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The idea of romanticism : a study of Nathaniel " hawthorne's "young good man brown" and Edgar Allan Poe's "the fall of the bouse ofusher".

Muntentore, Innocent; Supervisor: ,Dr. prie Sipyinyu Njeng,

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UNIVERSITY OF BURUNDI

INSTITUTE FOR APPLIED PEDAGOGY

ENGLISH–KIRUNDI DEPARTMENT

THE IDEA OF ROMANTICISM: A STUDY OF NATHANIEL HAWTHORNE'S "YOUNG GOODMAN BROWN" AND EDGAR ALLAN POE'S "THE FALL OF THE HOUSE OF USHER".

By

Innocent MUNYENTORE

Supervisor:
Dr. Eric Sipyinyu Njeng,
Lecturer University of Burundi

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Bujumbura, July 2011

DEDICATION

To my wife;

To my parents;

To my brothers and sisters;

To my relatives and friends;

I warmly dedicate this work.

ACKNOWLEDGEMENTS

This work would not have been what it is without the contribution of a number of people to whom I owe more gratitude than I can express.

I would like to express my deep gratitude to my supervisor, Dr. Eric Sipyinyu Njeng, lecturer the University of Burundi. His suggestions, corrections, availability and endurance allowed this work to have its present shape.

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Last but not least, I owe much thanks to my relatives, my and classmates who eagerly provided what I needed especially towards the success of this work.

Innocent MUNYENTORE

ABSTRACT

This work examines Romanticism in Nathaniel Hawthorne's "Young Goodman Brown" and Edgar Allan Poe's "The Fall of the House of Usher". The work shows how mystery and supernatural power heighten our sense of understanding. It explores the innermost activities of a person's mind. Thus, the work is based on the basic premise that Nathaniel Hawthorne and Edgar Allan Poe saw and experience something which can not be easily explained. In their stories, they use romantic characters and mysterious settings. Through the New Historicism and Psychoanalytic approaches, this work settles on the conclusion that romanticism can appear through characters and setting to explore the imagination of a person's mind struggling against fear of death.

TABLE OF CONTENTS

DEDICATION..... i
ACKNOWLEDGEMENTS..... ii
ABSTRACT..... iii
GENERAL INTRODUCTION.....1
CHAPTER ONE : ROMANTICISM IN "YOUNG GOODMAN BROWN".....14
CHAPTER TWO: ROMANTICISM IN "THE FALL OF THE HOUSE OF USHER" 35
CHAPTER THREE :LEVELS OF ROMANTICISM IN "YOUNG GOODMAN BROWN" AND "THE FALL OF THE HOUSE OF USHER". 49
GENERAL CONCLUSION 59
WORKS CITED.....62

GENERAL INTRODUCTION

The nineteenth century period is a remarkable one in American literature. There appeared a new movement of revolt; that is "Romanticism". This movement was a reaction against classicism and its emphasis on the Olympian wisdom of the abstract intellect. American romantics preferred to be concrete and personal. They abandoned the implanted rules of the past; put their faith in individualized experience, asking only to be imaginative and artistically usable; and sought for new forms in which to express it. Endeavouring to capture values and verities that escaped the intellect, they were willing to consult everything the imagination offered – whether vision or nightmare.

Among American writers, Edgar Allan Poe and Nathaniel Hawthorne were considered well-known in the use of psychology and development of their characters, even the settings created for the characters to live through. Their writings in poems, stories and novels had a great value in American literature: for example, Poe explored the darker side of the romantic imagination, dealing with the Grotesque, the supernatural and the horrifying. He also rejected the rational and the intellectual in favour of the intuitive and the emotional, a dominant characteristic of the Romantic Movement. Like other American authors such as Herman Melville and Nathaniel Hawthorne, it was remarquable that Poe was also a master at the use of abnormal psychology and the darker side of the human experience. Hawthorne masterfully marked his fiction by haunting symbolism, and his exploration of guilt, sin and other complex moral and psychological issues. This style of romantic's writers awakens people of that period , especially in America. They have revolutionized the standards of typical story telling that their works have set a template so remarquable that most modern writers only hope to imitate.

Historical background

The Romantic Era is a time in history that was surrounded by war. The Seven Years' War (1756-1763), and American Revolution (1775-1783), which directly preceded the French Revolution (1788-1799). These wars along with the political and social turmoil that go along with them, serve as the background for Romanticism. The strong feelings that Wartime produces served as a catalyst for an outpouring of art and literature, the like of which had never been seen before. The writing was so different.

The works of the Romantic Era are a vast and unique collection of literary works. However, they can all be said to have at least these characteristics: a love of nature, a sense of nationalism, and a sense of exoticism/the supernatural. These characteristics were engendered by political turmoil. Also, the writing of the Romantic Era was vastly different from the writing that came before it, in that it spoke to the "common" people. Romantics strived towards the goal that literature and the arts were for everyone, commoners, not just wealthy aristocracy.

Romanticism, unlike the other "ism", is not directly political. It is more intellectual. The term itself was coined in 1840 century, in England, but the movement had been around since the late 18th century, primarily in Literature and arts. Romanticism in British literature developed in a different form slightly later mostly associated with the poets William Wordsworth and Samuel Taylor Coleridge, whose co-author book *Lyrical Ballads* (1798) sought to reject Augustan poetry in favour of more direct speech derived from folk traditions. There is also William Blake, Mary Shelley and John Keats.

In predominantly Roman Catholic countries Romanticism was less pronounced than in Germany and Britain, and tended to develop later, after the rise of Napoleon, François-René de Chateaubriand is often called the' Father of the French Romanticism'. In France, the movement is associated with the nineteenth century, particularly in the paintings of Théodore Géricault and Eugène Delacroix, the plays, poems and novels of Victor Hugo (such as *Les Misérables* and *Ninety-Three*, and the novels of Stendhal).

