

An Exploration on Poetic and Supernatural Element in the *Bride of Lammermoor* by Walter Scott

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Abstract

This research article investigates the poetic and supernatural representation in the literature of Walter Scott. His teaching, and antiquarian skills into his investigation of the possibilities of the survival, of the supernatural elements. The ballads and an unlettered legends tradition that appear to confirm his position as a believer in superstitious and irrational practices. This article will argue that Hogg possesses a shrewd and sophisticated understanding of the authority of the supernatural. This is visible in his hard literary work to evidence and looks into various types of uncanny evidence when compared with those of Scott.

Keyword: Poetic languages, Supernatural elements, Bride of Lammermoor, Walter Scott.

The *Bride of Lammermoor* is a tale which no man but a poet could tell, says Adolphus. Scott underway his profession as a poet. He engraved many ballads - historical, traditional, and romantic. The *Bride of Lammermoor* is a ballad very much alike a primitive ballad. The paramount leitmotifs of the ballad are grudges between kings, electrifying escapades, household dissensions, wars, battles, and love. In this novel, there are three things – rivalry, clan dissensions, and love.

Further, in an unenlightened ballad, there is no endeavor of moralizing, no stab of making it didactic. In this novel also Scott has no scruples to preach, no missive to give. It is more of a detached narrative. There is something expressive about this novel.

The love offered in the medieval ballads is either acquitted or fierce, but it is always unassuming and intense. The two lovers in the novel love each other intensely. The gold coin given by the Master to Lucy is not a present of love; it is a tie between their love, and this association is only shattered when the two die. This overflow may not be inevitably in verse alone. It can be in prose also. This novel has sundry tracks in which is found a mien of spur-of-the-moment overflow. The Master's words at the time of the interment of his father are a specimen of an elegiac expression. "Heaven do as much to me and more if I requite not to this man and his house, the ruin and disgrace him has brought on me and mine." Again Lucy's words, when she states about her premonitions, are worthy of note:

It is decreed that every living creature, even those who owe me most kindness are to shun me and leave me to those by whom I am beset. It is just it should be thus. Alone and uncounseled, I involved myself in these perils – alone uncounseled, I must extricate myself or die. (BL 52)

Speaking from the very basic of her heart as she does, she says something which, perhaps, only a poet can say. Then again, a sentence, an evocative sentence, melodramatic of her inner-most feelings: "It is the link that bound me to life," she utters when her mother has taken off the gold coin that the Master had given her. These confrontations are great poetry. There is a poetic worth in the depiction of his characters and also of the scenic settings. From the lines quoted below, Lucy appears to be essentially a poetic creation:

Lucy was now like the sailor, who, while drifting through a tempestuous ocean
Clings for safety to a single plank, his powers of grasping it becoming every moment more feeble, and the deep darkness of the night only checkered by the flashes of lighting, hissing as they show the white tops of the billows, in which he is soon to be engulfed. (67)

There was a stimulation of supernaturalism headlong at the end of the eighteenth century. Supernaturalism was alien to the temperament of the people of the early eighteenth century. But the writers of this age were not able to make this supernaturalism hominoid or convincing. Scott could do it. He could intermingle the supernatural with real life. Walter Allen says: "Scott was able to tap a well of nationally cherished superstition – superstition still actual and operative and he expressed what he found in its terms" (21).

The Ghosts, Omens, Premonitions, and Prophecies, introduced by Scott in *The Bride of Lammermoor*, only articulate the inevitable, the foreseeable, or which human beings have no control. They also replicate the mutual credence of men and women in superstitions. Perhaps, they reveal Scott's peculiar insolence towards these delusions too. The Predictions of Blind Alice regarding the suffering of the Master of Ravenswood and the foretelling of Thomas the Rhymer, who predicts Ravenswood's death in the Kelpie's flow and the forecast of the old hags about Lucy's death are nothing but rudiments of supernaturalism. They have a resemblance to the magic and witchcraft hired by Shakespeare in his plays – *Macbeth*, *Hamlet*, and *Julius Caesar*. Without the use of the Supernatural, *The Bride of Lammermoor* could not have given an antique note.

Scott's version proves this. He says:

We are bound to tell the tale as we have received it, and considering the distance of the time and propensity of those through whose months it has passed to the marvelous, this could not be called a Scotch story unless it manifested a tinge of Scottish superstition. (67)

The Supernatural element in the hands of Scott echoes the bygone in its full life. The three old hags in *The Bride of Lammermoor* are very much like the witches in Shakespeare's *Macbeth*, and they execute practically the identical function as witches did in life during the secluded past. The Gothic tradition or the tradition of terror was started by Horace Walpole, whose *The Castle of Atranto* was published in 1764. Mrs. Radcliffe, a writer of *The Mysteries of Udolpho* and Clara Reeve, writer of *The Old English Baron*, was Walpole's fore-runners. After they came many Gothic tales, which were soon forgotten. There are dark passages, hidden panels, and supernatural beings in the novel. The following description at the appearance of the ghost of Blind Alice gives a vivid account of all these.

Scott has fashioned air of mystery, trepidation, and even horror. This he has done in consonance with the writers of the gothic novels. The Assassination of the Laird of Bucklaw by his spouse and the outcome of his dead body in a puddle of gore are astonishing extracts. One can go through these scenes with awe and terror. Again, the yelps from the bridal room at midnight take us back to the analogous thuds in the gothic novels. And the hags, relinquished to look after the dead body of Blind Alice, are purely atrocious creatures. They are terrible and ugly. The employment of all these, in the pointers of Scott, is not just for their own sake. He services them to divulge authenticity. He makes use of them to make his novels truthfully archetypal of his age.

Conclusion

Then he never stewes them. He employs horror when it is very required – necessary as balancing to the condition or additional to the ether of horror, or fright or pathos. He services these just to bolster the several notions, trusts, and fantasies of the people. It will be very clear that Scott deals a consistent elucidation to all that looks as irrational or illogical.

This novel is a trial in unrelenting disaster and efficacious testing. It is morally a tragic romantic novel, though, of course, it stakes the assets of gothic novels.

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