

Candidate Number: kqr448

EXTENDED ESSAY

E N G L I S H

Unearthing the Gothic Elements in Roald Dahl's Child-Centric Literature: An In-Depth Analysis

How far can Roald Dahl be considered a writer of Gothic fiction?

Word count: 3906

I -Table Of Contents:

I -Table Of Contents:	2
II - Introduction:	3
III - Defining the Gothic	4
IV - Analysis of “William and Mary”	6
V - Analysis of “The Landlady”	11
VI - Conclusion	16
VII - Bibliography	17
➤ Introduction	17
➤ Main Body	17
➤ Conclusion	19
➤ Short stories from “Tales of the Unexpected” used for analysis	19

Disclaimer: (Throughout the essay, recurrent quotes are not repeated in the footnotes)

II - Introduction:

Roald Dahl is a world-renowned British writer, famously known for his impact on children's literature, through works such as "Charlie and the Chocolate Factory", "Matilda", "The BFG" and many more. Though Dahl is most known for his children's books, he has also written adult fiction, which presents many Gothic characteristics such as gloomy atmospheres and themes of death and madness¹. These characteristics can be seen in Dahl's short stories such as "Tales of the Unexpected" which are often macabre and "dark" and most certainly not suited for children. Interestingly, Dahl's children's fiction also often has disturbing and dark themes such as violence and cruelty which are hallmarks of Gothic fiction, a genre distinguished by being dark and eerie, containing various themes of horror, terror, and tragedy. According to Britannica, Gothic fiction is a "European Romantic pseudo mediaeval fiction having a prevailing atmosphere of mystery and terror."² Roald Dahl's inspiration for this Gothic undertone may stem from his own life which was also filled with tragedy, such as; his loss of both his father and sister only by the age of three and his suffering from bullying when he was sent to boarding school. All of these challenges and traumas in Roald Dahl's life can be seen manifested within his work through dark and gothic elements,³ for example, through the portrayal of war in books such as "The BFG" and "Charlie and the Chocolate Factory", and through the depiction of his traumatising childhood in "Matilda" and "Boy: Tales of Childhood". While Roald Dahl is primarily known for being child-friendly, many of his works contain dark and Gothic elements. This essay will examine whether Roald Dahl may be considered a writer of gothic literature by exploring the presence of gothic elements

¹ Casully, F. (2018)

² The Editors of Encyclopedia Britannica (2015)

³ The Editors of Encyclopedia Britannica (2018)

in his children's and adult fiction. Through an in depth analysis of a range of Dahl's work, the contrasts between his different styles and how Gothic themes can be seen across his body of work will be explored.

III - Defining the Gothic

The atmosphere in Gothic Fiction is generally characterised by suspense, fear, and horror, which is also increased through elements of mystery. An example of such an atmosphere is Edgar Allan Poe's, "The Raven" and "William and Mary" by Roald Dahl. The atmosphere of both the poem and tale can be distinctly seen as dark and melancholic, through a heavy doom-laden use of repetition of words and phrases symbolising death, such as; "Nevermore" in "The Raven" and "Death" "Died" and "Dead"⁴ in "William and Mary" which can be seen many times throughout the tale. This creates an ominous and oppressive atmosphere, which portrays a great example of the traditional atmosphere of Gothic literature. Both Dahl's and Poe's darker tales have an element of horror which is always implied and unexpected but never directly stated, "underlining the special relationship between the two authors."⁵

Having discussed the atmosphere, it is very important to consider the setting. It is one of the most important characteristics of Gothic literature, as the traditional Gothic architecture setting is what defines the term of Gothic literature. The setting is generally characterised as an eerie and mysterious location, most likely an isolated location far from a city or civilization. Examples of Gothic settings include Spooky manors, dense woods,

⁴ Poe. E.A. (1845) The Raven, Dahl.R, (1975) Tales of the Unexpected

⁵ The Curious Reader. (2018)

graveyards, and ghost towns. Natural factors also greatly contribute to Gothic settings such as a dark and gloomy night, a thunderous storm, a full moon, and imperceptible fog. Ann Radcliff's "The Mysteries of Udolpho" is a great illustration of the setting of Gothic literature. Where the story's setting takes place in an eerie and ancient castle, which is described as "gloomy", "desolate" and with "mouldering walls of dark grey stone".⁶