In Germany, Friedrich Schiller produced plays known for their sense of a German "Volk", or national spirit. Karl Friedrick Schincked led the Gothic revival movement, beginning his first plans for Gothic structures as early as the 1820s. German Romantic philosophy was dominated by W.G.F. Hegel. He construed the development of the state as part of historical progress, or "theology". He is famous for outlining a concept of dialectic: the mind progresses by creating opposites, which are then combined in a synthesis. Hegel tied his philosophy into nationalism by arguing for German national dialectic that would result in synthesis into a state. Hegel's work increased the emphasis people put on historical writing. The basic idea in Romanticism is that reason cannot explain everything.

In the United States, Romantic Gothic literature made an early appearance with Washington Irving's "The Legend of Sleepy Hollow" (1820) and "Rip Van Winkle" (1819), we also have James Fenimore Cooper. There are picturesque "local color" elements in Washington Irving's essays and especially his travel book. Several Romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural and human psychology.

Life of authors and intellectuals influences

Nathaniel Hawthorne (1804-1864) was born in Salem, Massachusetts, of Puritan ancestors, in a town made infamous by the Witchcraft trials of 1692 in which Hawthorne's great grand father was one of the three judges. He married Sophia Peabody in 1842, and had three children.

Hawthorne lived most of his life in New England and was a friend of such literary figures as Raph Waldo Emerson, Henry David Thoreau and Bronson Alcott (the father of Louisa May Alcott). He was also a good friend of Herman Merville, who dedicated his masterpiece, *Moby Dick*, to Hawthorne.

After his graduation from Bowdoin college, he returned to Salem where he wrote essays and many short stories including "Rappacini's Daughter" (1844) and "Young Goodman Brown" (1835), all published anonymously. But these made little impression of the reading public. The appearance of his "Twice-Told Tales" (1837), however, brought him favourable notices the best of his stories have the sinister mood of Poe and the leisurely pace of Washington Irving.

In his novels and short stories, Hawthorne is less interested in plot than he is in the study of what goes on within his characters. In "Birthmark", for example, he explores the possible sin of a person who desires perfection without accepting the imperfection of the world. In"The Minister's Black Veil" there is a symbolic showing of the desire in people to separate themselves from the world and to hide, a desire which Hawthorne saw as the pardon of sin.

In "Young Goodman Brown", the author shows how evil can exist unseen in ordinary people. Tales of his family and legends from a dark past haunted

Hawthorne throughout his life. He returned to the United States in 1860 and lived in Concord until he died on May, 1864.

His writings are representative of 19th century, and thus in the mainstream due to his use of nature, its primitiveness, and as a source of inspiration, also in his use of exotic, the gothic and the antiquarian. Hawthorne was imbued with an inquiring imagination, an intensely meditative mind and an unceasing interest in the ambiguity of man's being. He was anatomist of the interior of the heart conscious of the loneliness of man in the universe, of the darkness that enshrouds all joy, and of the need of man to look into his own soul.

In "Dr. Heidegger's Experiment", Hawthorne illustrates several sides of his writing: his disenchanted view of human nature, his use of symbolism, and his interest in the supernatural. In addition, the story treats one of the new nineteenth century ideas that concerned Hawthorne: Scientific experiment. The story itself is a stimulating and rewarding study of right and wrong in human conduct.

Edgar Allan Poe was born in January 19, 1809, Boston, Massachusetts, United States. American short-story writer, poet, critic and editor who is famous for his cultivation of mystery and the macabre. Poe was the son of the English born actress Elisabeth Arnold Poe and David Poe, Jr, an actress from Baltimore. After his mother died in Richard , Virginian, 1811, he was taken into home of John Allan in 1812, a Richmond merchant(presumably his grand father) , and of his childless wife .He was later taken to Scotland and England (1815-20),where he was given a classical education that was continued in Richmond. For eleven months in 1826 he attended the University of Virginia, but his gambling losses at University so incensed his guardian that he refused to let him continue, and Poe returned to Richmond to find his sweetheart, (Saraha) Elmira Royster, engaged. He went to

Boston, where in 1827 he published a pamphlet of youthful Byronic poems, *Tamer Lane, and Other poems.*

Poverty forced him to join the army under the name of Edgar A. Perry, but, on the death of Poe's foster mother, John Allan purchased his release from the army and helped him get an appointment to the U.S. military Academy at West Point. Before going Poe published a new volume at Baltimore, *Al. Aaraaf, and Minor Poems* in1829.He successfully sought expulsion from the academy, where he was absent from all drills and classes for a week .He proceeded to New York city and brought out a volume of poems, containing several masterpieces, some showing the influence of John Keats, Percy Shelley, and Samuel Taylor Coleridge.

In 1835, he was in Richmond as editor of the *Southern Literary Messanger.* There he made a name as a critical review and married his young cousin Virginia Clemn, who was only 13. Poe seems to have been an affectionate husband and son-in-law. While in New York City in 1838 he published a long prose narrative, *The Narrative of Arthur Gordon Pym*, combining (as so often in his tales) much factual material with the wildest fancies. It considered one inspiration of Helman Melville's *Moby Dick* .In 1839, he became co-editor of Burton's *Gentleman's Magazine* in Philadelphia .There a contract for a monthly feature stimulated him to write "William Wilson" and "The Fall of the House of Usher" stories of supernatural horror .The latter contains a study of neurotic now known to have been an acquaintance of Poe, not Poe himself.

His tale "The Murders in the Rue Morgue" (1841) initiated the modern detective story, and the atmosphere in his tales of horror is unrivalled in American fiction. His "The Raven" (1845) numbers among the best-known poems in the national literature. Poe diéd in October 7, 1849, Baltimore, Maryland.

Historians assigned to Poe the Honor of having been the so– called "father" of the genre. His contemporary writers of short stories like Nikolai Gogol in Russia and Nathaniel Hawthorne in United States acknowledge his contribution.

