



The Modern Image of Gothic Female Novel from Western and Eastern Points of View

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Abstract

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Early, before the first wave of feminist literary history, the skill of writing gothic by women writers archived strong names that addressed human nature senses like fear as well as romantic elements and scientific concerns. The new alternatives that no longer repress female creative writings had put the subordination of women at the far side of the shelf and proposed a new wave of opposing sadly neglect of writing gothic by women. The power to redress the equilibrium and the participation of males and females in writing Gothic strongly hit the mix between realism and fantasy the moment they needed to explore their talent in writing. Currently, the appeal for re-focusing on women's achievements in the gothic genre has encouraged academically researchers to investigate women's understanding of horror and goth either as writers or as heroines. Thus, what the reader expects to read are lusty love, romance mixed with violence, revenge, wild passion, refusal of oppression, or vampire atmosphere.

The paper discusses Gothic female writing as a developed genre with a reference historically to some prominent women writers until recent writings of some Gothicists. Arab female Gothic writers have a good share in depicting hard experiences such as war, death, and violence through Gothic references. The paper ends with a brief conclusion that summarizes how women radically use their weapons in writing Gothic to get their position of power.

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Female Gothic Novel Between Ambition and Innovation

Female-centric Gothic fiction is the most related in back to The Damsel in Distress as the best classic female Gothic novel. The image of a helpless woman who is always haunted and frightened saved by some form of hero has been modified through times to modernize the genre into a woman that brings fear, sometimes death, to others. The old image of the traditional damsel in distress is replaced by copies of a self-confident woman and a heroine with full independence and self-reliance. She no longer has that conventional approach to life nor any regular reactions towards eery figures. She can fight and win rounds in tribulations surprising or even overcoming the social norms that zooms on goals how to submit her. shifted their focus from damsels in distress to powerful, self-sufficient, and bold women. Thus, these female protagonists did not hesitate to work on showing their strong and challenging presence in

their stories proving that the self-reliance they got does not need a hero to save what could be damaged by society.

The gothic female-centric narrative is coined by those who leave an impression or mark made on a surface to identify individuals from the unique pattern of whorls and lines. It is an engagement and power to experience haunted houses, a dark and romantic atmosphere, and a high dose of mystery and suspense, all shaped by romantic scenes, scary thoughts, and human-rooted feelings. So, moods like creeping, horror, mystery, atmosphere, and absolutely riveting best Gothic novels that are female-centric society.

Modern gothic novels are surprisingly presented as a genre everywhere that witnessed a resurgence from the traditional form of gothic literature. It is a revival of women's significant voices, penned by outstanding women writers. Critics have examined closely but carefully the denominational problems inherent to a genre that almost is linked to male writers or heroes. In her *Literary Women* (1976), Ellen Moers pioneered the term "Female Gothic" showing how women novelists of the eighteenth- and nineteenth-centuries adopted the coined expressions that reflect the interest in anxieties of some sort of priority over domestic and sexual concerns. Women's writing and lives covered the general themes of Gothic female lines reflecting their experiences and questioning the ability to deal with goth from a woman's point of view. The exploration of women's ability in writing gothic narratives put Ann Radcliffe, Mary Shelley, and the Brontës in the first row of this genre imitating in one way or another Mary Shelley's *Frankenstein*. Women-authored texts arguably featured a distressed heroine, domestic troubles, and threats of sexual violence, and made these topics often an essential lifeline to go through either to oppose or to throw critical attention. Of no doubt, the elementary attention to activating women's concern of writing and reading gothic narratives can be traced back to how Gothic women's writing was welcomed in the early nineteenth century and how that introductory receiving history added more colors to the second-wave feminist literary critics. In such a case, Ann Radcliffe, I cannot pass by the comment without a reference to her fingerprint in elevating the level of women's writing on one hand, and the Gothic female novel on the other canonizing that the later twentieth-century feminists' attempts to visualize the ability of this soft creature. Her novels *The Mysteries of Udolpho* and *The Italian* presented the distinguished narrative trajectory to pave the way to contemporary Gothic novels. In doing so, Radcliff lit the flame for "antifeminists" to give women their super social and political rights in society. For a definite feeling, writing Gothic was rooted in the belief that they made an aesthetic contribution mixed with threat, horror, and panic which appalled readers but yearned them to discover elegant elements written in a feminine

sense. Meanwhile, women authors started to pave the way for writing differently and creatively of gothic, critics aimed to suppress the signal strength to fall below a certain level far away from branding any woman to write gothic narratives that could come close to Radcliffe. Female's suffering and victimization find their much-fitted place in opposing the controlling authority of males. Thus, the rejection of the Gothicists came against the dominance of the sexual ideologies of their societies and their norms.

