
**Spectres in the Subcontinent:
Victorian Gothic Narratives and the Shadow of
Contemporary Indian Cultural Anxieties
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DOI: <https://doi.org/10.5281/zenodo.18368024>

ABSTRACT:

Victorian Gothic literature emerged during a period of profound social transition marked by industrialization, scientific advancement, imperial expansion, and moral anxiety. Texts such as *Dracula*, *Frankenstein*, *Wuthering Heights*, and *The Woman in White* expose hidden fears surrounding degeneration, fractured identities, gender transgression, and social surveillance. While traditionally read within a European framework, these Gothic anxieties find striking resonance within the cultural and psychological landscapes of contemporary India, particularly in the context of globalization, digital transformation, and shifting moral paradigms.

This paper explores how Victorian Gothic narratives metaphorically reflect emerging Indian realities such as urban alienation, inherited trauma, patriarchal authority, caste-based marginalization, and the negotiation between tradition and modernity. The Gothic “monster,” “madwoman,” and “haunted space” are reinterpreted as symbolic representations of suppressed voices, invisible labour, and generational anxieties embedded in Indian social structures. By drawing parallels between the Victorian obsession with respectability and modern India’s preoccupation with social image, honour, and digital performativity, the study demonstrates how Gothic tropes continue to function as cultural diagnostics.

Employing a post-truth theoretical lens, this paper analyses how contemporary Indian narratives across literature, cinema, and digital storytelling replicate Gothic strategies of fear, secrecy, and fragmented identity to articulate socio-political disquiet. The research highlights the relevance of Gothic discourse

in understanding modern India’s struggles with gender violence, mental health stigmatization, ecological crisis, and the loss of cultural authenticity in hyper-mediated spaces.

By repositioning Victorian Gothic fiction within the Indian socio-cultural continuum, this paper asserts that Gothic literature transcends temporal and geographic boundaries, functioning as a living narrative mode that articulates collective anxieties in rapidly transforming societies. It ultimately argues that the Gothic remains a powerful critical framework for interpreting emerging cultural realities in 21st-century India.

KEYWORDS:

Victorian Gothic, Cultural Anxiety, Post-Truth Narratives, Indian Socio-Cultural Context, Fragmented Identity.



INTRODUCTION:

The Victorian Gothic tradition emerged as a literary response to a century defined by contradiction and transition. Beneath the surface optimism of industrial progress, scientific rationalism, and imperial expansion lay profound anxieties regarding moral decay, social instability, and the limits of human knowledge. Gothic fiction became a narrative mode through which repressed fears could be articulated, often indirectly, through monsters, madness, and haunted landscapes. Texts such as Mary Shelley’s *Frankenstein*, Bram Stoker’s *Dracula*, Emily Brontë’s *Wuthering Heights*, and Wilkie Collins’s *The Woman in White* expose the fragility of Victorian ideals of respectability, rationality, and social order.

The Gothic mode operates through excess emotion, excess fear, and excess secrecy, allowing writers to dramatize what dominant cultural discourses seek to suppress. In Victorian England, this suppression involved anxieties surrounding class mobility, scientific hubris, female sexuality, and imperial contamination. The

Gothic thus served as a counter-discourse to realism, revealing the instability beneath narratives of progress. Its emphasis on the uncanny, the grotesque, and the irrational reflects a cultural unconscious struggling to reconcile tradition with transformation. Although rooted in nineteenth-century Britain, the Gothic's preoccupation with fear, secrecy, and fractured identity renders it remarkably adaptable to other historical and cultural contexts.

In contemporary India, a nation negotiating the pressures of globalization, technological acceleration, neoliberal economics, and shifting moral frameworks, similar anxieties emerge. Urban alienation, gender violence, caste oppression, ecological degradation, and the commodification of identity in digital spaces echo Victorian concerns with degeneration, surveillance, and moral panic. India's rapid modernization, much like Victorian industrialization, has produced uneven development, intensifying social inequalities and psychological fragmentation.

This paper proposes that Victorian Gothic literature can be productively reread through an Indian socio-cultural lens, revealing striking parallels between colonial-era British anxieties and present-day Indian realities. Employing a post-truth theoretical framework, the study examines how both Victorian Gothic texts and contemporary Indian narratives destabilize objective truth, foregrounding emotional reality, fragmented perspectives, and contested narratives. By drawing connections across literature, cinema, and digital culture, the paper demonstrates that the Gothic continues to function as a cultural diagnostic tool, exposing the hidden tensions and suppressed voices of societies in transition.