Poe's influence on psychoanalytic approaches to thematic materials is clear, so is his influence on the modern detective story of the Shrlock Holmes variety.

Edgar Allan Poe's tale of the macabre and his ballad poetry were more influential in France than at home but the American novel developed fully in Nathaniel Hawthorne's atmosphere and melodrama. Later Transcendentalist writers such as Henry David Thoreau and Ralph Waldo Emerson still show elements of its influence and imagination, as does the romantic realism of Walt Whitman. But by 1880s, psychological and social realism was competing with romanticism in the novel .The poetry of Emily Dickinson—nearly unread in her own time—and Herman Melville's novel *Moby Dick* can be taken as epitomes of American Romantic literature.

Definition of terms

For a better understanding of this work, it is necessary to define the key terms which will preoccupy us in the course of this work .Two terms will be defined: that is "Romanticism" and "Supernatural".

The expression "Romanticism" is a phenomenon of immense scope, embracing as it does literature, politics, history, philosophy and the arts in general. In *A Handbook of Critical Approaches to Literature*, C. Hugh Holman and William Harmon define the word "Romanticism" as a movement of eighteenth and nineteenth centuries that marked the reaction in literature, philosophy, art, religion, and politics from the neoclassic and formal orthodoxy of the preceding period .The term designates a literary and philosophical theory that trends to see the individual at the centre of all life, and it places the individual therefore at the centre of art,

making literature valuable as an expression of unique feelings and particular attitudes and valuing its fidelity in portraying experiences.

The term "Romanticism" can be viewed as an artistic movement, or state of mind, or both .Most writers of the eighteenth century interested in reason,logic and scientific observation.This movement seemed to be a reaction against the dominant attitudes and approaches of that period.Then, the romantics stressed the examination of inner feelings, emotions and the use of imagination .This seemed to be the first element in Romanticism.It appeals to emotion rather than reason, also, the Romanticism explores the mysteries of nature because the Romantics describe their story and poem about American Wilderness or countryside or they depicted nature.

The term "Romanticism" was also a literary movement that occurred in the late eighteenth century to the mid nineteenth century which shifted the focus of literature from puritan works, to works which revolved around imagination, the beauty of nature, the individual, and the value of emotion over intellect. The ideas of the movement were quite revolutionary as earlier literature was inhibited by the need to focus on society and to explore an irrational world which before would have been at the very least frowned upon if not outright rejected.

As far as our work is concerned, Romanticism will be applied in taking into account setting and characters in the stories under study .We have chosen the setting because it plays a vital role in determining the direction, time, location, and structure that a particular story invariably takes .For instance the story of Young Goodman Brown takes place in the seventheenth century period of puritans in Salem village of Massachussets. It is through setting that the reader consumes the meaning of the story; characters are a direct by--product of the communities and

surroundings in which they live. Both setting and characters, will provide us informations about what happened within the story and even around the world.

The term "Supernatural" is derived from the Latin words "super" that means exceeding and the term "natural" meaning the normal. It comprises forces and phenomena that can not be perceived by natural understanding .It may be said to lie with religious, magical or otherwise mysterious explanation.
("http://www.psychics.co.uk/define/supernatural.html"
_www.psychics.co.uk/define/supernatural.html)

The Free Web Encyclopaedia, Wikipedia, defines that term supernatural (Latin: super, supra "above"+ natura "natura") pertains to entities, events or powers regarded as beyond nature, in that they cannot be explained by currently understood laws of natural World .The term "supernatural" is also used to show how religious beliefs, miracles, divination are often associated with magical and occult ideas in most African societies.

Steve Clark, in *The Supernatural and the Miraculous*, argues that both intention-based definitions of the miraculous make reference to term "Supernatural". He considers three outstanding issues regarding the meaning of the term "Supernatural" and concludes that the supernatural is best understood as a sub—category.

With regard to the role of the supernatural, Mithen, S. in *Symbolism and the Supernatural* asserts that the belief in supernaturalism is universal among human groups or at least has been until the emergence of atheism in the very recent past. This widespread belief in the supernatural poses major problems to those who believe that many of the critical features or human beings can be explained by the recourse to evolutionary theory. The potential to believe in the supernatural appears

to be a universal feature of the human mind; in the vast majority of individuals this potential has become realized.

Eustace Palmer in *Introduction to the African Novel* focuses on the supernatural as it does have a place in literature but that the events cannot be entirely explained by social or other factors. He concludes that there is no rational argument to prove the existence of the supernatural because the supernatural is important for the people who try to make their way of life as realistic as possible.

Scope and delimitation of the study

This study will be carried out on the basis of the idea of Romanticism. It will be grounded on mystery and supernatural. Other stories of the same authors will be used in connection with the stories under study.

Aim of the study

This work aims at showing how mystery and supernatural power heighten our sense of understanding. It also shows features of Romanticism especially those in common in both short stories "Young Goodman Brown" and "The Fall of the House of Usher". It also aims at exploring the innermost activities of a person's mind.

Hypotheses

This study is based on the hypotheses that Edgar Allan Poe and Nathaniel Hawthorne are both romantic writers. They saw and experience something which can not be explained easily: that is supernatural, which appears through different forms, such as in characters and settings. In their works, some characters and settings are mysterious; and they present characters as romantic. This is what will preoccupy us in this work.

Literary Approach

The theories that will centre this discussion are the psychoanalytic and New Historicism approaches. Proponents of the psychoanalytic approach include Sigmund Freud and his disciples Carl Gustav Jung, Jacques Lacan and Alfred Adler.

Psychoanalytical is a literary theory that is going to be applied to this work. Primary identified with Sigmund Freud, the psychoanalytical approach is used when we try to understand human being, to explain their growth, development and the structure of their personality.

