

Parody as a genre of literary and artistic imitation in Thomas L. Peacock's *Nightmare Abbey* and Anna Radcliffe's gothic novels

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Abstract

This article examines the criticizing techniques as a method to develop the reader's response from one side and to shed light on the writer's intention in order to solve some of the social and political problems. Parody is one of these techniques that was widely used by many writers in modern and postmodern literature. The study identifies a fairly wide literary tradition of Anna Radcliffe in the artistic heritage of the 19th-20th century, extending even beyond the boundaries of English literature. The gothic novels of Anna Radcliffe and the gothic genre with a comparison to Peacock's artistic works in general had a significant and undeniable influence on all subsequent English and world literature. Thus, from the comparison of Radcliffe's novels with T. L. Peacock's parody, it is clear that by the 19th century the Gothic genre had become obsolete and became a kind of complex system of periodically ridiculed clichés.

Keywords: artistic imitation; Thomas L. Peacock's; genre of literary; Anna Radcliffe's

1.0 Introduction

According to Baldick (2001), parody is defined as “a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry. Parodies always have an element of the comic” (185). Parody implements irony in itself (from the Greek *eirônēia* - pretense). He adds that it is “a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance” (185).

The comic is an aesthetic category, “a play (or other literary composition) written chiefly to amuse its audience by appealing to a sense of superiority over the characters depicted. A comedy will normally be closer to the representation of everyday life” (Baldick, 2001, 45). The constant beginning of the comic is an unfounded claim to content and real meaning (for example, the petty imagines itself sublime). The main property of the comic is laughter, but it is very diverse in its emotional coloring and causes. You can laugh at the most opposite things with different emotional moods (laughter-mocking, laughter of despair).

Laughter can be directed not only at something (someone), but also at the laughers themselves, as it was, for example, in the Middle Ages. Bakhtin M. mentioned that the essence of laughter is associated with splitting. Laughter reveals in one another that does not correspond (for example, in high - low). Thus, it seems as if “laughter divides the world in two, creates an infinite number of doubles, and creates a comic “shadow” of reality, splits this reality” (Bakhtin, 1983).

1.1. Theoretical part

The comic represents the property of the author's consciousness, a product of the subject, but in the final analysis, it is conditioned by social contradictions and the progressive course of history (Jarach et al., 2021; Ma et al., 2020).

Sometimes the comic covers the serious, the dramatic, even the tragic, and sometimes it is openly intertwined with them. In romantic irony or satire, the comic includes elements that are far from direct open laughter or ridicule - then they also use the concept of comedy (funny in the narrow sense) - "what is contagiously funny in form immediately causes laughter or a smile by directly visible or audible absurdity".

An important feature of parody is orientation, that is, a special emphasis on the correlation of a work with others. Literary parody exists only "paired" with its original. The whole effect of parody lies "in the mental, but clearly felt contrast with the parodied, in the presence of a" second plan "(Tynyanov, 1977; Haghshenas et al., 2021). Here U.N. Tynyanov singles out the phenomenon of redirected parody, that is, such a literary work, where some old work or an old author is parodied, on which any modern trend in literature is based.

The question of whether to consider parody as a stylization or to separate it from this related literary phenomenon is polemical. The answer to it follows from the solution of the first problem: if parody is considered a satire on literary style (and only), then stylization will be just a similar phenomenon; if we accept the second point of view, then the parody in most cases will be a stylization.

The difference between these two phenomena is purely functional: parody is the use of parodic forms in a non-parodic function, that is, the use of a work as a model for a new one (connection with the phenomenon of imitation, variation).

Parody works are usually directed at the phenomena of modern literature or at the modern attitude towards old phenomena: in relation to half-forgotten phenomena, it is hardly possible. Parody, on the other hand, is the broadest and most indefinite phenomenon. Parody is by no means necessarily connected with comedy - parody is a means and a sign of comic genres.

Thus, by proposing the above terms, U. Tynyanov in his monography (The poetic. History of literature) provides some basis for resolving controversial issues. In general, he believed that in comic parodies, the essence of the matter is not at all in the comic.