Moving onto the themes of Gothic fiction, it truly defines what the genre is all about. The key themes in Gothic fiction are power, horror, isolation, mortality, and supernatural activities. These themes can be seen present in nearly every Gothic novel, such as: "Frankenstein" by Mary Shelley, where Victor Frankenstein, the doctor, isolates himself from his family and loved ones to focus on his studies and tries to play God as he defies the natural order of death by creating an undead monster; "Dracula" by Bram Stoker, which explores the themes of horror and power through violence, bloodshed and control over his victims through manipulation; and lastly, "The Turn of the Screw" by Henry James which portrays the themes of supernatural activities and intense emotions through the mysterious and unexplained events that occur throughout the novel and even ghostly appearances, along with the psychological distress of the governess caused by the obsession of protecting the children from such supernatural activities.

Lastly, an important, necessary characteristic of Gothic literature is characterisation. Many characters seen throughout Gothic novels have similar traits such as the mad scientist character who commonly is driven by the urge to create something supernatural or evil through science, which can be seen in books such as: "Frankenstein" by Mary Shelley, "The Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson and "The Island of Dr. Moreau" by H.G. Wells. On the other hand, the antihero tends to be portrayed as a

⁶ Radcliffe.A (1794) The Mysteries of Udolpho

charismatic, powerful male with an evil or sadistic side. These types of characters can be seen in many books of Gothic literature such as; "The Castle of Otranto" by Horace Walpole, "Jane Eyre" by Charlotte Bronte, and Heathcliff from "Wuthering Heights".

In exploring how far Dahl can be considered a writer of Gothic literature, it seems natural to consider 'Tales of the Unexpected'. "Tales of the Unexpected" is a collection of 16 short stories published from 1951-1988, which showcases Dahl's contrast in writing since he is mostly known for his children's literature. Each tale in the book explores a wide range of genres such as crime, comedy, and horror, with many of them utilising gothic elements. However, out of the 16 tales in the book, the two prime examples that best exemplify gothic literature are: "William and Mary" and "The Landlady"; these two tales make use of gothic characteristics through the deep portrayal of setting, atmosphere, characters and more.

IV - Analysis of "William and Mary"

"William and Mary" tells the story of Mary, a widowed woman, who receives a letter from her recently deceased husband, William. The letter, directed to Mary, explains what William's final wish was and how it came to be. William is diagnosed with terminal cancer and is convinced by a doctor and "friend", John Landy, to bring himself back from the dead by surgically removing his intact brain and keeping it alive inside a basin using an artificial heart. Through Roald Dahl's utilisation of the Gothic characteristics discussed, such as a gloomy atmosphere, themes of horror, characterisation of traditional gothic archetypes, and a queer setting, Dahl creates a short story which deeply portrays the consequences of obsession and the act of disobeying the nature of death by playing god.

The three main characters of the story are William, Mary, and Dr.Landy. Together, these three characters effectively portray traditional gothic archetypes. William is portrayed as the demanding patriarch, through his control and restrictions over his wife “Do not drink cocktails, do not waste money⁷”, such as in General Tilney in Jane Austen's "Northanger Abbey". On the other hand, Dahl describes William as having “ice blue cold small”⁸ eyes, whereas describing them as “small” strips him of his dominant position within the patriarchy, portraying not only his vulnerability but his lack of control over his own life, which is in the hands of Dr.Landy, due to his impending death. Mary is seen as the submissive housewife, subservient to William’s demands: for “thirty years of her life” she was unquestioningly “ironing a million shirts and cooking a million meals and making a million beds”⁹ This archetype can be concurrently seen throughout Gothic fiction, for example in Laura in Sheridan Le Fanu's "Carmilla". Finally, Dr. Landy is distinctly characterised as the mad scientist, through his psychotic behaviour, sick sense of humour, and objectification of William, as his experiment rather than a human being:

“This is an experiment, Mrs pearl.

It’s my husband, Dr. Landy.

