Usher and his sister die, and after their death there is no one left who could live in this house, and the house dies with them, leaving nothing except debris and dust after itself. The destroyed house here is a symbol of hiding all the secrets of the people who lived in this house. Roderick Usher and his sister die in a frenzy, the house collapses above their bodies, taking away all their secrets and secrets with them.

Here you can see that the house is the epicenter of something bad. It does not bring good emotions into life. There are some problems with this house, because it is a carrier of a family disease that cannot be cured. A house buries itself when it takes the life of the last person living in it, because a house simply cannot exist without people, since people in a house are an integral part of it, without which a house cannot be called a house to the full.

In conclusion, it should be noted that the archetype of the house in Gothic novels is one of the most relevant and significant topics of English literature in the XVIII century. Gothic novels occupy a leading position in the literature of that time. Having examined the works «The Castle of Otranto» by H. Walpole and «The Fall of the Usher House» by E. Poe, we can conclude that the archetype of the house in the XVIII century becomes an urgent topic for reflection. At that time due to the changes in the social life, many authors showed interest in the psychology of man, in their fears, as well as how archetypes affected the consciousness and life of people, which resulted in the creation of a large number of such works.

In both works the castle/house is the center of the family clan, where all family members gather. But if in the E. Poe's work you can see that the people living at home are close to each other, in the H. Walpole's work all people have disagreements, although they live under the same roof. It can also be noted that in both works there is a common feature – something that does not depend on the people living in the house. Here it is shown through the image of a family curse and family illness.

In «The Castle of Otranto», unlike «The Fall of the Usher House», the castle does not poison the lives of the people who live in it. He seems to be quietly watching the events that take place there. The walls of the castle do not only look at what the main characters do, how they live and what they want, but they also influence the course of their actions. But not the castle itself scares the reader, but that spirit, the ghost that dwells in it. It's just intimidating the inhabitants of the castle, and they don't understand what is happening and what to do with it, because they are busy with their lives and solving their own problems in the name of their interests and desires. The people living here are as if in a cage, they are trying to live an ordinary life and solve their urgent problems, but because of the flow of events that affect each other, they seem to «cook» in current situations from which there is no way out. The disclosure of secrets is postponed to the very finale of the work, and horror occurs on the first pages of the works.

In addition, the image of the house/castle in the works, being a multifaceted symbol, has a psychological effect on the reader, creates an atmosphere of fear, mandatory for Gothic works. The archetype of the house in these works has the ability to influence the fate of the character, their life, human values, and also influence the future of every person living in the house/castle.

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