Victorian Gothic Literature: Anxiety, Repression, Unseen and Contemporary India: Cultural Transition and Emerging Anxieties

Victorian Gothic fiction emerged as a counter-narrative to Enlightenment rationality and Victorian moral certainty. The era's rapid scientific and industrial advancements destabilized traditional

beliefs, generating fears of moral degeneration and loss of human essence. Gothic narratives externalized these anxieties through supernatural figures and transgressive bodies that challenged social norms.

In *Frankenstein*, the Creature embodies anxieties surrounding scientific overreach and the erosion of natural boundaries. Victor Frankenstein's pursuit of forbidden knowledge reflects a society grappling with the ethical implications of modern science. Similarly, *Dracula* dramatizes fears of contamination, invasion, and moral decay, with the vampire symbolizing threats to bodily purity, national identity, and patriarchal control. These texts reveal a persistent fear of the Other—whether scientific, racial, or sexual—lurking beneath Victorian respectability.

Wuthering Heights and *The Woman in White* shift the Gothic focus inward, exploring psychological fragmentation, domestic entrapment, and the surveillance of women's bodies. Heathcliff's liminal identity and Catherine Earnshaw's divided self expose the violence of social exclusion and emotional repression. Collins's novel, through its emphasis on confinement, documentation, and legal manipulation, critiques institutional authority and the silencing of female voices. Collectively, these works reveal Gothic literature as a mode deeply invested in exposing the unseen mechanisms of power and repression.

Post-liberalization India exists within a state of accelerated transformation. Economic reforms, globalization, and digitalization have reshaped social relations, labour structures, and cultural identities. While these changes promise mobility and opportunity, they also generate profound anxieties. Rural-to-urban migration, the gig economy, and precarious employment conditions contribute to a sense of dispossession and instability, mirroring Victorian fears of industrial alienation and class dislocation. Urban alienation has become a defining feature of contemporary Indian life. Megacities such as Bengaluru, Mumbai, and Delhi symbolize aspiration

and progress, yet they also produce isolation, anonymity, and psychological stress. The erosion of community bonds and the relentless pursuit of productivity evoke the Gothic atmosphere of confinement and surveillance. Much like Victorian London, these urban spaces conceal exploitation and suffering beneath narratives of growth.

Caste-based marginalization and patriarchal authority further complicate India's modern trajectory. Despite constitutional guarantees of equality, caste hierarchies continue to structure access to education, labour, and dignity. Gender violence, honour killings, and moral policing reveal the persistence of patriarchal control over bodies and behaviour. These social realities generate a climate of fear and repression, echoing the Victorian obsession with respectability and moral conformity.

Digital culture intensifies these anxieties through constant surveillance and performativity. Social media platforms demand curated identities, public visibility, and emotional spectacle. The fear of exposure, cancellation, and online shaming parallels Gothic tensions between appearance and hidden truth. In this context, the Gothic emerges as a resonant framework for articulating India's contemporary cultural disquiet, where progress coexists with haunting inequalities.

The Gothic Monster and the Indian Other

In Victorian Gothic literature, the monster often represents societal fears projected onto marginalized figures. Frankenstein's Creature, despite his inherent humanity, is rendered monstrous through social rejection. Similarly, Dracula embodies anxieties surrounding foreignness and contamination. These figures illuminate how societies construct the Other to maintain normative boundaries.

In contemporary India, marginalized communities—particularly those defined by caste, gender, or economic precarity—are frequently subjected to similar processes of othering. Dalit

bodies, migrant labourers, and gender-nonconforming individuals are rendered invisible or demonized within dominant discourses. The Gothic monster thus finds its modern analogue in those excluded from narratives of national progress. Indian literature and cinema increasingly employ Gothic tropes to represent these exclusions. Haunted landscapes, cursed lineages, and monstrous transformations serve as metaphors for historical trauma and social injustice. By invoking Gothic imagery, contemporary narratives expose the violence underlying social hierarchies, much as Victorian texts critiqued the moral hypocrisies of their time.

The figure of the madwoman occupies a central position in Victorian Gothic fiction. Characters such as Bertha Mason (implicitly haunting *Jane Eyre* and resonant within *Wuthering Heights*) and Laura Fairlie in *The Woman in White* reveal how female deviance is medicalized and confined. Madness becomes a label imposed upon women who resist patriarchal norms.

In contemporary India, women's bodies and behaviours remain subject to intense surveillance. Honour killings, moral policing, and victim-blaming practices echo Victorian anxieties surrounding female autonomy. Mental health stigmatization further silences women's emotional suffering, rendering them invisible within public discourse. Modern Indian narratives frequently deploy Gothic motifs to articulate these gendered anxieties. The haunted house becomes a domestic prison, while possession and psychological fragmentation symbolize the internalization of patriarchal violence. Through these tropes, the Gothic exposes the enduring structures of gendered oppression across cultural and temporal boundaries.