A funny little nervous half smile appeared on Landy’s mouth.”¹⁰

His proposition to bring William back from the dead echoes the mad scientist archetype which can be distinctly seen in works such as Victor Frankenstein in Mary Shelley's "Frankenstein". Both mad scientists paint a picture of a character that is both brilliant and morally ambiguous. Furthermore, Dahl’s use of detailed and vivid descriptions of Landy emphasises his distinct mad scientist archetype, for example, Landy is described as having a “slow white smile” hinting at his calculated and unnatural persona, “that always revealed the

⁷ “William and Mary” pg 14

⁸ “William and Mary” pg 2

⁹ “William and Mary” pg 1

¹⁰ “William and Mary” pg 20

gold claps of an upper denture curled around the canine on the left side of his mouth”¹¹. This comprehensive elucidation of the inside of Landy’s mouth, creates a provocative image for the audience, somewhat portraying something mechanical about his appearance. Furthermore, Dahl’s use of the word canine can be depicted representing not only the literal meaning of the tooth, but illustrating Landy’s predatorial and animalistic nature, and his willingness to exploit others for the sake of science, further emphasising the mad scientist archetype. Moreover, Dahl also insinuates Landy’s psychotic behaviour through subtle cues such as having a “funny little nervous half-smile”¹². This not only hints at his instability and lack of empathy through the adjectives “funny” and “half” but illustrates a paradox through the conjunction of the adjectives “little half”, where generally, “little” connotes a diminutive meaning such as, in this context it could insinuate lack of control. Nonetheless, it does the contrary, portraying Landy’s full awareness of his control over William, though still wanting to conceal this secret. Still, due to his unstable and psychotic persona, Landy is unable to control his excitement and reveals this “half smile”. These complex interplays of meaning used by Dahl deeply characterises the three characters further strengthening their archetypes and adding to the short story’s macabre narrative.

Shifting onto the atmosphere, Dahl utilises various techniques to create a gloomy and death-ridden ambiance. These techniques include the use of a bleak tone and strategic repetition. Throughout the short story, Dahl creates a morbid atmosphere by employing a range of synonyms or words that resemble mortality such as: “cancer” “death” “passed away” and more, at various points and repetitively within the text. Dahl further amplifies this morbid atmosphere by utilising gruesome imagery, such as describing violent procedures in vivid detail: “I should immediately open your neck and locate the four arteries, the carotids and the

¹¹ “William and Mary” pg 4

¹² “William and Mary” pg 20

vertebrals. I should then perfuse them, which means that I'd stick a large hollow needle into each.”¹³ and “I will take a saw, a small oscillating saw, and with this I shall proceed to remove the whole vault of your skull.”¹⁴ Dahl’s emphasis on both descriptions, together with the repetition of death and its synonyms, forms a sinister atmosphere that provokes a feeling of unease in the reader. This feeling is more accentuated by horror, which is the physical and emotional revulsion of witnessing an awful event, instead of terror, the psychological anticipation of some awful event. Dahl’s deliberate choice of using horror rather than terror insinuates his skillful techniques of manipulating the reader’s emotions. By turning away from anticipation, and delving straight into the immediate graphic portrayal of the awful event, Dahl creates "a Gothic atmosphere with uncanny, grotesque, and supernatural aspects"¹⁵ and establishes a deeper connection with the reader and the narrative. This engagement is assigned to the author’s use of vivid violent descriptions and repetitive synonyms of death, making these horror elements profound and disturbing.

Building on the atmospheric elements, Dahl’s use of Supernatural and Science fiction elements is steeped in Gothic fiction. Dahl’s unique blend of a sense of reality and science fiction together creates an uncanny feeling in the reader, this is done through his use of Dahl’s description of Landy’s plan for resurrection, which taps into a supernatural theme that distinctly resonates with the works such as of “Frankenstein” by Mary Shelley. To exemplify this, the quote about “a dog's head completely severed from the body, but with the normal blood supply being maintained through the arteries and veins by means of an artificial heart.”¹⁶ emphasises the three elements, science fiction, supernatural, and realism, due to the fact that this imagery is both gruesome yet fascinating, painting a picture of this fictional

¹³ “William and Mary” pg 7

¹⁴ “William and Mary” pg 7

¹⁵ Poe, E., Lovecraft, H., Dahl, R. and Haegenborgh, E. (2014)

¹⁶ “William and Mary” pg 4

world where even the impossible is possible. Nonetheless, as creepingly impossible as this occurrence may seem, in reality it is an actual event in history, where in 1954, Russian scientist Vladimir Demikhov, transplanted a dog's head into another one, and transplanted "an auxiliary heart into the chest of a warm-blooded animal"¹⁷ (dog). This fact adds a layer of verisimilitude and evokes a further eldritch feeling, by creating a close to real, description of an actual event in history, Dahl blurs the line between reality and fiction enhancing the short story's creepiness, and making the reader question the ethical boundaries of scientific exploration. This connection with reality and fiction, additionally amplifies the tale's Gothic theme, by making the reader consider the possibility that the "monsters" created by science are not just a fabric of fiction but could be a part of reality, heightening the sense of unease and discomfort.