The time women authors decided not only to be politically feminist activists calling for women's rights of the feminism waves, they determined to create a female canon in the 1970s to which the Female Gothic had a prior list in their writing creativity that much similar in influence to Radcliffe's reputation and success. Such an intention moved growingly and steadily to legitimate their appeal that Gothic romances written and acted by women need some sort of serious study. However, listing Radcliffe's participation in Gothic as the first, the best, and sometimes the unrepeatable work of the genre, would increase the idea that writing Gothic by female authors will not preserve the uniqueness of Radcliffe and will not develop the diversity of gender writers particularly in issues less described as complicated pathing walkers. Thus, the claiming of a non-starter Gothic female writer and a down look at women's writing, some other prominent writers of the Gothic genre had a lot of less appreciation. The gothic romance theorized by Clara Reeve (1729-1807) got regardless attention from feminist critics though Reeve distinguishably depended mainly on her knowledge of other nations' literature, cultures, arts, and thoughts. Her cleverness in studying romances of other cultures permitted her to develop the Gothic romance genre. The books of *Odyssey* and *The Arabian Nights*, for example, allowed her to compare gothic elements in different writings through similarities or differences and gave her the right to pioneer romance in goth. She states:

"In answer to some objections, made by a learned writer, whose friendship does me honor, to my account of the antiquity of Romance-writing; I was led to ask him, why the fictions of the Aegyptians and Arabians, of the Greeks and Romans, were not entitled to 11 the appellations of Romances, as well as those of the middle ages, to which it was generally appropriated? I was answered by another question.- What did I know of the Romances of those countries?- Had I ever seen an> Aegyptian Romance? I replied, yes, and I would shortly give him proof of it. I accordingly compiled and methodised the 14.

History of Charoba Queen of Aegypt." She got the story from a translation from the French called *The History of Ancient Aegypt according to the Traditions of the Arabians* by LI. Vattier. Curiously enough, Vattier comments on the story thus: "I little thought to find in an Arabian writer a story so nearly resembling the fables of the Greek and Latin poets. While I was writing, it frequently reminded me of the 4th book of the *Odyssey*, and of several parts 15. of Ovid's *Metamorphoses*." (quoted in Elder, *CLARA REEVE'S GOTHIC BACKGROUND*, 12)

The matter of disregarding romance and passion in Gothic women writers took much serious thought when Gothicism females entered the race to attack the patriarchal authority. The passionless themes brought into the scene demand for equality, opposing oppression, and stopping gender preference. But, at the time of getting more experience in Gothic female novels, women invested their passion in "the visionary power of imagination" (Clery, Introduction).

Reeve's contribution to developing the Gothic romance did not intercede or help her due feminist critics to consider her novel *The Old English Baron* (1778), inspired by Horace Walpole's *The Castle of Otranto*, and her important literary criticism *The Progress of Romance* (1785) to be examples of the Female Gothic despite their literary significance in the process of developing the women's literary tradition. Romance shaped with horror and scary scenes created a problem during the eighteenth century the time when women faced doubt of their ability in knowledge or creativity. The privilege of certain emerging forms in literature was characterized by the withdrawn and doubtful behavior that norms of success would get a failure when women authors interfered with the field of writing narrative.

Charlotte Turner Smith (1749 – 1806), like Ann Radcliffe, her novels were satirized by Jane Austen in *Northanger Abbey*. Smith liked to share Gothic elements in her novels for radical purposes especially when she used the manor house in her novel *The Old Manor House* (1794), as a metaphor for the nation to weave an argument in the form of courtship narrative to criticize primogeniture laws. Following the steps of Clara Reeve, Smith linked romance, social radicals, and Gothic elements. In *The Old Manor House*, the love story of Orlando and Minimia moved around the Manor House as inheritable property. The place witnessed their romance and displayed their strong whims to own the property as debut owners putting money and any materialistic advantages the first concerns. The social commentary helped to preserve the romantic atmosphere and the poetic mood supported the literary risk in describing the

economic aims in the story. Smith goes deep into social conditions, political events, and gothic descriptions when the hero, Orlando, stops lingering around the old manor house and goes off to fight in the American Wars of Independence and how Britain brought suit against that war. In the Manor House, Orlando and Minimia cry a lot when their future has that foggy climate of the unknown and their marriage is risky when the nights come as horrible deadly hours.

