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The Mother-Complex & Mother-Archetype in Ann Radcliffe's The Italian: A Psychoanalytical Reading

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Fatemeh Sadat Yahyapoor *

ABSTRACT

The late twentieth century has seen an upsurge of Gothic studies in literature. Ellen Mores is a feminist who has coined the term Female Gothic in order to distinguish between male authors and female authors of Gothic and their differences. This has created much controversy over such a category and the issue that Ann Radcliffe is a proto-feminist. Some critics disagree and believe that she is mostly a misogynist. The aim of this paper is to use Jungian archetypal psychoanalysis and analyze Radcliffe's *The Italian*. Jungian psychology investigates the Parental roots in archetypal psychoanalysis and their relationship to the child. According to Jung unconscious is the realm of the mother, the unknown, the world of instincts. Consciousness is the world of father, the known and familiar, the world of knowledge and reason. *The Italian* is filled with symbolism and symbolic elements. The mother-daughter relationship, both rivalry and friendship, is central to the novel. The Novel's heroine starts a journey to find her mother because of her third type of mother-complex which is "identity with mother". In this type of mother complex, the daughter needs a mother to look up to and identify with to be able to marry. In *The Italian*, an absentee mother creates a lack and sends forth the daughter on an unconscious journey to find her mother. In the end while Radcliffean heroine in *The Italian* is looking unconsciously for her mother and therefore the lost Matriarchy, she consciously accepts an ideal Patriarchy.

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Assistant Professor, Department of English Language and Literature, Faculty of Humanities, Urmia University, Iran. Email: f.yahyapoor@urmia.ac.ir ORCID: 0009-0002-4210-7626.

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1. Introduction

The late 20th century sees the newly dubbed Female Gothic genre. Female Gothic is related to the second phase of American literary feminism according to Alison Milbank who states "When Gothic fiction came to modern scholarly attention in the 1970s and 80s, its rise coincided with the second wave of feminism, and criticism was often driven by feminist concerns. The Gothic heroine thus became a proto-feminist in her resistance to patriarchal control" (Spooner, 2007, p.155). The second-phase of literary feminism "focused on uncovering the lost tradition of women's literature, rather than revealing cultural traditions of misogyny" (Wallace, 2009, p. 14). The core works of this phase include "Elaine Showalter ['s] … *A Literature of Their Own* (1997) … Moers's *Literary Women* and Sandra M. Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979). About the images of women in literature and popular culture, Betty Friedan published *The Feminine Mystique* in 1963, showing female anxiety of "their exclusion from workforce and public life" (Benstock, 2002, p. 154).

The Female Gothic began as a separate literary genre or mode by Ellen Mores. She, in her groundbreaking work *Literary Women: The Great Writers,* tries to give voice to some of minor and major women writers as diverse as Mary Shelley, Jane Austen, George Sand, George Elliot, Willa Cather, Simone Weil, Colette, and Virginia Woolf. Her major concern is those women who established their reputation through writing fiction, and they earned money from their fiction as a job.

Mores' main question can be whether women's writing is different from men's and how their gender influenced their work.

It is in this book, chapter five, that she coins the term Female Gothic and defines it as "the works that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic" (Moers, 1976, p. 90). For her, Female Gothic includes "paraphernalia of claustrophobic castles, villainous dominating men, and beleaguered heroines to thematize women's sense of isolation and imprisonment within a domestic ideology fast becoming hegemonic by the end of the eighteenth century" (Moers, 1976, p. 90). The core of her book is what she calls "heroinism". She distinguishes different heroinism including traveling heroinism, loving heroinism, performing heroinism, and educating heroinism. What is charming for Moers in Radcliffe is her traveling heroinism. She writes "as early as 1790s, Ann Radcliffe firmly set the Gothic in one of the ways it would go ever after: a novel in which central figure is a young woman who is simultaneously persecuted victim and a courageous heroine" (Moers, 1976, p. 91). Moers believes Radcliffe's "idea of female selfhood" is the "traveling woman: the woman who moves, who acts, who cops with vicissitude and adventure" (Moers, 1976, p. 126). This journey is both outdoor (the outside landscape) and indoor (Gothic castles and secret chambers). On the outside, her heroines are

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always in flight from villains, which Radcliffe turns it into an opportunity "In the power of villains, her heroines are forced to do what they could never do alone" (Moers, 1976, p. 126).

For Moers, the Gothic castle is the emblem of "freely female space". That's the reason Radcliffe's "heroines can settle miles along corridors, descend into dungeons, and explore secret chambers without chaperone" (Moers, 1976, p. 126). She believes Radcliffe used Gothic as a substitute for Picaresque novel "to send maidens on distant and exciting journeys without offending the proprieties" and also "where heroines could enjoy all the adventures and alarms that masculine heroes had long experienced, far from home, in fiction" (Moers, 1976, p. 126).

The idea of victimization pointed out by Moers was taken by Diane Long Hoeveler as a point of significance. She exceeds Moers in that she admits that Female Gothic follows strict conventions "a persecuted heroine trapped in a crumbling castle … assaulted by the forces of socioeconomic power … the author manages to create a fictional world where disinheritance is figured as the equivalent of incestuous rape" (Hoeveler, 1998, pp. 1-2). For Hoeveler, Radcliffe and Wollstonecraft set the basis for "Gothic feminism". The ideology of Gothic feminism is closely related to "victim feminism", a notion which she defines as women who "earn their superior social and moral rights in society by positioning themselves as innocent victims of a corrupt tyrant and an oppressive patriarchal society" (Hoeveler, 1998, p. 2). For Hoeveler's writes white women writers "have not simply been the passive victims of male-created constructions but rather have constructed themselves as victims in their own literature, and that they have frequently depicted themselves, as have men, as manipulative, passive-aggressive, masochist, and sadistic" (Hoeveler, 1998, pp. 3-4). Indeed, for Hoeveler, the victimized version of femininity is "as a species of proto-'feminism'" (Hoeveler, 1998, p. 33). In the process of the novel the heroine starts to construct an identity and defeats a villain and reclaims her state. Hoeveler interprets the heroine's marriage as "an alternative compassionate family" by marrying a "feminized" husband over whom she has control (Hoeveler, 1998, p. 7).