Ultimately, In addition to the supernatural elements, Dahl's use of dark humour and irony adds a layer of complexity to the narrative. Dahl utilises humour to not only deescalate the feeling of unease in the reader but to further emphasise it.¹⁸ As Dahl himself said: "Nastiness and horror must be handled with great circumspection, because if left on their own, they will always taste bitter in the end, but if humour is added to the mixture, then the tension is relieved by laughter and the bitterness is banished"¹⁹ Dahl makes it so there are two different types of humour on the table. William's humour, which is the funny and horror deescalating quips such as: "bury me"²⁰ and "How about leaving me an ear as well?"²¹ acts as a coping mechanism for both the character and the reader offering a brief pause from the tale's dark elements. On the other hand, there is Landy's humour, which is unsettling and dark, highlighting his lack of empathy and ethical considerations. Moments such as when

¹⁷ Shuimacker.H (1994)

¹⁸ Schober.A (2009)

¹⁹ Dahl.R (Tales of the Unexpected TV series Ep. 3 "William and Mary") (1979)

²⁰ "William and Mary" pg 3

²¹ "William and Mary" pg 10

Landy “paused and smiled”²² while recollecting the moment when one of his patients woke up during surgery, show how little care Landy has for others and how he sees them as nothing more than experiments. This Dark humour implemented by Dahl does the contrary to William’s humour, instead of de-escalating the dark elements of the tale, it creates and emphasises them.

V - Analysis of “The Landlady”

Having explored the Gothic elements in “William and Mary” the analysis will now shift to another of Dahl’s works, “The Landlady” to explore how these themes manifest in a different narrative context. “The Landlady” is a short story also from “Tales of the Unexpected” by Roald Dahl. It tells the story of Billy Weaver, an adult teen who travels to Bath, England for a business trip. Upon his arrival, Billy looks around for a place to stay and stumbles upon a bed and breakfast operated by a supposedly caring lady, who refers to herself as the Landlady. Throughout the story, Billy notices peculiar details about the house such as multiple taxidermied animals, and the Landlady’s remarks and behaviour have become increasingly odd. The story unfolds with an eerie and mysterious atmosphere, leaving the reader to determine their own ending to the story. There are many Gothic characteristics prevalent throughout “The Landlady” such as; The Gothic setting, eerie and mysterious atmosphere, isolation and entrapment, supernatural undertones, and decay and death. Each element plays a crucial role in evoking a sense of mystery and unease in the reader.²³

²² “William and Mary” pg 2

²³ Stončikaitė, I. (2022)

The setting of "The Landlady" is meticulously crafted by Dahl, to create an eerie and mysterious feeling of suspense. This feeling is created through distinctly Gothic characterised descriptions such as describing the "nine o'clock" evening in having a "moon" that "was coming up out of a clear starry sky"²⁴, a traditional Gothic setting prevalent in works such as "The Woman in Black" by Susan Hill. Moreover, Dahl further strengthens the traditional Gothic setting by describing the air as "deadly cold" where "the wind was like a flat blade of ice on his cheeks"²⁵. This sentence, rich in atmospheric detail, immediately places the story in a time frame associated with suspense and mystery as seen in "The Legend of Sleepy Hollow" by Washington Irving. The description and simile of the evening additionally highlight a juxtaposition between the clear serene moonlit sky with the freezing wind, creating an element of unease to the reader and also foreshadowing the unsettling circumstances that turn out from pleasant events. With all, the simile "like a flat blade of ice on his cheeks" emphasises the harshness of the weather and subtly introduces a sense of violence through the words "blade" and "deadly" portraying how even the air itself poses a threat.

Moving onto the second setting of the story, the Landlady's home, Dahl introduces themes of decay and deception by describing the home as having paint "peeling from the woodwork on their doors and windows" and "handsome white façades" "cracked and blotchy from neglect."²⁶ This description also exemplifies decay as a metaphor for the physical manifestation of the hidden dangers which may lie within the Bed & Breakfast. As for the "handsome white facades", Dahl utilises juxtaposition to contrast the eerie and neglected description of the home with a beautiful and inviting adjectives, which emphasise

²⁴ "The Landlady" line 5-6 pg 1

²⁵ "The Landlady" Line 8-9 pg 1

²⁶ "The Landlady" line 48-50 pg 1

the deceptive nature of appearances, a recurring theme in Gothic literature and the tale itself, adding a layer of complexity to the setting.