Mary Shelley (1797 – 1851), the mother of Frankenstein – and science fiction, the daughter of feminist icon Mary Wollstonecraft and radical thinker William Godwin, pioneered the mixture between science fiction and Goth and went deep into mental vision either to criticize or to develop. Her creative debut work ended up producing romance that created science and mysteries which gave her the green light to be one of the establishers of women science fiction writers in English literature. She creatively and professionally examined the insertion of Gothic devices to scandalize the corrupt nature of power and the misuse of science.

When Gothic female got attention as a subgenre, woman authors and female heroines substituted the patriarchal structures. As a matter of fact, many critics claimed that this genre addressed no more than the sexual orientation in women headed to raise the challenging wave against gender roles for the advantages of feminism. Moreover, heroines in Gothic fiction acted goth to break what is already people used to read and know from males formed a standardized pattern, yet then by women who in many cases rewarded for writing, acting, and even producing films of Gothic narratives. But, during the twentieth century, the minority was given to a female who depicted herself as less tolerant, materialistic, seductive, and beautiful and listed as a stock character whose charms tempt her lovers, often leading them into compromising deadly ends. Thus, the modern villainous gothic female iconed as a “femme fatale” is an archetype of literature and art. She is the one with a distinguished ability to enchant her victims with a spell of some sort of specialty filling the scenes with gothic conditions like deadly key elements when the finishing touches come close.

It can be never passed over not to mention *Jane Eyre*, *Wuthering Heights*, *The Woman in White*, *The Yellow Wallpaper*. The heroines of these narratives strongly struggle to encounter death and other sort of threats directed by men. In Charlotte Brontë's *Jane Eyre* (1847), Jane misses the stability of living ordinarily without a threat of surveillance from Thornfield Manor, Rochester, and the madness that covers the story of his first wife. An atmosphere of constant surveillance and the dreadful feeling accompanied by the story events jailed the reader's heart inside a scary climate. *The Woman in*

White, by Wilkie Collins (1850), presents the darkness of night, loneliness, the unusual dressing style of a woman, and unexpected reactions that are carefully accounted for. The figure of a solitary woman dressed in white from top to toe enchants by appearance of the man who suddenly meets her in the middle of a road. The novel captivated the serious approach of reading fiction of female gothic of the time and simultaneously the first of the Victorian Age “sentimental” novels. It gathered interestingly a melodramatic novel, gothic elements, and romance mixed with criminality. *The Yellow Wallpaper* is a short story by American writer Charlotte Perkins Gilman, first published in January 1892, is another ghost story with a feeling of despair and horror. The darkness inside the story is increased by the mental disorder of the heroine. The psychological problems give more indications of how women reached that level of troubled life because they are belittled and socially devalued. In the story, the despair and supernaturalism of ghost appearance led to the descending to a state of insanity. Women are always in a conflict against subordination and neglect. Hence, Gilman hopefully searched for a way of portraying feminist views about a considerable change in how to oppose a traditional marriage of the time and how a woman is successful in making her voice heard.

In the 1970s, precisely in 1976, ‘Female Gothic’ was coined by Ellen Mores when she looked at the term as “the work that women have done in the literary mode that, since the eighteenth century, we have called the Gothic” (quoted in Wallace and Smith,1). The definition highlights the expression of terror woman wants to educate the term from her point of view which is much related to their feeling of social pressure. As Wallace and Smith point out the term gave birth to other alternative terms such as “Women’s Gothic”, “Lesbian’s Gothic”, “Gothic Feminism”, and “Postfeminist Gothic”. Mostly, the impression of these terms has an alarm that women horizon the revolutionary step in writing and acting gothic more than encouraging it. Radically, women aim to cover the truth about serious crimes and oppression that happen daily to women who are misguided by society and male authority. In disagreement with the new direction of female gothic, critics suppose that women already met psychological problems which to a certain degree have the universality to deal with and write about through deceiving themselves as the necessity of Gothic postfeminist writings. Most importantly, critics give another blink, maybe nervously, that women unsteadily throw stones of guilt at male tyrants portraying them as cruel rulers in societies.

Professionally, women gothic writers help themselves to dig deep into the structure of writing gothic when they show knowledgably their talent in attacking the policy of patriarchal power by articulating their dissatisfaction with everlasting male-dominated power. Their clever treatment of the reality of

life situations supports their defense to write the same mode of man's writing and share with him the genre. Hence, the new direction of women's liberation in writing and behaving allows them to hit a nail in the coffin of inequality between her gothic writing and his gothic one. Julian Fleenor in her essay *The Female Gothic* (1983), gives a heard voice when she asserts that feminist gothic is a typical contribution sways up and down as radical or moderate.