Moreover, Anne Williams in her *Art of Darkness* writes that Male Gothic is different from Female Gothic "in narrative technique, in its assumptions about the supernatural, and in plot". In narrative technique, the point of view is limited and the reader shares "heroine's often mistaken perceptions and her ignorance" but Male Gothic takes its effects from "the dramatic irony created by multiple points of view" (Williams, 1995, p. 102). Supernatural in Female Gothic is explained but in Male Gothic it is posited as a ""reality," a premise of this world" (Williams, 1995, p. 103). While Male plot ends in tragedy, the female plot has a happy ending. The male plot "celebrates … a marriage of mind and nature, though from the female perspective, the successful "marriage" is a wedding to culture". In *The Female Gothic: New Directions,* Diana Wallace and Andrew Smith tend to believe in the central role of Radcliffe in the Female Gothic tradition. They assume that the beginning of the Female Gothic is "Radcliffe's novels with their heroines in flight from male tyrants … and in search

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of lost mothers entombed in womb-like dungeons beneath patriarchal" (Wallace & Smith, 2009, p. 2). In the chapter entitled "The Haunting Idea': Female Gothic Metaphors and Feminist Theory" Diana Wallace borrows Mary R. Beard's "the haunting idea" to show how Female Gothic depicts women as dead in society.

Wallace writes:

> This is, of course, the metaphor which is played out again and again at the heart of Female Gothic fiction, made literal in the supposedly dead mother incarcerated in a cave-dungeon in Ann Radcliffe's *A Sicilian Romance* (1790) whose ghostly groans haunt the castle of Mazzini (Wallace & Smith, 2009, p. 26)

Gothic feminist critics such as Lauren Fitzgerald reject Ellen More's definition of female Gothic. Fitzgerald writes "Moers's assertion of the 'ease' of this definition masks a number of crucial complications, not the least of which is the essentialist link between the biological sex of the writer and the 'gender' of the text" (Wallace, 2009, p. 16).

Furthermore, the plot that Mores and others attributed to "women writers" was also used by men. So critics gave a broader definition to it. Hughes explains "Though the most obvious exemplar of the form … was female, this tradition is associated with authors of both sexes" (Hughes, 2013, p. 46). He traces Female Gothic in the works of authors like Wilkie Collins, J. Sheridan, Le Fanu, and even Bram Stoker. There are also women writers who shifted away from this type of Gothic, e.g. Angela Carter is a very different Gothic writer (Hughes, 2013, p. 63). Charlotte Dacre is another case of challenging the Female Gothic as a woman writer. Hughes believes that her work beyond *Zofloya* (1806) needs to be paid more attention since it criticizes "gendered sexuality and the culturally subject position of women. It provides a complement not merely to the writing of Lewis, but also an intriguing contrast to the Female Gothic of Ann Radcliffe" (Hughes, 2013, p. 77).

Moreover, Benjamin A. Brabon and Stephanie Genz in the book *Postfeminist Gothic* quote Robert Miles, believing that "the Female Gothic has 'hardened into a literary category' that has led early feminist criticism into an 'impasse' (Brabon & Genz, 2007, pp. 131-132). It appears that the female Gothic is trapped in its own Gothic history, "with voices growing louder and asking whether the category has 'anything left to offer'" (Brabon & Genz, 2007, p. 6).

Other critics have renounced Hoeveler's victim feminism and masochistic strategies. In questioning the notion of Hoeveler's 'victim feminism' whereby women use passivity and docility to triumph over patriarchy, Judith Butler "reminds us … to 'identify the enemy as singular in form,' we are applying 'a reverse-discourse that uncritically mimics the strategy of the oppressor instead of offering a different set of terms'" In the support of her anti-victimization notions Butler believes that by turning women as innocent victims one is essentializing their position. According to Brabon and Genz, the Radcliffean romance sees a potential in femininity that "under threat" helps the heroine

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to muster up "necessary stability and integrity to face her opponents" but Moers's notion of "'proper English girlhood' … highlights the artificial and manipulative status of femininity in Female Gothic narratives" (Brabon & Genz, 2007, p. 71). Thus, there is no difference between *The Italian*'s heroine Ellena Rosalba and her foil Vivaldi's semi-monstrous mother in manipulation.

It seems that Radcliffean traveling heroines fall into what Deleuze and Guattari call as 'line of flight'. Brabon writes Radcliffe's "novels move towards and away from disturbing worlds of danger and immorality … flying to "wild zones" where femininity encounters the possibility of becoming something other: the ruins and forests that are uncharted places of darkness and danger are also loci free from the restraints of law." (Brabon & Genz, 2007, p. 175)

Claudia L. Johnson's *Equivocal Beings* is a criticism of four important female writers, Wollstonecraft, Radcliffe, Burney and Austen. She believes that although Wollstonecraft as a feminist and Radcliffe as the first bestseller female writer seem to challenge Patriarchy but they still pine for "a lost culture of manly virtues" (Johnson, 1995, p. 25). Her focus on Radcliffe sheds light onto her Romances and shows them from a new perspective. Johnson sees the first words of Radcliffe's *The Romance of the Forest*,

'I am a man' as "novel's central preoccupation: masculinity". She believes Radcliffe's other quotation from Macbeth try to interrogate "the categories of 'man' and 'nature'" (Johnson, 1995, p. 74). Johnson presume that for Radcliffe the err of a man is to plot against a woman who is naturally weak, so "Virtuous manhood is defined by the kind and degree of its responsiveness to women, and the crime the novel deplores unnatural is the murder of a woman" (Johnson, 1995, p. 74). Adeline like Radcliffe's other heroines is at times "feminine" and others "emasculated" as a result "an equivocal being" (Johnson, 1995, p. 78). Johnson even goes further to say that there is misogyny in Radcliffe's narrative saying "Madame La Motte, is not characterized by the misogyny that disfigures Radcliffe's other "other" women, such as … the Marchesa in *The Italian*" (Johnson, 1995, p. 80). She not only does not see Radcliffe as a literary proto-feminist but also as a person who has accepted and even internalized the misogynistic notions of Patriarchy.

The two opposing tendency of the critics may confuse Radcliff's readers. Some believe in her heroin's power and proto-feminists and some see them as frail and misogynistic. There is a third option which this paper will investigate. The aim of this paper is to use Jungian archetypal analysis to investigate Radcliff's *The Italian*. The study will show how Ellena, the protagonist of *The Italian*, is searching a mother to restore a lost matriarchy but at the end accepts the patriarchy by marrying the hero.