Regarding the atmosphere, Dahl utilises both the setting and descriptive dialogue to create an atmosphere of suspense and mystery, a distinct characteristic of the Gothic. Dahl effectively employs imagery to emphasise this atmosphere through subtle yet distinct descriptions of the inside of the Landlady's house. With this, Dahl constructs a Gothic atmosphere replete with uncanny, grotesque, and supernatural aspects, often leading the reader to infer worst-case scenarios.²⁷ For example, the Landlady's home is filled with oddly "silent and motionless"²⁸ animals such as "a pretty little dachshund" curled up asleep with its nose tucked into its belly"²⁹ and "a large parrot in a cage"³⁰. Dahl makes it seem as these animals are an inviting aspect of the house, "usually a good sign in a place like this"³¹. However, Dahl later on makes it clear through concurrent descriptions implying that the animals did not move at all, and that the animals are all taxidermied, adding to the already inconspicuously eerie atmosphere. Another aspect of the house that strengthens the atmosphere of suspense is the coathanger, Dahl describes it as having "no other hats or coats" "There were no umbrellas, no walkingsticks – nothing."³² Typically, one could expect other guests to be found in a bed and breakfast. However, it seems like no one is around except for the Landlady, amplifying the sense of vulnerability and solitude experienced by Billy and the suspense in the reader.

Beyond the physical setting, Dahl also utilises verbal cues, both descriptive and dialogue to emphasise the suspense and mystery rich atmosphere. For instance, Dahl's

²⁷ Haegenborgh, E. (2014)

²⁸ "The Landlady" line 461-462 pg 5

²⁹ "The Landlady" line 68 pg 1

³⁰ "The Landlady" line 74 pg 1

³¹ "The Landlady" line 75 pg

³² "The Landlady" line 167-169 pg 2

emphasis on darkness, as seen repeated throughout the tale: “But now, even in the darkness”³³ or “The room itself, so far as he could see in the half-darkness”³⁴, not only highlights the traditional gothic atmosphere as in "Dracula" by Bram Stoker but creates a metaphor, often used in Gothic literature, to portray the unknowable. In this case, the metaphor evokes a sense of mystery surrounding the Landlady, making the reader ponder on the true intentions hiding behind the shadows of her character.

In terms of dialogue, Dahl employs unsettling exchanges to further heighten the atmosphere of suspense in the reader. The Landlady’s initial “evaluation” of Billy is a great example of this, where after explaining to Billy why she is pleased to find a guest “Like you”, she then proceeds to travel “slowly all the way down the length of Billy's body, to his feet, and then up again.”³⁵ with her eyes, almost as if she was scanning her victim to see if he fits her criteria. This performance adds a predatory dimension to her character, the way she scans Billy is reminiscent of how a predator scans its prey, strengthening the atmosphere of suspense. Moreover, Dahl's use of subtle cues throughout the tale such as the Landlady forgetting Billy’s name a multitude of times,

“How time does fly away from us all, doesn’t it, Mr Wilkins?”

“It’s Weaver,” Billy said.

“W-e-a-v-e-r.”³⁶

Adds an unsettling layer to the atmosphere. This forgetfulness does not only strengthen the mystery behind her intentions but it also subtly implies how Billy could easily turn into just another name in her guestbook, a fate which is later foreshadowed by the names that Billy creepily recalls finding familiar. Similarly, the Landlady’s odd use of possessive pronouns

³³ “The Landlady” line 46-47 pg 2

³⁴ “The Landlady” line 70-71 pg 1

³⁵ “The Landlady” line 195-197 pg 2

³⁶ “The Landlady” line 323-325 pg 4

while referring to her past guests, “*My Mr Mulholland*³⁷” both highlights the tension-filled atmosphere and implies that her “guests”, or victims, aren’t just temporary lodgers, but permanent additions to her twisted collection. Finally, one of the last exchanges between both of the characters, subtly yet affirmatively answers the lingering question about the Landlady’s true intentions. Through Billy’s inner monologue, Dahl reveals that Billy’s “tea tasted faintly of bitter almonds”³⁸ To the perceptive reader, this anecdote seemingly alludes to the fatal poisoning of Billy. This subtle detail cements the sinister and malevolent intentions of the Landlady, foreshadowed throughout the tale, from the unsettling employment of taxidermied animals to the mysterious atmosphere, and dark, deceptive setting. Consequently leaving the narrative unresolved as the reader is left to create their own answer for Billy’s ultimate fate.³⁹