It can be indeed, applied to imaginative literature and art in general, in order to study their manifest and latent content, in the same ways as Freud dreams. Literature clearly lends itself to such a study, since like dreams the most significant meaning often lies below the conscious surface narrative of a text. In this view, Freud himself applied his theories to the interpretation of religion, mythology and literature. In addition, the foundation of Freud's contribution to model psychology is his emphasis on the conscious aspects of the human psyche. He assumes that most of our actions are motivated by psychological forces over which we have a very limited control. To Freud, the unconscious plays a great role in human's realizations and feelings although mankind is not aware of its presence.

In *The Anatomy of the Mental Personality*, Sigmund Freud defines the mental process "unconscious" as follows: "....We call a process unconscious when we have to assume that it was active at a certain time, although at that time, we knew nothing about it" (100). From this definition, we deduce that the unconscious is a mental process whose effects are realized after a certain period. Freud further states

that the mind is divided into three parts: that is, the id, the ego, and superego, with a relation to the conscious and unconscious. He argues that the id has instinctive energies of survival values, and has no vision of what may follow its actions. Concerning the ego, he says that it is the regulator of the instinctual demands of id. He adds that the ego is equivalent to the self. As far as the superego is concerned, he adds that, it is both conscious and unconscious, though it is largely unconscious. It represents all the moral beliefs and structures. It obeys the morality principles. The psychoanalytical approach will be useful in this work in that it will help the researcher to be able to examine different actions, thoughts and behaviours of the characters in the stories.

New Historicism on its part is a literary approach whose proponents and exponents are Louis Althusser, Michel Foucault, Frederick Jameson, Mikhail Baktin and Clifford Geertz. Since the early 1980s, New Historicism has been the accepted name for a mode of literary study that opposes formalism .Instead of dealing with a text, New Historicism attend primarily to the historical and cultural conditions of its production, its effects, and also its later critical interpretations and evaluations.

New Historicism conceive a literary text as "situated" with the social practices, discourses that constitute the overall culture of a particular time and place, and with literary texts interact energies and codes. Recent developments in cultural anthropology, especially Clifford Geetz view that, a culture is constituted by distinctive sets of signifying systems, and his use of what he calls thick descriptions – the close analysis or "reading" of a particular social production or event so as to recover the meanings it has for the people involved in it, as well as to discover, within the cultural system, the general patterns of conventions specific to an era. All in all, New Historicism theory examines and gives the text a meaning and interpretations according to different angles.

This approach is relevant to this work in that it helps the researcher to establish the historical and cultural conditions in which people live. It further helps us to know the cultural and social forces which control life within the society. However, both theories mentioned above complete each other in the work.

Structure of the work

This work is structured on three chapters which are preceded by a general introduction. The first chapter entitled: Romanticism in "Young Goodman Brown" deals with elements of Romanticism such as supernatural and mystery through characters and setting within the story. The second chapter entitled: Romanticism in "The Fall of the House of Usher" deals with the elements of Romanticism such as supernatural and mystery through characters and setting within the story. The third chapter entitled: Levels of Romanticism in "Young Goodman Brown" and "The Fall of the House of Usher" deals with the comparison of the two stories showing levels of similarities and dissimilarities.

Finally, there is a "general conclusion" which summarizes the major arguments raised in the work, brings out findings and suggests possible areas and recommendations for further researchers.

CHAPTER ONE

ROMANTICISM IN "YOUNG GOODMAN BROWN"

Nathaniel Hawthorne's short story, "Young Goodman Brown" was written in 1835. It is widely regarded as one of Hawthorne's finest works. Drawing on puritan theology and traditions of Witchcraft, Hawthorne crafted a profound and complex work which has fascinated generations of leaders with its portrait of a self-deluded sinner and its ambiguous conclusion. It is typical of Hawthorne' fiction in its use of historical material, its allegorical mode, and its somber view of human nature. "Young Goodman Brown" is also important in the development of Hawthorne's fiction writing, for it prefigures many of the thematic concerns that are at the center of his novels, such as human depravity, religious doubt, secret guilt and spiritual isolation.

This chapter entitled Romanticism in "Young Goodman Brown" by Nathaniel Hawthorne deals with elements of Romanticism such as mystery and supernatural through characters and setting within the story. It will be used in parallel with another story "Rappacini's Daughter" of the same author.

In "Young Goodman Brown", Nathaniel Hawthorne tells the tale of a man and his discovery of evil. An innocent and naïve man in the opening of the story, Goodman trusts all the people he knows without reason or suspicion. The town's people of the Salem are highly respectable in Brown's eyes. As far as Goodman Brown is concerned, his wife Faith is the most virtuous of them all. Innocent Faith tries to persuade her husband not to go on the errand, although it is unclear to readers as to what type of errand Brown is going on calling her "my love and my Faith" (1033). Brown assures her, "say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee" (1033). Feeling slightly guilty for living his young bride, Goodman Brown embarks on his journey claiming, "... and after this

one night, I will cling to her skirts and follow her to heaven". (1033) Young Goodman Brown is alone in sin, especially compared to his "holy and good" elders, as he walks through woods thinking, "It was all as lonely as could be; and there is this peculiarity to this solitude". (1034)

Leo B. Levy in "The Problem of Faith in "*Young Goodman*" ", notes "that at the beginning Brown is a naïve and immature young man who fails to understand the gravity of the step he has taken" (117). This is the first character within Goodman Brown. Innocent and young, the first aspect of the main character is anxious to get on with his journey and get back to what is good.