Argument

When Jung was working with patients he noticed that their imaginations or dreams would fall into patterns fitting legends, mythologies and fairy tales. They seemed to him to reflect not personal

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experiences but "universal human modes of experience and behavior" (Samuels, 1985, p. 24). He called them *primordial images* and wrote

There are present in every individual, besides his personal memories, the great "primordial" images, as Jacob Burckhardt only aptly called them, the inherited possibilities of human imagination as it was from time immemorial. The fact of this inheritance explains the truly amazing phenomenon that certain motifs from myths and legends repeat themselves the world over in identical forms. It also explains why it is that our mental patients can reproduce exactly the same images and associates that are known to us from the old texts (Jung, 1967, Vol. 7, p. 65).

These primordial images as Samuels notices have four features: universality, collectivity, depth, and autonomy (Samuels, 1985, p. 24). They "are like foundations; subsequent imagery is derived from them. And primordial images have a certain independence, can pop up in the mind without warning in dream, daydream, fantasy or artistic creation" (Samuels, 1985, p. 24). These images are "the most ancient and the most universal "thought-forms" of humanity" (Jung, 1967, Vol. 7, p. 66).

The Mother Archetype is multifaceted, including the personal mother, grandmother, stepmother, mother-in-law, governess, nurse, a remote ancestress, in figurative sense it appears as the Mother of God, the Virgin and Sophia. In mythology it appears in many forms such as Demeter, Kore or Cybele-Attis. Any symbol of redemption such as "Paradise, the Kingdom of God, the Heavenly

Jerusalem". Things arousing in humans "devotion or feelings of awe … the Church, university, city or country, heaven, earth, the woods, the sea or any still water, matter … the underworld and the moon" (Jung, 1967, Vol. 9.I, p. 81). Things which stand for fertility and fruitfulness like "cornucopia, a ploughed field, a garden". Rock, cave, tree, spring, deep well, baptismal font, vessel-shaped flowers like rose, lotus, the uterus, *yoni*, helpful animals such as cow, hare etc. all symbolize mother.

Like any other archetype the Mother Archetype is of ambiguous nature, it can be negative or positive. Some symbols can include both e.g. the goddesses of fate, (Moira, Graeae, Norns). The negative aspect of the Mother Archetype is portrayed in things like "witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies (Empusa, Lilith, etc.)" (Jung, 1967, Vol. 9.I, p. 82). It may connote "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate". On the Positive side the Mother Archetype includes qualities like "maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother." (Jung, 1967, Vol. 9.I, p. 82).

Wood is another important symbol of the mother, especially the tree of life. Jung writes:

A wood appears, with trees and bushes…the meaning of the forest coincides essentially with that of the tabooed tree. The sacred tree is generally found in a wood or in a paradise like garden. Sometimes

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the forbidden grove takes the place of the tabooed tree and is invested with all the attributes of the latter. The forest, like the tree, has a maternal significance (Jung, 1967, Vol. 5, p. 274).

In his chapter on hero, Jung also mentions some of the symbols standing for the mother. For him the finest symbol of libido is "a demon or hero" (Jung, 1967, Vol. 5, p. 171). Then he goes on telling that the hero goes on the night sea journey and "is shut up in the mother's womb, and is often threatened by all kinds of danger" (Jung, 1967, Vol. 5, p. 210). So "The ark … chest, barrel, ship, etc. is an analogy of the womb, like the sea into which the sun sinks for rebirth" (Jung, 1967, Vol. 5, p. 211). The sea signifies the unconscious which is a symbol of the mother because unconscious is the origin of the consciousness (Jung, 1967, Vol. 5, p. 219). Water is the mother of all, "All living things rise, like the sun, from water, and sink into it again at evening … Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again" (Jung, 1967, Vol. 5, p. 218). In all these, Jung tries to show how consciousness comes out of unconscious.

In *The Italian*, the mother archetype shows its two faces more clearly and somehow without disguise in the mother figures of Olivia and the Marchesa. Both aspects of the archetype are exhibited in two types of symbols relating to the mother figures including the soothing symbols of Olivia and Mother Nature and the symbols of danger to which the Mother Nature and the mother-in-law belong. Nature is a symbol of the mother. The pantheistic or aesthetic blending with the Nature, better known as Mother Nature, is "a reblending with the mother, who was our first object, with whom we were truly and wholly one" (Jung, 1967, Vol. 5, p. 324). According to Jung "the prime object of unconscious desire is the mother" (Jung, 1967, Vol. 5, p. 306). Mother is also "the object and epitome of all union" (Jung, 1967, Vol. 5, p. 306). This aspect of mother archetype works as soothing and alleviating. These soothing symbols appear whenever the heroine, Ellena, is under duress and pressure and therefore needs consolation, particularly in the absence of the hero, Vivaldi. In effect, Ellena takes shelter in mother symbols such as "convents" in the absence of her personal mother and after the death of her aunt, Bianchi.

In the opening of the novel, an assassin has taken shelter in the church, a mother symbol, just like the heroine. But the church itself cannot be bad or good since it is usually under the control of someone. Thus, even churches or convents in which Ellena takes shelter are of two natures. Whenever the convent is being ruled by a tyrant, it is more a prison than a shelter for example, the monastery of San Stefano. And whenever it is being controlled by a saint such as mother Superior in the Santa della Pieta, it is a sanctuary or a shelter from the outside world. The house in which Ellena resides is also a shelter from her uncle Schedoni, who is the reason for the mother-daughter separation, and the dangers of the outside world. The house is described "The house was small, but exhibited an air of comfort … It stood on an eminence, surrounded by a garden and vineyards, which commanded the city and the bay of Naples … and was canopied by a thick grove of pines and majestic date-trees". The house is located among mother symbols such as garden, city, bay, and trees. The archetype of father somehow shows itself, while it is hard to claim

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it connotes father symbol "while they afforded a shelter from the sun, they admitted the cooling breezes that rose from the bay below, and a prospect of the whole scope of its enchanting shores". While they take shelter from the sun (a father symbol which may represent Schedoni) they enjoy the bay and shore (mother symbols). Just like any other archetype, father is of a dual character, which is "by no means unknown to religious speculation" (Jung, 1967, Vol. 11, p. 175). Jung writes of the double aspect of the father-imago of being "capable of diametrically opposite effects and acts on consciousness rather as Yahweh acted towards Job - ambivalently" (Jung, 1967, Vol. 4, p. 321). Therefore, "The sun as the father-god is "the fructifier and the creator, the source of energy for our world … is not only beneficial, but also destructive … Therefore the sun is perfectly suited to represent the visible God of this world, I. e., the creative power of our own soul, which we call libido, and whose nature it is to bring forth the useful and the harmful, the good and the bad." (Jung, 1967, Vol. 5, p. 121). The sun also symbolizes libido. The "regression of libido reactivates the ways and habits of childhood and above all the relation to the mother" (Jung, 1967, Vol. 5, p. 213). So, a hero with sun attribute symbolizes libido. In *The Italian*, the Divine Father intervenes much less and it appears at the end of the novel only to punish and to compensate.