³⁷ “The Landlady” line 371-372 pg 4

³⁸ ‘The landlady line 478-479 pg 5

³⁹ Sohler, J. (2011)

VI - Conclusion

Having delved into the intricate Gothic elements which form the backbone for the narrative of both “William and Mary” and “The Landlady” it becomes evident that Roald Dahl’s storytelling goes beyond the boundaries of children’s fiction, and into the realm of Gothic literature. Dahl achieves this through the nuanced employment of Gothic characteristics such as a suspenseful and horror-laden atmosphere, traditional gloomy and deceptive Gothic setting, use of dark humour and irony, incorporation of traditional, supernatural, and science fiction elements, and the characterisation of Gothic Archetypes. These characteristics not only enrich Dahl’s narratives but also challenge the reader’s perceptions of what constitutes Gothic literature. To answer the overarching question of this analysis, Roald Dahl can indeed be considered a writer of Gothic fiction, given his evident implementation of Gothic characteristics in both “William and Mary” and “The Landlady”. However, while this essay provides a thorough analysis of Dahl’s adult fiction, substantiated by research, it is important to acknowledge the limitations imposed by the strict word count. These limitations restrict the scope of the analysis, preventing a more comprehensive exploration of Dahl’s oeuvre. As a result, the essay could not delve into other works of Dahl, nor could it fully analyse “Tales of the Unexpected”. This leaves room for future research which would further exemplify Roald Dahl’s relationship with the Gothic. A greater understanding of Dahl’s relationship could be obtained by further analysing other of Dahl’s works such as; all other short stories in “Tales of the Unexpected”, “The witches”, “The Twits” and even his lesser known works.

VII - Bibliography

> Introduction

Castella, T. de (2011). The darkness of Dahl. BBC News. [online] 12 Sep. Available at: <https://www.bbc.com/news/magazine-14880441>. [Accessed 21 Jan. 2023].

Contribuidores dos projetos da Wikimedia (2005). Escritor britânico. [online] Wikipedia.org. Available at: https://pt.wikipedia.org/wiki/Roald_Dahl. [Accessed 20 Feb. 2023].

History Channel Brasil. (n.d.). Home. [online] Available at: <https://history.uol.com.br/#:~:text=Dahl%20did%20most%20of%20his> [Accessed 5 Sep. 2023].

Kennedy, P. (2020). A Definition of Gothic Literature. [online] ThoughtCo. Available at: <https://www.thoughtco.com/gothic-literature-2207825>. [Accessed 9 Mar. 2023].

RAF Benevolent Fund. (n.d.). Roald Dahl: His RAF career. [online] Available at: <https://www.rafbf.org/news-and-stories/news/roald-dahl-his-raf-career#:~:text=Roald%20Dahl%20served%20in%20the>. [Accessed 5 Sep. 2023].

The Editors of Encyclopedia Britannica (2015). Gothic novel. In: Encyclopædia Britannica. [online] Available at: <https://www.britannica.com/art/Gothic-novel>. [Accessed 12 Aug. 2023].

> Main Body

BBC Bitesize. (n.d.). Mr Hyde - Characters - National 5 English Revision. [online] Available at: <https://www.bbc.co.uk/bitesize/guides/zdd3wty/revision/3#:~:text=%22Mr%20Hyde%20was%20pale%20and> [Accessed 5 Jun. 2023].

Casully, F. (2018). Macabre Short-Stories by Edgar Allan Poe and Roald Dahl. Caietele Echinox, 35, pp.25–47. doi:<https://doi.org/10.24193/cechinox.2018.35.02>. [Accessed 21 Jul. 2023].

ThoughtCo. (n.d.). An Introduction to Gothic Literature. [online] Available at: <https://www.thoughtco.com/what-is-gothic-literature-739030#:~:text=Atmosphere%3A%20The%20atmosphere%20in%20a> [Accessed 6 Jan. 2023].