As Goodman Brown moves into the woods, he also moves into his second personality. We also see three turning points leading to the development of the character. In the woods, Brown meets up with a mysterious traveller, later revealed as the devil. While walking with the devil, Goodman Brown states that he wants to return to Faith. As the devil coaxes the young man to keep walking a little further Brown claims that if his ancestors never participated in committing sins then neither should he. The devil responds:

> I have been as well acquainted with your family as with ever one among the puritans; and that is no trifle to say... They were my good friends, both; and many pleasant walks have we had along this path, and returned merrily after midnight. I would fain be friends with you for their sake. (1035)

Newly awakened to the sins of his forefathers Young Goodman Brown sees his childhood catechism teacher, Goody Cloyse, ahead. In disbelief that such kind elderly woman might be walking in the dark wood, he refuses to go another step with the "elderly traveller". However, after listening to the conversation between the devil and Goody Cloyse, Brown realizes that she too is walking with the devil and is

travelling through the woods to the meeting. Brown notices a cloud dark in the sky which produces "a confused and doubtful sounds of voices" (1038). When the cloud of doubtful voices becomes clearer, Goodman Brown hears the voice of his young wife Faith uttering lamentations. Grief stricken, Brown claims, "My Faith is gone! There is no good on earth and sin is just a name. Come devil; for the thee is the World given" (1038). And as quickly as he was overcome with grief, Goodman Brown is immediately enraged and dives to the busy forest:

> Let us hear which will laugh loudest. Think not to frighten me with your deviltry! Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he fears you. (1039)

As Brown gets closer to the center of the woods, all the devil's meeting place, there is more revealed about the sinful nature of his peers. This is the progressive pattern in Hawthorne's wood sequence. He later gets to the secret meeting and discovers many acquaintances from Salem are part of a witch's coven and notices they are taking part in a type of sacrificial ceremony.

Author Folsom James K., in *Multiplicity in Hawthorne's Fiction*, says: "At the beginning of the story Brown had assumed that mankind was divided into two classes, 'good' men and 'bad' men" (32). In the second part of the story, Brown must learn to accept that men are not solely good or solely bad, but rather a mixture of both. Upon the dawn of the next morning, Goodman Brown re-enters the world a changed man. "Goodman Brown came slowly into the street of Salem village staring around him like a bewildered man" (1042). Visibly changed, Brown shrinks away from the minister who bestowed blessings upon the young man. Goodman Brown looked sternly and sadly into his face and past on without a greeting. It is here that Goodman Brown has completely morphed into his third character.

Mosher, Harold, in "The Sources of Ambiguity in Hawthorne's "*Young Goodman Brown*"" offers a reason for this change. He writes: "Brown first denies, then accepts" (15). It is Goodman Brown's new and fuller knowledge of sin that results in his loss of faith and bitter attitude. As Nathaniel Hawthorne's main character, Brown emerges as a round character that has a valuable lesson for readers to accept people for good and for bad. Without acceptance, one expects a life of unhappiness and guilt as sin in the life of Goodman Brown.

Another important character in the story of "Young Goodman Brown" is the fellow-traveller or the devil. Mysterious man who meets Goodman Brown in the forest and accompanies him part away to the witches's Sabbath, where Brown is to induct into an evil brotherhood. The devil is the protagonist. He is the question of doubt in Brown's mind. In the story the devil appears to be an ordinary man, which suggests that every person, including Goodman Brown, has the capacity for evil. When the devil appears to Goodman Brown in the forest, he wears decent clothes and appears to be like any other man in Salem village, but Goodman Brown learns that the devil can appear in any context and not appear out of place. The devil possesses so many unreal qualities that some readers may find it difficult to accept him as a real character.

A.N. Kaul's *A Collection of Critical Essays, says:*

> A deeply, American writer, Hawthorne is also a peculiarly modern writer. It is true that often he deliberately, even perversely, shrouds his narratives in a sort of nameless, dateless archaism, and delights too in calling up figures that seem to belong anywhere but in the real world. (73)

The fellow-traveller is the personification of evil, which serves as his sole motivation throughout. From the very beginning of the journey, the devil prompts Goodman to leave his faith and to continue the journey to the coven site where he will be devil-baptized or totally converted to evil. The entire devil's dialogue and actions aim at the accomplishment of these evil designs on Goodman Brown. The devil is static, not changing throughout. He begins as a worker of magic wonders: "The cock of the old south was striking, as I came through Boston and that is full fifteen minutes" (1034). But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought, that it might almost be seen to twist and wriggle itself like a living serpent. And he continues as worker of magic wonders:

> I have been as well acquainted with your family as with ever a one among the puritans; and that no trifle to say. I helped your grandfathers, the constable when he lashed the Quaker woman so smartly through the streets of Salem. And it was I that brought your father a pitch-pine knot, kindled at my own health, to set fire to an Indian village, in King Philip's war. (1035)

By emphasizing the devil's chameleon nature, Hawthorne suggests that the devil is simply an embodiment of all the worst parts of man. Through this passage above, the devil looks as though he could be Goodman Brown's father. Hawthorne creates a link between them, raising the questions whether the devil and Goodman might be related or the devil might be an embodiment of Goodman Brown's dark side. Later in the story, Goodman Brown flying along with the devil's staff on his away to the ceremony appears to be a much more frightening apparition than any devil could be by him. Although it is never fully clear whether the old man and Goodman Brown's experiences in the forest were a dream or reality, the

consequences of Goodman Brown's interaction with the old man stay with him for the rest of his life.