Ellena is both physically and mentally virginal. Physically she is a maiden virgin whose body and countenance have not been touched and seen by anyone "her face was concealed in her veil" (Radcliffe, 1811, Vol. 1, p. 9). And mentally she is untouched by the outside world "Thus innocent and happy in the silent performance of her duties and in the veil of retirement, lived Ellena Rosalba" (Radcliffe, 1811, Vol. 1, p. 18). She is prevented from the outside world for whatever reason, thus mother symbols appear as restrictive. Vivaldi comes at night to take a look at Ellena. While struggling to approach the window of her room "The boundary, formed of trees and thick shrubs, was not difficult to be passed, and he found himself once more in the portico of the Villa" (Radcliffe, 1811, Vol. 1, p. 20). The boundary made of mother symbol "woods" is for the protection of Ellena from the outside world and men like Schedoni or even Vivaldi who stalks on her at night. Bianchi, Ellena's only family, represents mother protection and is part of mother archetype as nurse. When she is informed of Vivaldi's love towards Ellena, she is "so strongly convinced of the prudence of such an engagement for her niece, that she determined to prevail over her reluctance" (Radcliffe, 1811, Vol. 1, p. 65). Near Bianchi's death, Vivaldi proposes and Bianchi expresses "an earnest wish to witness the certainty of her being protected" (Radcliffe, 1811, Vol. 1, p. 76). On one hand, there is Bianchi who wants to protect Ellena by persuading her to marry Vivaldi, which seems to be necessary for her future. On the other hand, there is Marchesa who wants to protect her son Vivaldi by stopping the marriage. Her protection seems to do more harm than good to her son. Bianchi dies. Still the yearning for a mother as a shelter lives on. Thereupon, Ellena decides to retire in a "convent", a mother symbol, for a while "Ellena would make the convent her present asylum; and her affliction required little persuasion on this subject". In other words, after losing a mother figure and not being ready for marriage she decides to take refuge in a mother symbol, a convent which is "especially adapted to the present state of her spirits". Things

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arousing in humans ”devotion or feelings of awe … the Church, university, city or country, heaven, earth, the woods, the sea or any still water, matter … the underworld and the moon” are mother symbols (Jung, 1967, Vol. 9.I, p. 81). The convent is a soothing symbol in which she would forget her grief.

Before carrying out her decision, Ellena is kidnapped by Marchesa's armed men and is imprisoned in a convent. The convent instead of being a refuge to her becomes her prison indicating the two faces of mother archetype. While being imprisoned in the convent under the commands of Marchesa's agent the Abbess, Ellena is soothed by Divine Father and Mother Nature:

For several days after the late interview with the abbess, she was kept a close prisoner; but on the fifth evening she was permitted to attend vespers. As she walked through the garden to the chapel, the ordinary freshness of the open air, and the verdure of the trees and shrubs were luxuries to her, who had so long been restricted from the common blessings of nature. She followed the nuns to a chapel where they usually performed their devotions, and was there seated among the novices. The solemnity of the service, and particularly of those parts, which were accompanied by music, touched all her heart, and soothed and elevated her spirit (Radcliffe, 1811, Vol. 1, p. 171)

In the convent, she meets her mother for the first time without knowing it. It seems that even Marchesa is undesirably helping Ellena in finding her mother. Ellena is unconsciously attracted to Olivia in her devotion to God "Among the voices of the choir, was one whose expression immediately fixed her attention; it seemed to speak a loftier sentiment of devotion than the others … Ellena felt that she understood all the feelings of the breast from which it flowed" (Radcliffe, 1811, Vol. 1, p. 172). The mother figures in the convent are two types. First, she meets the cruel abbess who is conducting Marchesa’s commands willingly ”a stately lady, apparently occupied with opinions of her own importance, and prepared to receive her guest with rigour and supercilious haughtiness" (Radcliffe, 1811, Vol. 1, p. 134). After much conversation with abbess and her contempt, Ellena's pride is injured and she chooses love over pride "it is not too late to retrieve my own esteem by asserting my independence, and resigning Vivaldi for ever" (Radcliffe, 1811, Vol. 1, pp. 138-139).

The other type is a kind and ideal type, that of her mother who is also a devotee of God, the Father. After her arrival, Ellena notices a nun whose ”face was concealed by a black veil … the air of her head, and the singularity of her attitude, for she was the only person who remained kneeling, sufficiently indicated the superior degree of fervency and penitence" She is unconsciously "not only soothed, but in some degree comforted" (Radcliffe, 1811, Vol. 1, p. 173). This ideal mother for Ellena "has a most touching countenances; frank, noble, full of sensibility" . Moreover, the personal mother and Mother Nature work together to sooth and protect Ellena from desperation. Olivia leaves the door open so that Ellena is given more space. Therefore, she is allowed to have a view of Mother Nature ”She … beheld thence a horizon, and a landscape spread below, whose grandure awakened all her heart". Olivia and Mother Nature alleviate Ellena's maladies "To Ellena, whose mind was capable of being highly elevated, or sweetly soothed, by scenes of nature". There are times when Olivia is less powerful than Mother Nature. After informing

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Ellena that she is obliged to take veil, Ellena goes to her cell "to sooth her spirits with a view of serene and majestic nature" (Radcliffe, 1811, Vol. 1, p. 245). There, while soothing her spirits, Ellena is reunited with Vivaldi "looking up, he perceived Ellena, and she heard his voice" (Radcliffe, 1811, Vol. 1, p. 247).

Ellena's double feelings towards mother symbols are depicted in her escape from the convent and thus an escape from her mother, Olivia. While she is still dependent on her mother, in the form of the convent, she tries to escape "from that hideous chamber" (Radcliffe, 1811, Vol. 1, p. 251). She desires to marry Vivaldi and become the new Matriarch while she is unconsciously a devotee of Olivia as a good Matriarch. Thus, the hideous chamber is not her mother but the prison of the horrible and all devouring mother, the Marchesa.