Haunted Spaces: From Victorian Mansions to Indian Cities, Post-Truth, Fragmented Narratives, and Digital Gothic

Gothic spaces function as repositories of suppressed history and unresolved trauma. Victorian mansions, castles, asylums, and decaying estates embody moral decay hidden beneath architectural grandeur. These spaces blur the boundary between past and present,

forcing characters to confront buried secrets, inherited guilt, and ancestral crimes. The Gothic setting thus becomes an active agent, shaping psychological experience and revealing the weight of history upon the present.

In *Wuthering Heights*, the landscape itself mirrors emotional turbulence and social exclusion, while in *The Woman in White*, institutional spaces such as asylums and estates function as mechanisms of surveillance and control. These settings reinforce the idea that space is never neutral; it absorbs and reflects the anxieties of the society that produces it. Victorian Gothic architecture becomes a symbolic extension of moral and psychological confinement.

In contemporary India, haunted spaces manifest differently but with comparable symbolic force. Rapid urbanization has produced cities marked by displacement, erasure, and inequality. Slums existing alongside luxury apartments, abandoned colonial buildings repurposed for commercial use, and polluted rivers flowing through sacred landscapes all evoke a sense of unresolved contradiction. These spaces are haunted not by supernatural ghosts alone, but by histories of exploitation, caste violence, and environmental neglect. Indian cinema and literature increasingly employ haunted or liminal spaces to critique unchecked modernization. Films such as *Tumbbad* and *Bulbbul* utilize decaying mansions, forests, and isolated villages to represent greed, patriarchy, and historical trauma. These spaces function as Gothic reminders that progress often rests upon suppression and loss. Ecological crises—deforestation, climate-induced disasters, and toxic urban environments—further contribute to a sense of environmental haunting, where nature itself becomes a site of Gothic return. By reimagining haunted spaces within the Indian context, the Gothic articulates collective anxieties surrounding memory, displacement, and ecological collapse. These spaces insist that the past cannot be erased, only repressed, and that modernization without ethical reckoning inevitably produces new forms of haunting.

The post-truth condition, characterized by the erosion of objective facts and the dominance of emotionally charged narratives, aligns closely with Gothic epistemology. Victorian Gothic texts frequently destabilize truth through multiple narrators, unreliable documentation, and fragmented testimonies. Dracula's epistolary structure exemplifies this narrative uncertainty, as truth emerges only through the accumulation of subjective voices rather than a single authoritative account.

In contemporary India, post-truth dynamics are amplified by digital media ecosystems. WhatsApp forwards, viral videos, and algorithm-driven content circulate fear, misinformation, and communal anxiety at unprecedented speed. Truth becomes a contested terrain, shaped by affect rather than evidence. This environment produces a distinctly digital Gothic, marked by paranoia, conspiracy, and spectral threats that cannot be easily verified or contained.

Indian cinema and web series increasingly adopt Gothic strategies to represent this condition. Psychological horror, unreliable narration, and fragmented timelines mirror the instability of truth in a hyper-mediated society. Films and digital narratives addressing communal violence, political unrest, and social fragmentation often rely on atmospheres of dread and secrecy rather than linear realism. The Gothic thus provides an aesthetic and narrative vocabulary for articulating post-truth anxieties.

By foregrounding emotional truth over empirical certainty, the Gothic challenges dominant narratives of progress and nationalism. It exposes how fear and desire shape collective consciousness, revealing the affective undercurrents of political and cultural life. In this sense, the Gothic is not merely a genre but a mode of critical inquiry, uniquely suited to examining the uncertainties of the contemporary Indian moment.

Conclusion

Victorian Gothic literature, though historically situated within

nineteenth-century Britain, possesses a remarkable capacity for cultural transposition. Its preoccupation with fear, repression, and fragmented identity renders it profoundly relevant to contemporary India's socio-cultural landscape. By examining parallels between Victorian anxieties and modern Indian realities, this paper demonstrates that the Gothic functions as a transhistorical narrative mode.

Through the figures of the monster, the madwoman, and the haunted space, Gothic literature articulates the suppressed voices and unresolved traumas of societies in transition. In India, these tropes illuminate issues of caste marginalization, gender violence, mental health stigma, ecological crisis, and digital surveillance. Employing a post-truth lens, the study highlights how Gothic strategies continue to shape contemporary narratives across literature, cinema, and digital media.

Ultimately, this paper asserts that the Gothic is not a relic of the Victorian past but a living critical framework. By repositioning Victorian Gothic fiction within the Indian socio-cultural continuum, it underscores the genre's enduring power to diagnose cultural anxieties and to give form to the spectres that haunt rapidly transforming societies.

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Funding:

This study was not funded by any grant.

Conflict of interest:

The Authors have no conflict of interest to declare that they are relevant to the content of this article.

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