Another character who needs to be described in the story of "Young Goodman Brown" is Goodman Brown's wife Faith. Brown's wife, a light hearted naïve woman, bears the name of Faith. Faith is by no means an unusual woman's name, but it is significant in the story that she is presented to us first as a very young bride with pink ribbons in her hair almost like a child. Her pink ribbons symbolise her husband's childlike spirituality at the beginning of the story. Faith Brown serves an allegorical purpose in this story. It is Faith Brown leaves behind, presumably for one night, in order to keep his appointment with the devil. Explaining to the old man why he is late Brown says "Faith kept me back a while" (1034). She represents the force of good in the world. The flat character Faith is not like her husband; her dialogue is restricted to the opening few paragraphs. She speaks only four sentences in the entire story:

> "Dearest heart", whispered she, softly and rather sadly, when her lips were close to his ear, "prythee, put off your jour journey until sunrise, and sleep in your own be tonight. As lonely woman is troubled with such dreams and such thoughts, that she's afeard of herself sometimes. Pray tarry with me this night, dear husband, of all nights in the year: ...Then God bless you! And may you find all well, when you come back. (1033)

There is enough description and dialogue regarding Faith to establish that she is a living, devoted wife at the beginning and the end of the tale, and she has a cheerful outlook on life (pink ribbons on her cap). Further development of Faith through the story is inferential and slight except for her presence at the coven as a new convert; her presence there as a new convert indicates a change in attitude on her part,

making her a dynamic rather than a static character. When she converted to Satanism or chose to follow the lead of her husband "Faith! Faith!" cried the husband. "Look up to Heaven, and resist the wicked one!" (1041) is not known whether Faith obeyed or not.

Hawthorne's other characters include Goody Cloyse, Goodman's old catechism teacher, who shares the moral duplicity or double-standard of the masses of coven attendees within the short story, is active for one scene in the forest where she influences or impacts Goodman and the devil. Then she is off on a magic ride to coven site by means of the devil's staff. Goody remains static and flat. As far as characterization is concerned, Nathaniel Hawthorne's "Young Goodman Brown", exhibits a variety of characters: static and dynamic, flat and round, and portrayed through both showing and telling techniques of narration.

Concerning the setting in "Young Goodman Brown", Hawthorne continues to depict the dark side of human nature. The time period, the location and the physical structures are all elements of setting that Hawthorne uses in his short story, "Young Goodman Brown", to enhance them that experience an involvement with evil and ultimately to a loss of faith and to isolation. The time period is the first element of setting that enhances Hawthorne's theme. "Young Goodman Brown" is set in the Puritan Time Period.

Hawthorne's choice of setting is instrumental in the development of theme. He uses contrast as a means to portray the village as a good and the forest as bad. This adds significance to the fact that Brown begins his journey in the town and proceeds then to the forest. The use of imagery captures the appearance of the forest as well as lending a sense of foreboding towards the impending evil. Hawthorne says of Brown: "He had taken a dreary road, darkened by the gloomiest trees of the forest... It was all as lonely as it could be" (1034). Immediately, following this description, Brown speculates that he may not be alone in the forest.

He fears that there may be a "devilish Indian" or "the devil himself" in his presence. He is disturbed by the fact that:

> He knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude. (1034)

This suggests to the reader that he is no longer feeling the comfort and safety felt at home and is suspicious of what lies ahead. Brown is fearful of his mission even before leaving. However, in leaving the village, he lives religious order, the familiarity of the scenery, and his beloved Faith. Upon entering the forest, he becomes victim to the possibility of the discovery and consequences of evil. In fact, it is in forest where evil manifests itself to him in the form of an old man of the same dress and class as Brown. It is this experience which ultimately affects his outlook of the world.

Hawthorne uses the path to show that once a person has some involvement or experience with evil, he can never go back to the innocence of before. In the clearing in the woods, there are four trees that are on fire, they are described as "four blazing pines, their tops a flame, their stems untouched, like candles at evening meeting" (1039). This structure builds to the setting within the clearing, making it seen more like hell.

In a sense, Brown's experience in the forest is our reality, what we are faced with everyday. His naïve conviction that evil can be controlled; can only flourish in an idealist environment. Because he has seen that environment (or been deceived into believing he has) the discovery of evil proves even more devasting. Nonetheless, Hawthorne shows the complexity of human experience with what is good and what is corrupt. Salem symbolises order and the rules that its inhabitants are guided by. It is an extremely religious town where wrong doing is not tolerated.

On the other hand, the forest, where Brown ventures, is seen as evil and full of sinners. As he travels further into the woods, he becomes aware of abundance of sinners within the community. Like the forest, the ominous stranger he encounters as well as his staff, represents evil. The description of the staff is much like that which will associate with the devil. The staff, "bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like living serpent" (1034). On more than one occasion, the stranger offers it to Brown for support and as encouragement to pursue the walk. His acquaintance says, "You will think better of this, and when you feel like moving again, here is my staff to help you along" (1037). Brown knows the stranger is the devil, and the staff will only lead to evil. The fact that he has this knowledge suggests that he is struggling with the temptation of evil.

Brown begins his journey almost enthusiastically and with great faith. This faith is not only in God but also in his wife, the town, and his entire life style. He truly believes in the Puritan way and its ability to guide him along the righteous path. The conversation between Brown and Faith as he is leaving makes one think that he actually believes that he will go on the journey and return to find things just as they were before. He is correct in his assumption that the town and the people in it do not change; however, he fails to consider the idea that his perception of them may change, which it certainly does. Upon entering the forest, it does not take long for the stranger to lure Brown in deeper causing him to abandon his former convictions. He experiences a state of confusion guiding his mind in two different directions. In one sense, he feels the dread of his continuing journey. At this time, he refuses to go any further. He says to the stranger: "my mind is made up. Not another step will I budge on this errand" (1036). However, a more powerful force that his own will power compels him to move onward. Brown begins to speculate

about the idea that many other honorable people have walked the same path when the figure tells him that he knew his father and grandfather. Brown responds to the accusations that his ancestors were evil without much assertion indicating that he does have doubts. What makes it even more astonishing for Brown is that these sinners are people he recognizes to be pious and upstanding figures in the community. Upon discovering the Deacon and minister's presence, he feels "overburdened with the heavy sickness of his heart" (1038). It is then when he has doubts of heaven's existence at all. Yet, he still vows to "stand firm against the devil". (1038)

He is still somewhat in disbelief at seeing Goody Cloyse, the woman who taught him catechism. However, after hearing Faith's voice amidst the other sinners, he ultimately deserts his belief in the existence of good altogether.