While planning to escape, Ellena is irresolute. For her, the escape is of double nature "hope and joy" and not being accepted by Vivaldi's family (Radcliffe, 1811, Vol. 1, p. 249). It is Olivia who convinces her to escape "you, my child, are sacrificed" (Radcliffe, 1811, Vol. 1, p. 250). Ellena "Wrapt in Olivia's veil" (Radcliffe, 1811, Vol. 2, p. 1), representing mother protection, mingles with nuns. On the way of escaping the convent Olivia struggles to cheer Ellena's spirits "Olivia tried to cheer her, and pointed out the gate, on which the moonlight fell; At the end of this walk inly, said Olivia, see!-where the shadows if the trees open, is our goal" (Radcliffe, 1811, Vol. 2, p. 11). Mother Nature and personal mother try to alleviate her and help her.

Now that Olivia is forced to be separated from her daughter, she entrusts Ellena to "the protection of heaven". Jung writes that any symbol of redemption such as "Paradise … heaven" are mother symbols. Heaven for Olivia is Divine protection but it can stand for Mother Nature too. After much struggling, finally, Ellena and Vivaldi escape the convent and meet the soothing nature once again:

A bright moonlight shewed distinctly every figure that moved in the scene, and the fugitives kept within the shadow of the walls till, warned by an approaching footstep, they crossed to the feet of the cliffs that rose beyond some palmy hillocks on the right, whose dusky recesses promised a temporary shelter. As they passed with silent steps along the winding rocks, the tranquillity of the landscape below afforded an affecting contrast with the tumult and alarm of their minds. Soothing symbols reappear later in the novel when Ellena is kidnapped to be killed in a house near the sea. She is imprisoned in a room with a window facing the sea "The moon, rising over the ocean, shewed it's restless surface spreading to the wide horizon; and the waves, which broke in foam upon the rocky beach below, retiring in long white lines far upon the waters. She … soothed by the solitary grandeur of the view". Rock, sea, and moon are mother symbols. Spalatro's first attempt of murder is by poison. As mentioned before, on the negative side, poison is one of mother symbols. Ellena doubts "that poison was infused in this liquid", thus she refuses to eat. The poison is "conveyed in the disguise of nourishment". Mother is also nourishing. This is the second time that her nourishment is a source of suffering. Spalatro is unable to

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succeed in his plan, which is to kill Ellena. He allows her to "walk up the beach" which seems "dark and swelling" and the screams of the sea birds "indicate an approaching storm". She feels "forlorn and friendless". The symbols are not that of happiness or soothing but are harbingers of her death.

Schedoni comes and while Ellena is senseless he plans to kill her by suffocating her in the sea. Here sea as one of the mother symbols is a killer not a savior. In his chapter on hero, Jung also mentions that ”The ark … chest, barrel, ship, etc. is an analogy of the womb, like the sea into which the sun sinks for rebirth" are mother symbols (Jung, 1967, Vol. 5, p. 211). The sea signifies the unconscious which is a symbol of the mother because unconscious is the origin of the consciousness. Water is the mother of all, ”All living things rise, like the sun, from water, and sink into it again at evening …

Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again". The negative aspect of the Mother Archetype is portrayed in things like "witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies (Empusa, Lilith, etc.)". The deep water, here the sea, is the symbol of Marchesa who wants Ellana dead. The water is also the reason Ellena is saved "the water, which he had thrown upon her face, had gradually revived her". Water is the mother of all, "All living things rise, like the sun, from water, and sink into it again at evening … Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again" (Jung, 1967, Vol. 5, p. 211). Later Schedoni decides to kill her and throw her body into the sea. In all these examples, the negative aspect of mother archetype is emphasized.

Schedoni discovers that Ellena is her daughter. So he decides to save her and they start a journey together. While travelling with Schedoni, Mother Nature and Olivia's veil sooth and protect Ellena "To the harassed spirits of Ellena the changing Scenery was refreshing, and she frequently yielded her cares to the influence of majestic nature".

They decide that Ellena takes shelter in a convent while Schedoni tries to release Vivaldi to arrange a marriage. "Ellena, obedient to the command of Schedoni, withdrew from her home on the day that followed her arrival there, to the Santa della Pieta". Thus, she takes shelter from the "calamity" in a convent and is soothed by the peace which was "offered her by the abbess and the sisters of the Santa della Pieta". The mother symbols are present in the convent

”These extended domains … devoted to the pleasures of the garden … these gardens hung upon the slope of a hill, about a mile within the shore … the gulf. But from the terraces, which extended along a … range of rocks … the prospect were infinitely finer … the gulf expands into the sea”. Her best hour is spent in Mother Nature "among the rocks" or "the more majestic shade of the plane-trees".

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Therefore, the two types of mothers are two faces of mother archetype which appears over and over. As mentioned earlier like any other archetype the Mother Archetype is of ambiguous nature, it can be negative or positive. Marchesa and the abbess represent the negative aspect of Mother Archetype. The negative aspect of the Mother Archetype is portrayed in things like "witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies (Empusa, Lilith, etc.)". It may connote "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate". Marchesa and the abbess are representative of imprisonment, darkness, death, poison, and veil. Mother Nature and personal mother are the representative of positive aspect. On the Positive side the Mother Archetype includes qualities like "maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother."

The Mother Archetype is the foundation of the mother-complex. The mother plays an active part in the disturbance of the child's instincts, thus it produces "fantasies that come between the child and its mother as alien and often frightening elements". The mother-complex differs in girls and boys. ”Typical effects on the son are homosexuality and Don Juanism … In homosexuality, the son’s entire heterosexuality is tied to the mother in an unconscious form; in Don Juanism, he unconsciously seeks his mother in every woman he meets" .

But the mother-complex of the daughter is more varied. It has four types, a. Hypertrophy of the maternal element, b. overdevelopment of Eros, c. identity with the mother, and lastly d. resistance to the mother.