The author of the parody, preserving the form of the original, puts into it a new content that contrasts with, which illuminates the parodied work in a new way and discredits it. Such an impression is traditionally evoked in two directly opposite ways: 1) burlesque - when an obviously low subject is narrated in an exaggeratedly high style; 2) travesty - when it is said about a deliberately high subject in an inappropriately reduced style.

It's been believed that only a well-established, firmly established, ordered form that has its own signs of a sign system, inherent only to it, can be parodied. Consequently, the signs of a parodied work will not be stylistic "moves", but remembered "individual" formulas, which are actually parodied. Then there is a distortion of the parodied text. There are three main types of literary parody genre:

- 1) Humorous or humorous, generally friendly towards the original, despite the share of criticism.
- 2) Satirical, directed against the parodied object and filled with criticism of its entire ideological and aesthetic complex.
- 3) What Tynan called parody or parodic use aimed at non-literary goals that lie outside the parodied work?

The parody effect can be achieved by various combinations of style features or can be created using various literary and linguistic devices. The lexical level plays an active role in this. Tynyanov (1977) noted that each use of a word in a different environment or context is a partial change in meaning. "Each detachment of any literary fact from one system and its introduction into another is the same partial change of meaning"(285).

- 1) Already an ancient theory, widely adopted by the theorists of the 18th century. And the first half of the 19th century, considered it a parodic means to change one letter (sound) in order to obtain a pun.
- 2) Different ways of word production.
- 3) Speech phenomena of mimicry (speech parody is a little-studied phenomenon).
- 4) The inclusion in the well-known system of poetic language, correlated with certain speech series, elements of another system, correlated with other series, resulting in the destruction of the system.
- 5) Hyperbolic style and extensive use of hyperbolas, which gives rise to some ambiguity.
- 6) Oxymoron [oksi-mor-on] (plural -mora), a figure of speech that combines two usually contradictory terms in a compressed paradox. Oxymoronic phrases, were especially cultivated in 16th- and "a stylistic figure, a paradoxical-sounding antithesis, presented in the form of contrasting antonymous words (noun with an adjective or verb with an adverb)" (Baldick, 2001, 179-180)
- 7) Metathesis - "a stylistic figure where parts of nearby words move, for example, a suffix, or a whole word in one phrase or in adjacent phrases"
- 8) Rhyme, which provokes a juxtaposition of different words, stupefies and exposes the word
- 9) Citation - separation, withdrawal from the system, which is a partial change in meaning.
- 10) Syntactic and semantic parallelism of phrases.
- 11) The so-called "speaking" names and surnames of the characters, marking their most characteristic features, and the parodic pseudonyms of the authors.

These are the techniques for creating a parodic effect, but they have not exhausted the

entire existing range of them, since each author brings something of his own.

The object of ridicule is usually generalized. The favorite system of parodists was classicism and romanticism, in general, works of "high style". There are parodies of literary schools, genres, and "synthetic parodies" are not uncommon, where various authors are parodied at once; non-artistic styles (epistolary, lectures, etc.) can also be an object of parody.

It is necessary to say about the extraordinary vitality and popularity of parody, which sometimes even turns into a kind of folklore material.

1.2. Analytical part

Parody in the novel *Nightmare Abbey* is the wittiest satirical work that reproduces the political and cultural life of the era from the point of view of a radical. Peacock who consistently supports the so-called "anti-Gothic" tradition and ridicules the clichés of Gothic novels.

Nightmare Abbey is a satire of romantic poetics and a parody of gothic surroundings. These trends were the so-called cultural ideal of the era. Peacock recreates in his novel a kind of collage of stereotypes of thinking that existed at a certain time, judgments that testify to the dominant ideology, to which T. L. Peacock was not so irreconcilable. He laughed at the ideals of the creators of the so-called scholastic systems and at the same time appreciated the audacity of their ideas, being so carried away by them that intellectual conversations became the main plot element in the narrative and replaced the psychological justifications for the actions of the characters.