From this point , he feels a sickening yet compelling force urging him on to the evil gathering with those he describes as "grave and dark-clad company" (1039). Whether his experience in the forest is real or a dream, the effect it has on him is detrimental to his spiritual development. The figure welcomes the community saying:

> Depending upon one another's hearts, ye still hoped that virtue were not. Now are you undeceived? Evil must be your only happiness. Welcome again, my children to the communion of your race. (1043)

These words penetrate Brown's soul so as not to be forgotten. By the end of the story, the narrator describes Brown as "a sad, a darkly meditative, a distrustful, if not a desperate man" (1042). He can no longer look upon his community with the same hopefulness he once had. He becomes cynical of his surroundings and lives his life accordingly. He discovers evil results in his loss of grips with humanity. He comes to believe there is evil in all people and is unable to accept it. He grows old

with contempt for his former idols, and never again is able to conceive of the idea that life is pure, grand, and good. Thus, he is depicted even in death as an individual unable to find happiness in his own family and friend.

Hawthorne's goal is to show that the discovery of evil can lead to utter desperation and cynism. He gives example how Brown has committed the worst sin of all in denying the idea that good exists and is capable of overpowering evil. Bereft of spiritual faith, "his dying hour was gloom". (1042)

In "Rappacini's Daughter" by Nathaniel Hawthorne, an important theme is the fear of change of progress, and how Beatrice becomes intertwined with both science and nature. During the romantic era, many people thought that scientific advancements would destroy nature.

Rappacini symbolizes the destructiveness of science, whereas Beatrice represents the beauty of nature. Outwardly Rappacini had made Beatrice a threat to nature and humanity by making her poisonous, but inwardly she thrives on nature's existence. Beatrice's inability to interact with any individuals beside her father and Giovanni result in her own isolationism from and society.

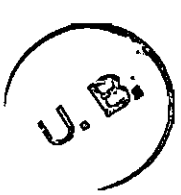
Professor Pietro Baglioni also symbolizes the fear of change through his intense rivalry with Rappacini. Baglioni is a conventional doctor who practices conservative methods, whereas, Rappacini practises unconventional methods by creating medicines from poisonous plants. The competition between these two scientific doctors escalates to such an immense degree that Beatrice's death becomes the ultimate result. Their constant rivalry and human interference in nature's physical and psychological processes depicts the obvious account of how nature becomes destroyed.

Another struggle for Beatrice is the unattainable love that becomes intertwined between Giovanni and her. Rappacini destroys her one and only love, Giovanni, by making him a part of his self-centered scientific experiment. Giovanni

exhibits the same poisonous qualities as Beatrice and cannot return to his ordinary way of life within society. Beatrice learns that the things she desires can never be attained by limits outside of her reach. After coming to his realization, she drinks the deathly potion created by Baglioni, to help ease her sorrow and isolationism. This romantic ideal expresses the concept that having nothing left to love is a fate more devasting than death. Beatrice's death seems justified since she is finally released from the desolation of her previous life which held her captive to science and her father.

In "Rappacini's Daughter", the setting is a fantastic garden filled with vegetation and poisonous flowers and in the center is broken fountain. Hawthorne's focus is on Beatrice as she is seen by Giovanni. Hawthorne presents a trapped and poisonous Beatrice who needs a special kind of redemption. She is a prisoner in the garden and her body is full of poison. Her spirit belongs to God and she craves love daily. By chance, Giovanni becomes the role of rescuer to Beatrice. When Beatrice first sees him in the garden, looked up to his window and saw him she began to like him. Giovanni then throws down a bouquet of flowers he has bought shortly before. But, Giovanni does not know the secret of her poisonous garden world. When Beatrice finally does explain the truth of the situation, Giovanni betrays his heart one final time. Rappacini has created the poisonous garden and made his daughter poisonous so that she can live in it. This is a production no longer of God's making but the off spring of an evil man. This garden is his world, though its poison would be fatal to him, too.

Rappacini tells Beatrice she had subtly filtered poison into Giovanni's system. He is said to have "produced new varieties of poison, more horrible deleterious than nature" (1048). Rappacini made her poisonous to protect her from the evil of the world. He has poisoned Giovanni to give her a companion in this



twisted world that she has to live in. Rappacini definitely cares more for science than for mankind. His patients interest him only as subjects for experiments. Unfortunately, we tend to accept Hawthorne describing the dehumanized scientist who neglects the heart in favour of the head. Rappacini's garden is terrible and unnatural. Rappacini is a tragic hero in this story with intentions of defending God's creations and protecting his daughter. He is a man whose lust for power which drives him to supersede God's creation.

Hawthorne's "Rappacini's Daughter" has many biblical references, which parallel to their life's emotional struggle in the story. The similarities range from the characters to the setting, and even to the deadly plant in the story. Much like chapters two and three in the Book of Genesis, Rappacini tries to become more like God by trying to achieve the power of being able to change plants and humans in the garden (Bible), therefore, giving him more authority over the garden and its belongings.

In Genesis chapter three, Adam and Eve, who can be linked to Giovanni and Beatrice, experiment in the garden by tasting the forbidden fruit, which they believe will make them more like God. However, in both situations, the result is not that the individuals become more like God, but that they are stuck in a dilemma which they have to suffer under adversity that they had not expected. When Beatrice dies, she says she is going where the poisonous fragrance "will no longer taint her breath among the flowers of Eden" (1065). Meaning the other Eden, which is paradise.