The third type of mother-complex (identity with the mother) is the opposite of overdeveloped Eros, in which the girl’s ultimate aim is to identify herself with her mother. Jung argues ”If a mother-complex in a woman does not produce an overdeveloped Eros, it leads to identification with the mother and to paralysis of the daughter’s feminine initiative”. She projects her personality on the mother and is unaware of both her own maternal instincts and Eros. Jung writes of this type of mother-complex "Everything which reminds her of motherhood, responsibility, personal relationships, and erotic demands arouses feelings of inferiority and compels her to run away-to her mother, naturally, who lives to perfection everything that seems unattainable to her daughter" (Jung, 1967, Vol. 9, Part 1, p. 89).

The girl looks up to her mother for almost anything. The mother is the example that the daughter should resemble in every aspect not only behavior and desires but also appearance. The mother is a sort of superwoman who "lives out for her beforehand all that the girl might have lived for herself" (ibid). The daughter is two-folded in that she both clings to mother in "selfless devotion" and

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unconsciously strives to "tyrannize over her, naturally under the mask of complete loyalty and devotion" (ibid). The mother like a vampire sucks dry the daughter of an independent life, she leads "a shadow-life". But these "bloodless maidens" are not immune to marriage, in other words, they have a "high price on the marriage market". The maiden is characterized by shadowiness and passivity which seems so tantalizing on the part of the man. She is sucked out of "all masculine projections".

The man was only looking for her to reach the aim of completeness and perfection. She is his soul mate and the one wife who has been destined for him. Jung writes of man's projection on this type of woman as "All that feminine indefiniteness is the longed-for counterpart of male decisiveness and single-mindedness, which can be satisfactorily achieved only if a man can get rid of everything doubtful, ambiguous, vague, and muddled by projecting it upon some charming example of feminine innocence". Of course all of the indefiniteness and single-mindedness is mere projection and is not real. This passive woman feels inferior and as a reason she "continually play the injured innocent", this gives the man an excellent opportunity to take the role of a chivalrous knight, feeling superior yet he has no idea that "these deficiencies consist largely of his own projections". "The girl's notorious helplessness is a special attraction", she is an 'appendage' of her mother and thus her only reaction to a man is fluttering. She is inexperienced, innocent and so in need of help that even "the gentlest swain becomes a daring abductor" (Jung, 1967, Vol. 9, Part 1, p. 90).

The positive aspect is that this woman's empty vessel is filled by a "potent anima projection". She ”can never find herself at all … without a man's help” so she must ”be literally abducted or stolen from her mother". She plays the role that is "mapped out" for her so long to hate it at the end and to come to realize herself. This woman is sacrificial and a devoted wife, and her husband is "nothing but" mask, the wife too puts a mask to play the accompanying role naturally. She projects her potentialities onto the husband and makes a man out of him that he was not once.

In *The Italian*, Vivaldi, the wealthy son of a noble family falls in love with a normal girl of a middle class family, Ellena Rosalba. In the church Vivaldi is attracted to the "sweetness and fine expression" of Ellena's voice. Jung writes "These bloodless maidens are by no means immune to marriage. On the contrary, despite their shadowiness and passivity, they command a high price in the marriage market". Thus, the first time Vivaldi hears her voice he gets curious about her face which is "concealed in her veil".

Ellena's innocence is very attractive to men. It is her special innocence that attracts not only Vivaldi but it also softens a villain's heart. Her innocence causes Spalatro to hesitate and somehow to be regretful. She seems so inexperienced and so naïve of the world around her. She sneers at the "vicious folly" of the world and enjoys "the dignity of virtuous independence" . The naïve view of the world has roots in her innocence. She is untouched and is "innocent and happy in the silent performance of her duties" before "she first saw Vincentio di Vivaldi". According to Jung the man was only looking for her to reach the aim of completeness and perfection. She is his soul mate and the one wife who has been destined for him. Jung writes of man's projection on this

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type of woman as "All that feminine indefiniteness is the longed-for counterpart of male decisiveness and single-mindedness, which can be satisfactorily achieved only if a man can get rid of everything doubtful, ambiguous, vague, and muddled by projecting it upon some charming example of feminine innocence" . Of course all of the indefiniteness and single-mindedness are mere projections and are not real. These passive women feel inferior and as a reason they "continually play the injured innocent", this gives the man an excellent opportunity to take the role of a chivalrous knight, feeling superior yet he has no idea that "these deficiencies consist largely of his own projections". "The girl's notorious helplessness is a special attraction", she is an 'appendage' of her mother and thus her only reaction to a man is fluttering. She is inexperienced, innocent and so in need of help that even "the gentlest swain becomes a daring abductor" (Jung, 1967, Vol. 9, Part 1, p. 90)

Vivaldi is a chivalric hero whose only thought is how to protect his beloved Ellena. He is dexterous, brave, proud, noble, generous, passionate, frank, and honorable. He encounters the warning of the mysterious monk bravely and goes to the heart of danger to seek knowledge. He is not only not afraid of the monk but the thought of monk being a rival fuels his passions "if I have a rival, it is best to meet him" . Whether he is a rival for him or a danger for Ellena he wants to meet him ”he shall not escape my grasp … I will watch vigilantly for his return … I will lurk in the shade of the ruin, and wait for him, though it be till death!"

Bianchi asks Vivaldi to be a suitable husband. He vows "to defend her fame and protect her peace". Thus Bianchi gives Ellena's hand to Vivaldi "to defend her as his wife". It seems as If for Radcliffe one of the most important roles of a man as a husband is to protect his wife. It does not matter whether she is in a civilization or out in nature, she needs the protection of a man as her patron. Thus, Vivaldi is usually worried about the fate of Ellena as his charge. When he is imprisoned in the dungeon of the ruins, he is not concerned about his own situation. While remembering that the mysterious monk has told him that Ellena has departed he reacts:

This was a conjecture which dispelled almost all apprehension for himself. He started from the ground, and paced his prison with quick and unequal steps; it was now no longer a heavy despondency that oppressed him, but an acute anxiety that stung him, and, with the tortures of suspense, brought also those of passionate impatience and horror concerning the fate of Ellena.

After knowing that Ellna has been kidnapped he decides to set out for her rescue. He does not stop till he finds her in a convent. And when he finds her, "Ellena gazed for a moment, and then, stretching forth her supplicating hands towards him, closed her eyes, and sunk into the arms of some persons round her". The fainting damsel who needs his help is the perfect wife for him. After much endeavor to release Ellena legally, he is left with no choice other than to escape "he would not leave the spot till he had communicated a plan concerted for her escape, and, entreating that she

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would confide herself to his care". The point is Ellena is obedient. In other words, if it was not for Vivaldi, she would have chosen the veil or would have rotten in a prison.