This study deals with a parody of a group of works within the same genre of the Gothic novel. Thomas L. Peacock, keeping the form of the Gothic novel, puts a contrasting content into it, causing a new illumination of the parodied genre by the travesty technique. One can speak of *Nightmare Abbey* as a travesty if one considers the traditional features of the Gothic novel as a rather generalized "high subject", about which T. L. Peacock narrates in a somewhat reduced style. The concept of style here includes not only stylistics, that is, style in the narrow sense of the word, but also the artistically ideological complex of the Gothic genre, and even the worldview of the authors of Gothic novels.

The novel by T. L. Peacock as a whole carries irony. But since irony forms a negative attitude towards the object, Peacock uses elements of "black humor", which, as it were, "soften" such a negative assessment of the components of the Gothic novel. For example, the "gloomy" names of the servants in the estate where the action of *Nightmare Abbey* takes place (the butler Raven, the valet Skeleton, the grooms Hoe and the Grave) carry elements of "black humor", recreating the main "gloomy" motifs of Gothic prose. Thus, the names of servants can be considered "speaking", which is one of the techniques for creating a parodic effect.

Although *Nightmare Abbey* claims to have a serious appearance, but in the so-called "second plan", laughter is obvious, revealing in the "high" claims for the exclusivity of the pre-romantic and romantic worldview a rather "low" ordinary and sometimes even useless content. However, one cannot speak of sharp criticism of the entire ideological and aesthetic complex of the parodied phenomenon: Peacock's laughter causes only a partially negative, but generally condescending attitude towards the parodied "Gothic entourage". Satire is manifested in relation to romantic poetics: the reduction of romantic exclusivity to the level of stupid posturing, sublime exaltation to the vulgar common sense, melancholy and misanthropy to the

level of ordinary worthlessness. Consequently, *Nightmare Abbey* is a kind of synthesis of humorous and satirical parody.

However, one can see the proximity of Peacock's parody to comic stylization, which reduces and ridicules only stylistics (style in the narrow sense of the word), as well as a generally friendly attitude towards the parodied genre, which, however, is not devoid of criticism. All of the above features are closer to a humorous (or comic) parody.

Thus, *Nightmare Abbey* is an ironically constructed comic parody of the Gothic novel and its artistic techniques with a satire on the extremes of the romantic worldview.

The parodied form - the Gothic novel - is a fairly well-established and ordered system that has its own individual features and formulas which, in fact, are the objects of parody (space, system of images, psychological background, intrigue, etc.).

In general, *Nightmare Abbey* is a parody of the style (in the narrow sense - on the style and in the broad sense - on the entire artistic and ideological complex) of Gothic novels and partially (to a lesser extent) on the worldview of their authors.

The novel was written in 1818 during the period of the final formation of English romanticism, prepared by the period of pre-romanticism, therefore Peacock sneers at the elements of pre-romanticism and romanticism, without differentiating them in his work.

Peacock's satire connects two traditions: the genre of the physiological essay and the Platonic dialogue. It was the dialogic form that allowed the writer to collide the most striking and irreconcilable points of view on philosophy, literature, art, and life. It was under the impression of the motley society that gathered in his house, where the writer William Godwin was a frequent visitor, that the novel *Nightmare Abbey* was written. Each name in the novel has a specific prototype: Spleen - Shelley, Stella Doom - Mary Shelley Wollstonecraft, Mr. Mourning - Byron and others. These "speaking" names with a gloomy sound and concept basically produce a specific impression and, at the same time, a parodic effect. It can be thought that the main objects of Peacock's satire are P.B. Shelley and her entourage, famous writers and poets of that time. Consequently, in the novel *Nightmare Abbey* there is the phenomenon of several parodic personalities.

The author gave the novel a gothic flavor, introducing mystery into the description of the estate where events unfold, including the romantic love of the protagonist Scythrop. However, Peacock's whole gothic setting is built on a distinctly felt mental contrast with the true atmosphere of gothic novels, in connection with which there is a parodic effect achieved by a number of methods of its creation, which we will consider more specifically.