Study.com. (2022). The Raven by Edgar Allan Poe: Summary & Analysis, Available at: <https://study.com/learn/lesson/the-raven-by-edgar-allan-poe-summary-analysis-symbolism.html#:~:text=Edgar%20Allan%20Poe>. [Accessed 2 Mar. 2023].

www.owleyes.org. (n.d.). Tone in The Raven - Owl Eyes. [online] Available at: <https://www.owleyes.org/text/raven/analysis/tone#:~:text=The%20tone%20of%20%E2%80%9CThe%20Raven>. [Accessed 31 Jan. 2023].

Library, L. and L. (2021). LibGuides: Gothic Literature Guide: What is the Gothic? [online] guides.library.illinois.edu. Available at: <https://guides.library.illinois.edu/c.php?g=347594&p=7003511#:~:text=Usually%20the%20setting%20consists%20of>. [Accessed 20 May. 2023].

The Mysteries of Udolpho, by Ann Radcliffe - Free ebook. (n.d.). [online] www.globalgreybooks.com. Available at: <https://www.globalgreybooks.com/mysteries-of-udolpho-ebook.html#downloads> [Accessed 5 Jun. 2023].

Rose, D.J. (2019). How to Study Gothic Literature: Setting and Themes. [online] The Tutor Team. Available at: <https://www.thetutorteam.com/english/how-to-study-gothic-literature-what-are-the-features-of-a-gothic-story/#:~:text=Settings%20in%20gothic%20literature> [Accessed 5 Jun. 2023].

SparkNotes. (n.d.). The Raven: Symbols. [online] Available at: <https://www.sparknotes.com/poetry/the-raven/symbols/#:~:text=The%20titular%20raven%20represents%20the> . [Accessed 21 Jun. 2023].

Shuimacker, H.B. (1994). A surgeon to remember: Notes about Vladimir Demikhov. The Annals of Thoracic Surgery, 58(4), pp.1196–1198. doi:[https://doi.org/10.1016/0003-4975\(94\)90496-0](https://doi.org/10.1016/0003-4975(94)90496-0). [Accessed 21 Jul. 2023].

The Editors of Encyclopedia Britannica (2018). Roald Dahl | Biography & Books. In: Encyclopædia Britannica. [online] Available at: <https://www.britannica.com/biography/Roald-Dahl>. [Accessed 3 Jul. 2023].

The Curious Reader. (2018). The Delightful And The Dark: Exploring Roald Dahl's Adult Fiction | TCR. [online] Available at: <https://www.thecuriousreader.in/features/roald-dahl-adult-fiction/> [Accessed 5 Jul. 2023].

Haegenborgh, E. (2014). Faculty of Arts and Philosophy The Gothic in Narratives. [online] Available at: https://libstore.ugent.be/fulltxt/RUG01/002/212/946/RUG01-002212946_2015_0001_AC.pdf. [Accessed 21 Jul. 2023].

Schober, A. (2009). Roald Dahl's Reception in America: The Tall Tale, Humour and the Gothic Connection. Papers: Explorations into Children's Literature, 19(1), pp.30–39. doi:<https://doi.org/10.21153/pecl2009vol19no1art1155>. [Accessed 21 Apr. 2023].

Stončikaitė, I. (2022). Roald Dahl's eerie landlady: A macabre tale of aging. Journal of Aging Studies Available at: <https://www.sciencedirect.com/science/article/pii/S0890406522000640> [Accessed 21 Apr. 2023].

Poe, E.A. (1845). The Raven. [online] Poetry Foundation. Available at: <https://www.poetryfoundation.org/poems/48860/the-raven>. [Accessed 2 Sep. 2023].

➤ **Conclusion**

Sohier, J. (2011). Metamorphoses of the Uncanny in the Short-Story ‘The Landlady’ by Roald Dahl. *Miranda*, (5). doi:<https://doi.org/10.4000/miranda.2515>. [Accessed 28 Aug. 2023].

➤ **Short stories from “Tales of the Unexpected” used for analysis**

user.ceng.metu.edu.tr. (n.d.). William and Mary. [online] Available at: https://user.ceng.metu.edu.tr/~ucoluk/yazin/William_and_Mary.html. [Accessed 6 Jan. 2023].

Dahl, R. (n.d.). THE LANDLADY ROALD DAHL. [online] Available at: https://www.teachingenglish.org.uk/sites/teacheng/files/landlady_text.pdf. [Accessed 6 Jan. 2023].