Ellena's hesitation to escape and later to marry Vivaldi comes from not finding her mother. She has found Olivia but is unaware that she is her biological mother, thus she is still escaping the responsibility of marriage. With Olivia's advice "you, my child, are sacrificed, unless it were possible for you to quit the convent this night". Ellena becomes determined to leave the convent right away.

On the way of escaping, Ellena is either relying on Olivia or Vivaldi. Olivia is determined "to dare every danger for the chance of obtaining deliverance". Thus she accompanies Ellena and Ellena is totally dependent on her, "leaned with heavier pressure upon the arm of her faithful friend" (1: 10). In other words, in time of distress Ellena is unconsciously dependent on her mother, for instance when she was forced to accept the veil or when she is escaping the prison of Marchesa, the convent. She is delivered to the hands of Vivaldi and has to leave her mother behind.

From this moment on she is going to have to rely on her hero. Vivaldi is also so protective "while he supported Ellena with one hand, he held his sword in the other". Vivaldi has taken her away from her mother without being aware. The positive aspect is that this woman's empty vessel is filled by a ”potent anima projection”. She ”can never find herself at all … without a man's help” so she must "be literally abducted or stolen from her mother" . Vivaldi literally abducts her from her mother. Thus, Ellena plays the role that is "mapped out" for her so long to hate it at the end and to come to realize herself. This woman is sacrificial and a devoted wife, and her husband is "nothing but" mask, the wife too puts a mask to play the accompanying role naturally. She projects her potentialities onto the husband and make something out of him that he was not once. Thus once again Ellena is separated from her mother and she will not rest till she finds her mother.

Therefore, when Vivaldi proposes, she rejects on the excuse that his family still does not want her. The conscious reason is her pride ”But pride, insulted pride … I must renounce you”. But the latent one is that she has not found her mother. Vivaldi persists but an unconscious urge stops her consent "but the objection which reason exhibited against such a concession, she could neither overcome or disregard". Vivaldi perseveres in his suit to represent Ellena "to the world in the sacred character of his wife". The role of a woman as a wife is holy and Vivaldi has "rescued her from sever oppression". Thus she agrees to the marriage but on the day of marriage she sighs and tells Vivaldi ”Those … are funeral mementos-not such as should grace the alter of marriage!". She is doubting her marriage "Vivaldi led the trembling Ellena to the alter" .Jung writes of this type of mother-complex **"**Everything which reminds her of motherhood, responsibility, personal relationships, and erotic demands arouses feelings of inferiority and compels her to run away-to her mother, naturally, who lives to perfection everything that seems unattainable to her daughter". Ellena is afraid of sexual and maternal responsibilities. These two strong instincts are wiped out totally. She is not aware of them. Thus when she faces them she trembles. The

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marriage is stopped and both of them are arrested. The arrests seem relieve her of all the responsibilities of marriage both sexually and maternally. Jung writes:

If a mother-complex in a woman does not produce an overdeveloped Eros, it leads to identification with the mother and to paralysis of the daughter's feminine initiative. A complete projection of her personality on to the mother then takes place, owing to the fact that she is unconscious both of her maternal instinct and of her Eros.

The holy Inquisition interrupts the wedding ceremony and arrests Vivaldi. Ellena panics and Vivaldi tries to "caught her before she fell to the ground". . Ellena is the fainting damsel in distress, thus Vivaldi plays the role of the chivalrous knight. He cares not for himself at all but for her sake he would do anything "For myself I care not, I have done my duty-but for her!-Can you look upon her; innocent and helpless as she is, and not relent". Her innocence and helplessness are so charming that Vivaldi believes one cannot dare her destruction. He bursts from the grasp of the officers to clasp "Ellena to his bosom". He gives up for he is wounded, "from loss of blood" he is unable to protect her anymore. After recovering, Vivaldi does not stop patronizing Ellena. The thought of being in the hand of Inquisition is not horrible for him except when it comes to Ellena. Even the thought that Ellena was "in the power of this tribunal, and that it was probable she was at this moment within the same dreadful walls, grief, indignation, and despair irritated him almost to frenzy". In a Herculean act he is "suddenly animated with supernatural strength, and ready to attempt impossibilities for her deliverance"

While Vivaldi is ready to do anything for Ellena and is getting stronger, Ellena is getting weaker. On knowing that she is taken away to be murdered "her senses forsook her". But at the same time now that she is alone she thinks of escaping alone "it might afford of an escape". She knows that there is no one around to save her, neither Olivia nor Vivaldi. After losing hope she calls upon Vivaldi "to save her" because "it was practicable for him to escape from her [Marchesa's] designs, and again restore her to liberty"

Thus, a girl with identity with mother type of complex looks up to her mother for almost anything. The mother is the example that the daughter should resemble in every aspect not only behavior and desires but also appearance. The mother is a sort of superwoman who "lives out for her beforehand all that the girl might have lived for herself". Before the death of her aunt Ellena looks up to her as a superwoman who can be a substitute for her mother.

Bianchi is dying so she wants to unite her niece to Vivaldi, a suitable suitor. But as mentioned before Ellena seems to unconsciously resist the marriage. Ellena finally consents but Bianchi drops dead all of a sudden. This incident is not that bad since it gives enough excuse to Ellena to run from nuptials and retire in a convent for a while. She feels a mother's lack, "as if left alone in the world". Vivaldi is unable to fill such a lack even if she considers him "as her guardian and only

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protector". Retiring in a convent as a shelter for her grief can be considered as Ellena's particular way of escaping from marriage and its consequent responsibilities. Her excuse is that "She represented, that not only the state of her spirits required retirement, but that respect to the memory of her aunt demanded it".

Thus, she is drawn to a nun who is her real mother, or the superwoman who is the symbol of perfection. She yearns to see Olivia "the hope of seeing her interesting favourite reanimated her spirits" . She unconsciously desires the superwoman "it seemed as if the soul, which beamed forth in that smile, had long been acquainted with hers". Olivia's presence is "not only delightful" but seems "necessary to her heart". And Olivia unconsciously and automatically helps her by "allowing her more space". The ideal mother seems to be the one who feels pity towards her child "you will visit me, and I am pitied by you!". It is right after finding (but not knowing) her mother that Ellena's view towards Vivaldi changes "Of Vivaldi she thought with more composure than she had done since she left the villa Altieri; and something like hope began to revive in her heart, though reflection offered nothing to support it"

While Ellena seems to be so devoted to her favorite nun, still she does not live the life of a hermit. She does not want to take the world and renounce it all together. The daughter is two-folded in that she both clings to mother in "selfless devotion" and unconsciously strives to "tyrannize over her, naturally under the mask of complete loyalty and devotion" Olivia asks Ellena to accept the veil to save herself but she objects by saying "I reject your advice; yet I cannot adopt it. The very dissimulation, which I should employ in self-defence, might be a means of involving me in destruction". She does not accept her advice. Later Ellena substitutes as the new Matriarch and her mother lives her life in the convent. She not only does not save her mother but unconsciously confines her within the walls of a convent. Metaphorically she tyrannizes her mother.