Since the works of Anna Radcliffe are the most indicative in terms of the presence in them of all the features of the Gothic genre that Thomas L. Peacock makes fun of, it is of interest to compare these two authors by their belonging to the genre of the Gothic novel and the opportunity to see how specific features are realized in their work in a peculiar way. The genre under consideration.

According to pre-romantic aesthetics about the dominant position of the Sublime and the corresponding atmosphere of fear and horror, in the center of the Gothic novel Radcliffe, as well as most masters of this genre, a castle (abbey, monastery) necessarily appears, majestic, gloomy, dark, dilapidated, always ancient Castle Udolpho in *The Mysteries of Udolpho*, the

abandoned abbey of Saint-Clair in *The Romance of the Forest*) and associated with the mystery of a crime, and, as a result, with the presence of some irrational forces (ghosts, mysterious steps, groans, rustles, etc.) Thus, in *The Romance of the Forest* we read: “It stood on a kind of rude lawn, overshadowed by high and spreading trees which seemed coeval with the building and diffused a romantic gloom around. The greatest part of the pile appeared to be sinking in to ruins, and that which had withstood the ravages of time showed the remaining feature of the fabric more awful in decay” (Radcliffe, 42).

The monastery stood in an overgrown clearing, shaded by tall trees with spreading crowns, which seemed to be the same age as the abbey and gave everything around a romantic gloomy flavor. Most of the building lay in ruins, in the same part that had withstood the destructive effects of time, desolation looked worse.

In Peacock, as in Radcliffe, the image of the castle is included in the title of the novel (*Nightmare Abbey- The Mysteries of Udolpho*) in order to emphasize the obligatory element of the Gothic novel, which later became a cliché - the castle with all its attributes ruins, evil spirits, etc. Peacock, preserving the outward form of the image of the castle, puts into it a new, somewhat reduced content, which is what parody is achieved: *Nightmare Abbey*, a venerable family estate, dilapidated and therefore very picturesque, is comfortably located on a strip of dry land between the sea and marshes near the border of Lincoln County, had the honor of being the home of Christopher Spleen, Esq.

“ The terrace terminated at the south-western tower, which, as we have said, was ruinous and full of owls.” (Peacock, 1818,13).

If you do not take into account all the stylistic differences due to the satirical direction and time of writing *Nightmare Abbey* from Radcliffe's *The Romance of the Forest*, then you can see that the Gothic entourage is played by Peacock with great accuracy, but without Gothic gloom in creating a picture of the castle. This can be explained by the fact that Peacock is still a comic parody, and his images are more optimistic and life-affirming than the images of a genuine Gothic novel by Radcliffe.

Thus, Peacock uses the parodic technique of including elements of another, reduced humorous system into the system of the language of the Gothic genre and an oxymoron, which achieves a comic effect.

The oxymoron as a comic device in the above example “dilapidated and therefore very picturesque” is a kind of play on the provisions of Burke, who believed that the combination of power and ruins gives the building a particularly picturesque look, and the Picturesque was one of the dominant pre-romantic categories. Since Radcliffe used the aesthetic concept of Burke when creating her novels, here we can talk about the irony of Peacock, aimed at the worldview of the author of the gothic genre.

In accordance with the properties that Burke described above that contribute to the creation of the Sublime effect, Radcliffe introduces into the fabric of the narrative a gloomy dark landscape, an ominous atmosphere, a sense of imminent misfortune. However, we must not forget that Radcliffe's landscape is emotionally colored: it plays an important role in the mood of the hero and inspires awe before the greatness of the world. The gloomy landscape in the novels of the writer, which should inspire a feeling of melancholy, is made up of ruins and walls entwined with ivy, the ominous night cry of birds, the sounds of the sea element - splashes, murmur, roar of waves, mean dark or moonlight, mysterious rustles. Moreover, the

ruins under the influence of the Gothic genre in the second half of the 18th century came into fashion and began to be used too actively in the planning of parks, which caused irony even in literary works.