The postfeminist gothic seems to yoke two pointed aims represented carefully by the radicalism of an aggressive society headed by males, and the revival of the traditional approach of Mary Shelley, Anne Radcliff, Charlotte Smith, and many others. Through both, female writing about gothic would allow her to enter the battlefield once as victorious and second as guest of honor. Their writings revive the thought that this genre never stays dead or limited though it was attacked by the realism of Marxism that discards and excludes texts of backward narrative elements of the past such as fantasy, romance, and illusion. In particular attention and importance for female writers, gothic elements in narratives scoped on problems that were originally political more than social. The female line had been increased in opposing the interference of political issues that see women as continuous sources of life tensions. The idea of being "outside" the scene and "offstage" satisfied the greed of the governmental authority that gave man rights to guide the situation of key headings due to mental and physical privilege. In parallel to male authority and politics, the inequality in moving to a creative life seemed normal and necessarily demanded. Thus, the adaptation of rights and duties needs wise minds and sturdy particular power to suggest serious success in creative works such as writing and acting. Diana Wallace in her 2013 book *Female Gothic Histories: Gender, Histories and the Gothic* explains that the focus on Gothic was specific to the Gothic novel rather than poetry or drama and the post-Gothism moves around ghost stories and haunting the present by the past (Wallace, 2013).

The visibility and invisibility of female Gothic writers dramatically increased the need to compare the Goth written by women in the Victorian and modern eras. The slough off social problems and domestic violence through writing Gothic by women was far from their minds simultaneously in pointing to romance and fantasy. On so many occasions, the Gothic female characters expose the horror written as a vampire atmosphere. So, it is important at this point to introduce some sort of argumentive discussion of modern ghosting and haunting stories. Writing about vampires were-creatures, or any other imaginative beings functions to work on exposing oppression and challenges put by modern Gothic women writers. The intrusion of fairy tales and folklore with modern touches develops interestingly the well-popular romantic stories

and adds dire gothic details. The linking between morality and monstrosity builds clear evidence in forming the skeleton of gothic narratives. Fittingly, the shifting from virtues of moral characters into night blood- dissatisfied humans provides a much-needed form of Gothic stories.

The literary roots for this type of vampire writing most famous by Lord Byron, were updated to survive during the first half of the twentieth century to be named “Modern Vampire”. The new version of gothic vampire stories made a clear difference between the Gothic vampire, which was associated with the aristocracy of the traditional atmosphere (settings, characters, and thoughts), and the Modern vampire which was associated with insurgents, thugs, and outcasts. The centric Gothic figure is a modern Byronic villain whose crimes are gathered with romance and beauty.

The female vampire Gothic character, usually middle-aged, is the code figure of rebelling against societal norms that are ethical and religious. She is a distinguished woman by her pale complexion and keen eyes. She is rebellious by nature though romantic and sexually lustful. The female villain is often aristocratic but Satanic. A creature of powerful undead that could be either a ghost or a corpse. Thus, the female Gothic villain looks like Satan before she is romanticized in the literary texts. In Gothic Vampire, a woman acts more violently and problematically focusing on gender fundamentality distinguishing her drives from those of a man. She is sensitive to social issues and to her right to equalize man in his heavy-weight existence. The female vampires in Victorian texts such as Le Fanu's ‘Carmilla’ (1872) and Stoker's Dracula (1897) are among other narratives that distributed Gothic vampires due to gender ethics. Works like those of Angela Carter, Anne Rice, Poppy Z. Brite, and Jewelle Gomez, present female vampires to dig deep into certain aims such as liberation, sexual fulfillment, and the theme of belonging. *A Girl Walks Home Alone at Night* (2014), an Iranian feminist vampire, the town, riddled with drugs and prostitution, is full of men who abuse their power over women. The Girl seeks out these men and kills them as a means of protecting the women of Bad City. In Balkan folklore, a dhampir is a mythical creature formed of the union, a vampire and a human. Usually, the vampire is male, and the female is human. The union of both creates uncontrollable waves of anger and destructive reactions. The kind is the legendary figure, a happy product of the two worlds as the two, male and female, complete each other. The desire of male vampire is always unsatisfied for female humans which increases his demands to greedily get his wife or a woman he is attracted to. The sexual desire of the dhampir is supposedly recorded in Balkan, Serbian, Bulgarian, and Belarusian folklore literature. *Fury's Kiss* (2012), is Dorina Basarab’s 3 by Karen Chance, the American author of the Cassandra Palmer series and the Dorina Basarab series