Ellena is separated from her mother twice. Once as a child when her mother had to leave her to protect her from the villain Schedoni and later when she has to escape the convent with Vivaldi. The separation from the mother or parents is a detachment from the unconscious or the world of instinct.

This separation causes a ”longing for this lost world … and, when difficult adaptations are demanded, is forever tempting one to make evasions and retreats, to regress to the infantile past, which then starts throwing up the incestuous symbolism". This detachment and separation is of utmost importance because it will be "compensated by the mother archetype as soon as detachment from the childhood state is indicated". So whoever separates oneself from the mother "longs to get back to the mother" because in Jung's opinion it is the most important relationship. This longing turns into "a consuming passion" and as a consequence mother will appear as both the "the supreme goal" and as "the most frightful danger - the "Terrible Mother"" who "devours and destroys, and thus symbolizes death itself". When a person cannot accept the separation and remains bound to the mother, he fantasizes "the life he ought to have lived". Women usually attribute this to a hero-figure. A chivalrous hero who is looking for a soul mate and who "survives the adventures which

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the conscious personality studiously avoids". Ellena has not accepted this separation. Thus she attributes the life she ought to have lived to a marriage with a hero who understands her and respects her.

Ellena's journey ends with finding her mother. It is Ellena's rebirth "the sun having sunk into the waves, all colouring was withdrawn, except an empurpling and reposing hue, which overspread the waters and the heavens, and blended in soft confusion every feature of the landscape". It is exactly after the elimination of Schedoni, as the villain father figure, and the death of Marchesa, as the villainess mother figure, that Olivia finds her child "It is my mother, then, whom I see!". It seems the space for the new Matriarch is now prepared. Although, Olivia can ascend the throne of Matriarchy, she chooses to live in the convent. Thus Ellena as the new Matriarch substitutes her mother figures.

Now that she has found her mother, the superwoman, she is able to marry Vivaldi. Vivaldi is also the new Patriarch. He is the ideal of a gone past in which knights would save the damsels and would elevate her to the position of a noble wife. Mary Poovey believes that in doing so Radcliffe

"'rather than proposing an alternative to paternalistic society and its values … merely reassert an idealized - and insulated - paternalism and relegates the issues she cannot solve to the background of her narrative'"

As if Radcliffean heroine in *The Italian*, sticks to the old habits and rules. She accepts the roles the society has chosen her. Jung writes:

an infantile deposition, which is as always characterized by a predominance of the parental imago … An individual is infantile because he has freed himself insufficiently, or not at all, from his childish environment and his adaptation to his parents, with the result that he has a false reaction to the world: on the one hand he reacts as a child towards his parents, always demanding love and immediate emotional rewards, while on the other hand he is so identified with his parents through his close ties with them that he behaves like his father or his mother

Thus Ellena would follow her mother's footsteps, a devotee of a Patriarchal society. She will behave like her mother, a good submissive wife which is more of an active escapist than a fighter. Thus Ellena cannot be a proto-feminist whom the Female Gothicist are praising. In the end she hopes a better Patriarchy which can protect her from the dangers of Nature and public sphere. About this aspect of Gothic Heiland assumes:

Considering Pateman's analysis of late seventeenth- and eighteenth-century debates about the nature of social and self-government, a reader of gothic novels cannot but notice her insistence on the fact that patriarchy persists - albeit with changes - from the seventeenth century to the eighteenth, and, still more importantly, that it changes in ways that ever more effectively exclude women from participation in the social order.5 For gothic novels are all about patriarchies, about how they function, what threatens them, what keeps them going. And what becomes ever clearer as one reads

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these novels is that patriarchy is not only the subject of gothic novels, but is itself a gothic structure. Patriarchy inevitably celebrates a male creative power that demands the suppression - and sometimes the outright sacrifice - of women.

The Italian and *A Sicilian Romance* both deal with parental tyranny rather than Patriarchal tyranny. So in the end with the elimination of a Matriarch and a Patriarch, new ones will substitute. The tyranny is punished by God or Fate and the lovers unite.

Conclusion

The Italian is filled with mother archetype symbolic elements. The mother-daughter relation including both rivalry and friendship is central to the novel. Sometimes the novels' heroine antagonizes certain father figures and mother figures. At other times she looks for and cherishes other father and mother figures. The heroine's double attitude towards her parents resembles the double faces of father and mother archetypes. Ellena is running from tyrant patriarchs and matriarch towards finding a new benevolent matriarch and to replace the cruel patriarch with a chivalrous hero figure. The hero substitutes the father and plays the role of a husband who show features of a chivalric manhood in a long-gone past. After finding her mother, the heroine substitutes the Matriarch and ascends the throne. The only difference between Radcliffean heroine and her mother is their choice of marriage. The heroine marries a hero figure who is able to be her ideal husband who is a Romantic knight and is ready to save her facing danger. But the heroine's mother after losing a beloved husband marries a tyrant who causes her departure from her children and her imprisonment. The mother seems to be satisfied with her situation while resisting a little against her tyrants. She is obedient and suffers silently while trying to compensate through total devotion to their God. God unlike the other patriarch is portrayed as a good patriarch and devotion to Him is very satisfactory for the generation of mothers. The daughter loves God too but does not choose a life of selfless devotion to Him. She likes to experience a life in the outside world but not actively engaging in affairs. In the end, while Radcliffean heroine in *The Italian* is looking unconsciously for her mother and therefore the lost Matriarchy, she consciously accepts an ideal Patriarchy.

Declaration

I declare that this manuscript is original and has not been submitted to any other journal for publication

Transparency Statements

I affirm that the data supporting the findings of this study are available within the article. Any additional data can be obtained from the corresponding author upon reasonable request.

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