Peacock in *Nightmare Abbey* painted a wonderful picture in the Gothic spirit, fitting into one sentence all the elements of the Gothic landscape that Radcliffe has:

In his evening meditations on the terrace, under the ivy of the ruined tower, the only sounds that came to his ear were the rustling of the wind in the ivy, the plaintive voices of the feathered choristers, the owls, the occasional striking of the Abbey clock, and the monotonous dash of the sea on its low and level shore. In the meantime, he drank Madeira, and laid deep schemes for a thorough repair of the crazy fabric of human nature (Peacock, 1818, ch. 2)

By introducing into the Gothic complex an element alien to it in the form of the last sentence, the meaning of which is a kind of dissonance to the reproduced "sublime" setting, a parodic effect is achieved. The combination of the typical occupation of the heroes of the gothic novel Radcliffe - a discussion of eternal themes, the greatness of civilization, the frailty of everything that exists, in general, about the Sublime - with such an ordinary occupation as "sipping his Madeira" is quite comical. "Fabric of human nature" is a kind of quote-metaphor from the arsenal of pre-romantic and romantic aesthetics. In this context, it breaks away from the original system and partially changes its meaning: it becomes less metaphorical and more specific, acquiring a hyperbolic coloring, which enhances the effect of parody. Thus, here we can talk about such methods of creating a parodic effect as the inclusion of elements of another, lower system into the system of the language of Gothic novels, which allows us to talk about travesty, use of hyperbolic style and citation.

Peacock (1818) also found a direct attack against the Gothic entourage:

It is, indeed, much the same as if a lover should dig up the buried form of his mistress, and gaze upon relics which are any thing but herself, to wander among a few mouldy ruins, that are only imperfect indexes to lost volumes of glory, and meet at every step the more melancholy ruins of human nature--a degenerate race of stupid and shrivelled slaves, grovelling in the lowest depths of servility and superstition (Peacock, 76)

In this witty statement of the protagonist Scythrop, there is a share of the author's thought, which emphasizes all the conventionality and exhaustion of the Gothic worldview by using a kind of pun that plays on the direct and figurative meaning of the word "ruins".

As you know, Anna Radcliffe complicated the compositional structure of the Gothic novel: she has the secrets of the present, which are superimposed with the secrets of the past; secrets interpenetrate each other and are united by a common secret. Such an abundance of secrets gives rise to numerous situations and associations, leading to a state of so-called "mystical horror", the presence of which suggests the appearance of otherworldly forces. In Radcliffe's novels, in fact, there is nothing terrible and terrible, and all secrets are resolved in a completely ordinary way, but squeaks, rustles, groans, the apparent presence of irrational forces, blood stains, half-decayed remains take up so much space that they inevitably cause irony. So, a ghost appears at Peacock, but his exposure will surely cause a smile even among a skeptic: the owner assures the guest who has dreamed of a phantom that the ghost is none other than the servant Owl, who suffers from insomnia, and the shroud and bloody turban are a sheet and a nightcap. By the way, the servants, who were usually assigned the role of storytellers about ghosts roaming the castle in Gothic novels, act here as debunkers of all the devilry. Thus, to create a parodic effect, Peacock uses a hyperbolic style and travesty, with which he reduces

one of the most important elements of the Gothic novel: the presence of otherworldly forces and "mystical horror".

The very title of Peacock's novel is a parody - Nightmare Abbey. Why "nightmares"? As the ghost exposing example above shows, Peacock does not have any nightmares in the abbey. Here are faced with the same parody of the image of a Gothic castle, invariably associated with some secret or bloody event. In Radcliffe's *The Romance of the Forest* there is, for example, a skeleton of a man found in a secret room in a chest, in *The Mysteries of Udolpho* - this is a mysterious portrait under a coverlet, traces of blood on the stairs, a room from which the servant disappeared. Peacock has none of that. In order to evoke in the reader, the corresponding feelings of fear and horror, which are absolutely necessary when reading a real Gothic novel, the author of the parody uses a win-win technique: he puts the "nightmares" that should be in the title. In fact, this is consistent with the principle of the comic: a completely unfounded claim to be mysterious and "nightmarish" content. There are no nightmares in Peacock's novel, but the atmosphere of mystery and expectation of the terrible, inherent in Radcliffe's gothic novels, has already been created. By the way, Radcliffe herself used a similar move: the title alone evoked in readers the appropriate mood for secrets and riddles for example, *The Mysteries of Udolpho*. On the other hand, "nightmares" can be an allegorical collective name for all those political and cultural tendencies that Peacock ridiculed (for example, the principles of a romantic worldview).