of modern fantasy novels. Dorina Basarab is a dhampir—half-human, half-vampire, who lives shortly but violently. Dorina could hardly balance her excessive anger which on many occasions failed not to kill more demons. As a good fighter in her field, Doina a newborn memory woman took off the head of a strange man standing over her in the scientific lab who seemed hard to die since he was the master vampire ‘Louis Cesare’ and the one rescued Doina after capturing and bringing to the lab. Yet, cutting off Cesare’s head could be her justified way of facing an enemy she can't defeat. Still, the theme of being less happy in the world of male dominance exists in *Fury's Kiss*. The vampire side of Dorina does not ban her from expressing hatred toward Lois Cesare and her repressed desire to kill repugnant men vampires whenever the chance is there. On the other hand, Dorina’s relationship with her father beautifully flourished to examine her wish to pamper her life under her family ties.

There is a lot to be ranked and listed with female Gothic vampires that hopefully elaborate on the role of women in expressing their anger and rage. Patricia Briggs in her (2017) novel *Silence Fallen*, Mercy fights the most powerful werewolf Adam although she got married to him. Silence has grown into a grave she buried her sense of happiness.

Arab feminist Gothic approach

Gothic written by Arab writers specified a way of describing how Arab women hardly could endure being always under subordination and almost under male and society institutions oppression. Gothic for Arabs means setting the framework for theories related to sociopolitical issues or psychoanalytical basis to analyze in fiction the Arab worlds of Gothic feminist mode. Folklore, colonialism, postcolonialism, feminist movements, and other patterns of life conditions debated for a particular atmosphere for women to be involved in writing a form of narratives that likely be Gothic and mostly address Arab women’s rights. Some Arab feminist writers like Hanan Al-Shaykh, a Lebanese journalist, novelist, short-story writer, and playwright, who was born in Beirut and studied in Cairo, looked at Gothic as an approach to simply modify their troubles into calls to liberate their sufferings as women in positions of being subordinate. Her short stories and novels including her second one *The Story of Zahra* (1986), identify her way of describing the strict religious traditions and the tension and the lack of stability of politics in Lebanon during the civil war. The violence of that war and the torn Beirut created in Al-Shaykh a sense of developing a novel of all times for all standards. The super importance of knowing and carefully realizing is the mental health issues of people who lived and experienced the condition of war in a society that originally treated women as second not first. Thus, the traumatic feeling of a girl haunted by memories of dead bodies and horrible scenes of killing influenced her attitude to respond

negatively to life over and over until she reached that level of madness. The Gothic condition of a woman in *The Story of Zahra* lies in the status of being crazy at a time when people do not expect her to be so. But, Zahra's emotion was shocked severely by what was happening and how people were killed. Moreover, the social system of Zahra's ordinary living looked shamefully at her physical appearance such as clothing, acne, body shape, as well as marital status. Hence, Al-Shaykh brings into readers' minds how political and social ideologies consider women and how they prepare generations to do the same.

The Gothic framework in *The Story of Zahra* takes another shape of terrible such as brutality, trauma, mental illness, and oppression. Zahra's trouble is expanded to her psyche back to her childhood when she had an affair with a married man, then her marriage in Africa and how she escaped the place searching for new steps, and finally her witnessing the war in Lebanon, and her risky affair with a sniper in Beirut whom she thinks as a merciful god of death:

"When I heard that the battles raged fiercely and every front was an inferno, I felt calm. It meant that my perimeters were fixed by these walls, that nothing which my mother hoped for me could find a place inside them. The idea of my marrying again was buried deep by the thunder and lightning of the rockets. But it was all sick thinking, I would tell myself. My deep sleeping was a sickness, my devouring huge quantities of food was a sickness, my increasing weight, my wearing only my housecoat for two months on end were sicknesses. The scabs on my face that spread to my neck, to my shoulders, and my not caring about them, were a sickness. My silence was a sickness. My mother would launch into a tirade whenever she saw me in my housecoat during those two months, but I stayed completely silent. My indifference to her anxieties, especially when she tried to get out of me my real reason for divorcing Majed, was also a sickness." (*The Story of Zahra*)

The concept of life and death is dealt with psychologically once again in *Maryam's Maze* by Mansoura Ez Eldin. As an Egyptian writer and journalist, Ez Eldin (1976-) shifts her readers' intention to Arabic other literary topics rather than wars, something that brightly focuses on Gothic elements between past and present. *Maryam's Maze* (2007) moves back then forth to the past and then to the current time by telling and introducing relatives of Maryam; mother, father, other family members, her house she lived in the past, and the one in the present. Maryam's quest for the truth about her present was most urgent and the discovery of its truth gave importance to the issue of her real identity. So, accordingly, the story has two pointed parts a dreamy part that takes place in the present, and a real part that fills its readers' minds with events from the past.