It is traditionally believed that "melancholy" and "sensibility" are among the key concepts of pre-romantic aesthetics. Since melancholy is based on longing, suffering, and the latter, according to Burke, is the emotional source of experiencing the Sublime, Radcliffe's characters very often indulge in melancholy. Well, for example, what remains to be done by the central character from *The Romance of the Forest* Pierre de la Motte, who is escaping from debt persecution and prison, living in the secluded ruins of the abbey, under the threat of exposure, afraid of any stranger in the vicinity, how not to indulge in melancholy feelings. Melancholy turns out to be almost the only way for the heroes of Radcliffe to restore their lost peace of mind: they indulge in it on a walk, contemplating picturesque landscapes, in bed before going to bed or while playing musical instruments. So, in the *The Romance of the Forest* we read: "She found a sad pleasure, listening to the soft sounds of Clara's lute, and often forgot herself, trying to repeat the melody" 85. Thus, melancholy turns out to be the result of a tired, exhausted by the ups and downs of life, but a sensitive and sympathetic soul.

The whole work of Peacock is built on ridiculing this "fashionable disease" - melancholy, which is hyperbolized in him to the limit. "Parodying the composition of "Anatomy of melancholy" by R. Burton the author explores the nature, causes and symptoms of melancholy" (Burton, 2004). Melancholy progresses among the heroes of Peacock, and they indulge in it quite consciously, considering the circumstances of their lives too tragic to have fun. About what these "tragic" circumstances, Peacock tells with irony on the pages of the novel. One of the heroes with a "talking" surname Spleen, focusing on the main feature of his character, lost faith in love, marrying a self-serving, who eventually became squeamish and stingy person, who eventually died. His son Scythrop, named after his ancestor who hanged himself out of boredom, fell in love with Miss Emily Giurette, but their parents did not see eye to eye, and Emily married someone else. This was the cause of Scythrop's black melancholy. In fact, there are no special reasons to grieve, but the heroes torment themselves, sincerely wanting it themselves. Thus, Peacock emphasizes the ordinary worthlessness of the causes of melancholy in Gothic novels and romantic works, using such methods of creating a parodic effect as hyperbole and burlesque when narrating a deliberately ordinary and low subject in an exaggeratedly high style.

The central female images in Radcliffe's novels are associated with an invariable banal love plot and are built almost according to the same scheme. A defenseless lonely victim, most often an orphan, but an unusually beautiful, talented and virtuous girl, who is subjected to all kinds of persecution and after long wanderings, during which precarious well-being is replaced by new and new troubles, comes in the finale to a happy reunion with the chosen one. The clichéd role of the heroine, the passive victim who usually "feels but does not act", is able to resist but is unable to achieve, is one of the most vulnerable points of the Gothic novel Radcliffe. Only the behavior of Adeline from *The Romance of the Forest* is natural and energetic: she has a decisive and strong character, overcomes numerous misadventures that fall abundantly on her lot.

The image of Adeline is to a large extent correlated with the image of Scythrop's second beloved Celinda Giebel from Peacock's *Nightmare Abbey*, who was surprisingly beautiful and active, "discovered a developed and remarkable mind, full of impatient plans for liberation and intolerance for male dominance"⁸⁷. Like the Radcliffe Adeline, she was fleeing the "cruel persecution" of her father, who wanted to forcibly marry her to Scythrop, whom she did not know at all. However, Celinda's father was not at all a monster, like Adeline's, and did not pursue her cruelly at all, and hardly persecuted her at all. In addition, the reason for fleeing from a rich fiancé due to the feminist desire for freedom is insignificant compared to Adeline's flight from a life sentence in a monastery, and the persecution of Radcliffe's heroine was crueller than that of Selinda: her father wanted to kill her.

On the pages of Radcliffe's novels, the characters pour out their souls and express emotions that overwhelm them, in stanzas and sonnets with descriptions of the greatness of nature and reflections on eternal topics. The need to pour out their thoughts in poetic form arises among the heroes of Radcliffe in a state of melancholy, so the sonnets and stanzas are lyrical, poetic and very figurative. According to a similar Gothic tradition, Peacock also includes poetic inserts in his *Nightmare Abbey*, but of a different content and mood: cheerful and playful songs about easy love, a rollicking sea polka, Mr. Mourning's gloomy song about the crypt, dust, etc. Elements of a gothic novel are parodied here: "gothic" themes are exaggerated to the extreme, the genres of poems are presented in a deliberately reduced key, the songs carry with them a more optimistic and light mood. Thus, we are again dealing with the introduction of alien elements into the Gothic form and the use of a hyperbolic style.

Thomas L. Peacock in *Nightmare Abbey* ridicules the very figure of Edmund Burke and his theory of the Sublime quite openly, without resorting to special devices of allegory. Mentioning Burke is somewhat grotesque and is realized in the following episode Scythrop, therefore, either was or ought to have been frightened; at all events, he was astonished; and astonishment, though not in itself fear, is nevertheless a good stage towards it, and is, indeed, as it were, the half-way house between respect and terror, according to Mr. Burke's graduated scale of the sublime (Peacock, 1818, 79).

In this way, Peacock pointed to the theoretical nature of Burke's position, comically depicting its approximate implementation in practice (more precisely, not implementation at all). On the whole, Peacock simply laughed at the system of Burke's aesthetic propositions and in a note unequivocally showed his negative attitude towards the personality of the English esthetician, calling him "a "political scarecrow" who sold his soul and betrayed the fatherland and the entire human race for 1200 pounds a year" (Peacock, 1818 137).

So, the parodic effect of the novel *Nightmare Abbey* is achieved by using witty sayings, puns, "talking" names, hyperbolic style and hyperbole, oxymoron, metaphors, literary

allegories, citations, the phenomenon of a parodic personality, travesty, burlesque, as well as the inclusion of Gothic language in the system. Novels correlated with certain speech series, elements of another system, lower, correlated with other series.

Thus, with the help of Nightmare Abbey parody, T. L. Peacock presented his point of view on the Gothic novel, proving that by the end of the 19th century this genre had exhausted itself. Discussing the weaknesses of many of the techniques typical of the Gothic novel, one can note both their original poetry and clichéd elements. Thomas L. Peacock in his novel Nightmare Abbey skillfully parodied the weaknesses of the Gothic genre, which inexperienced readers distinguish rather intuitively. This comparison of the genre with a parody helps to form an adequate idea of the merits and demerits of the Gothic novel.

Each new era will look for something concrete, individual in Radcliffe's Gothic novels, and will find something eternal, unshakable, relevant at all times, because the human soul is infinite and unchanging, and history is forever alive and can be useful to us, living in the 21st century for solving urgent and necessary problems.

3.0 Conclusions

Thus, we can talk about a fairly wide literary tradition of Anna Radcliffe in the artistic heritage of the 19th-20th centuries, extending even beyond the boundaries of English literature. The gothic novels of Anna Radcliffe and the gothic genre in general had a significant and undeniable influence on all subsequent English and world literature.

The English satirist Thomas Love Peacock, in his parody Abbey of Nightmares, ridicules many components of the Radcliffe art world: the Gothic landscape, the technique of "mystery" and the atmosphere of "mystical horror", the propensity for melancholy among the main characters, the clichéd roles of the heroines and other features of the Gothic genre. Thus, from the comparison of Radcliffe's novels with T. L. Peacock's parody, it is clear that by the 19th century the Gothic genre had become obsolete and became a kind of complex system of periodically ridiculed clichés.

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