Life in Egypt, the political conditions, and the social environment are gathered within the first chapters of the book, while the next chapters, though they are mingled with the first chapters, are considered hints of the present time that throw stones at the strangeness and extraordinary situations. Terms and situations involved in chapter one such as falls, death, kill, great height, and some other disturbing memories move readers' imagination from the calmness of reading to a Gothic feeling of no color but grey interpretations:" They say that if someone dies in a dream after a fatal blow, he will be killed at the same moment in the real world. In the same way, if someone falls from a great height and hits the ground in a dream, his heart will stop immediately" (*Maryam's Maze*, Chapter 1). The word 'murder' is always floated into characters' thoughts, phantoms and loneliness exist to cover their weird actions, and pain and blood prepare the minds to witness a crime. The focus on the relationship between dream and reality creates carefully a sense of discovery to explore more hidden memories in 'the internal life of the heroine' Maryam. Ez-Eldin searches narratively different approaches to capture the emotions and experiences of a young girl who is psychologically powerless to distinguish clearly between dreamy and real situations and to lose the realization of time and space. Maryam dreams about going to El-Tagi's palace, which is grounded in her memory as her favorite place she grew up. She couldn't escape feeling that there was a ghost girl, her alter ego walking beside her. The writer goes further to increase the sense of wonder when Maryam and other people enter the palace while they turn into ghosts leaving blood after their disappearance. The inspirational alter ego of dreamy or imaginative Maryam's ghost-like stabbed the real Maryam to discover when she woke up that this nightmare was the real-like scene that moved her from the hostel she slept in one of its room beds the night before to the flat that belonged to her grandmother a long ago. This journey into Maryam's inner mind helps readers understand Maryam's desire to reset her past. 'I'm nobody', said Maryam. The nothingness that Maryam felt linked her physicality and her spiritual identity was drowned in a complete void.

Initially and significantly, Ez-Eldin stresses the interest of combining feminism with the Gothic narrative through a considerable literary treatment of healing the human soul and body through reconciliation between an individual's spirituality and physicality through dreams, memories, fear, flashbacks, and other tools of fearful but enjoyable challenges.

The theme of discovering identity through the Gothic narrative is present in Joumana Haddad's novel *The Seamstress Daughter* (2018). It is a novel about a young woman's journey to discover her identity and break free from societal expectations in Beirut. The role of women is significant through a skirmish

between the four women from four generations who belong to four families who separately use their life experience in war, violence, social traditions, limits, and rights which are all marked by their belonging to the society of the Middle-East. The clashes of cultures, the challenges to endeavor to help adaptation, and the suffering of going on against a whirl are the key themes to portray the tragedy of facing reality in Arab societies. To Haddad, these clashes, in reality, present other elements of Gothic in which the dark evaluation of the identity inspires negatively a wrong estimation of the self. To say so, Haddad could not avoid portraying the painful life of Middle Eastern women and they are captivated in the social prison of habits and limits.

Conclusion

Gothic female novel historically brings minds back to the 'traveling heroines' of Anne Radcliff, and the Frankenstein of Mary Wollstonecraft in that both escaped the tyranny of male dominance in literature and life. In conclusion, the connection of imaginative minds of Gothic women writers and Gothic women readers woven new waves of literary contexts that relied on "women's liberation". Female Gothic is a politically renewed and developed genre that creatively presents women's dissatisfaction with the patriarchal ideologies of one-gendered dominance and superiority. To sum up, Gothic female narrative dramatizes women's issues of equal rights as well as innovates an aesthetic form of Gothic that empowers their writing pens to mirror the abuse of male power. On the other hand, Arab female writers find in Gothic writing an ideological conflict inescapably tied to their sufferings and life challenges. Throwing stones into water that appears to be shallow was their available solution accepted by society to either reject or stop the violence. But, wisely those women tackle killing, horror, or threats, as narrative themes, but they mostly experience them in daily situations

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