Beatrice exhibits the qualities of Eve tending the Garden of Eden, in which life is confined. Science was not a relative component during the life of Adam and Eve, and can also be interpreted as obstructing the naturalistic lives of people living in the Romantic Era. Most scientific development was generally considered to be

heresy during the Romantic Era. Baglioni gives Giovanni the antidote to the poison which he and Beatrice have both ingested, in order to help Rappacini come to the realization that what he is doing is evil. Rappacini is also striving to become more like God. He tries to inform others that he has a greater sense of knowledge and reasoning while also claiming to envision their flaws.

Both Adam and Eve and Baglioni are placed in new environments, in order to master their own superiority. Their ambition to become something greater relates to Rappacini's scheme of his unhealthy obsession with science. Even Baglioni understand the limits of science. In the last lines of the story, Baglioni looked forth from the window, and called loudly, in a tone of triumph mixed with horror, to the stricken man of science. "Rappacini! Rappacini! And this is the upshort of your experiment?"(1065). Rappacini's evil scientific ways finally catch up with him when he ultimately causes the death of Beatrice. Hawthorne portrays his woman not as the cause of evil but as victims of evil.

Broadly speaking, there is a parallelism between both setting and characters: Giovani and Adam, both are young men, and each was tempted by a beautiful young woman. Giovanni in Hawthorne's story was lured into the garden by Beatrice's beauty. Adam was lured by Eve's beauty to betray God. Beatrice and Eve also share similarities. They both are beautiful and young, and are naïve to the evils of the world they live in. The serpent in "Rappacini's Daughter" is clearly represented by Dr Rappacini and Professor Pietro Baglioni. Dr Rappacini is responsible for luring Giovanni into the garden for his daughter and also for exposing him to the toxin that led to him becoming like Beatrice, poisonous and stuck. In addition, both gardens are exotic and pretty but the Garden of Eden is bright and typical.

The setting of "Rappacini's Daughter" by Nathaniel Hawthorne is one of the most important elements of the story, in part because it sets the tone of "Rappacini's

Daughter" and evokes particular feelings for the reader. The two most important aspects of setting of "Rappacini's Daughter" are the fact that the house itself at the beginning of the story is shown to have historical roots in the arcane as it was supposedly the location where one of Dante's characters from inferno lived. The supernatural in "Rappacini's Daughter" by Nathaniel Hawthorne is thus established by this initial setting and even further emphasized when the garden in "Rappacini's Daughter" like that in Eden below the house is shown to have supernatural connections as well as it is not the product of uninhibited nature but rather of man's tinkering.

Through this chapter, we have shown Romanticism through characters and setting. Then, it is crucial to make a connection between both stories that is "Young Goodman Brown" and "Rappacini's Daughter" and show similarities and differences. Both of the stories deal with good and evil, in particular, the struggle with the death.

In "Young Goodman Brown", and "Rappacini's Daughter", Nathaniel Hawthorne portrays two different ways of soliciting or being solicited by the devil. The final scenes in both of these stories although similar in nature, show the two adverse ways in which people and evil can be one. In "Young Goodman Brown", the protagonist, Goodman Brown goes off a typical search for the devil. The devil is associated with darkness and terror, a creature only to be sought and enveloped in the darkness of the night. As Goodman Brown himself replies to Faith's longing for him to wait until morning to embark on his journey. "My journey needst be done twixt now and sunrise" (1033). Goodman Brown knows exactly what he is going to look for, he is searching for evil. He goes to the forest to do his deed and "he had taken a dreary road darken by all gloomiest trees of the forest". (1034), to get there, Goodman Brown is willingly seeking the devil. This entire search for the devil is portrayed as being very ugly.

In "Rappacini's Daughter", Giovanni does none of this. He never went out searching for the devil all he wanted to do was study in Padua. The devil was not obvious to Giovanni, it went after him, and he did not even know it. Giovanni's first glimps of the "devil's lair" is considerably different from that of Goodman Brown. Instead of a dreary, dark forest, Giovanni saw Eden:

> Water which continued to gush and sparkle into sunbeams as cheerfully as ever. A little gurgling sound ascended to the young man's window, and made him feel as if the fountain were an immortal spirit that sung its song unceasingly and without heeding the vicissitude around it .(1045)

Instead of meeting the devilish man with his staff, Giovanni met the beautiful Beatrice.Beatrice was a beautiful as the devil was ugly. In "Rappacini's Daughter" instead of beauty equalling faith, it equals the devil, or the evil that Beatrice really represented. It is clear that Young Goodman Brown went to search for the devil. In "Rappacini's Daughter", however, the Devil came to Giovanni. Furthermore he came in the form of a beautiful woman... a frightening concept.

Young Goodman Brown certainly knew the difference between faith and evil. He, however, wanted the best of both worlds to remain intact. In fact, he promises himself that "after this night, I will cling her skirts and follow her to heaven" (1033). All he wants is this one night of evil, and then he will return to the faith, and cling into his wife. Brown wants to keep faith and evil as two separate distinct entities. Giovanni, however, realizes that they are not two separate things, and that he must choose one or the other, as he says about Beatrice "Whatever mist of evil might see to have governed over her, the real Beatrice was a heavenly angel" (1045). Giovanni knew that Beatrice could not be both good and bad so he was trying to decipher what exactly she was.

Similarly with Rappacini's garden there are aspects which point in each direction. Initially, Giovanni had thought of the plants as beautiful, until he realized that they were in actuality poison. They had to be one or the other; there could not be independent elements of both within the garden. That is why Giovanni had to know whether Beatrice's breath was poison or beauty. He had to know which path she had chosen. Brown, however, until the very end wanted to keep good and evil as two perpetual different entities and options. As Brown was looking up in the forest where he was deciding his fate he saw at first what he wanted. Brown looked up and saw that "The blue sky was still visible, except directly overhead, where this black mass of clouds was sweeping northward". (1038)

To Brown he was perfect he could still see his faith but the black clouds, evil, had temporarily moved in for a quick but exciting storm. Only when the "dark cloud swept away, leaving the clear and silent sky above... and something fluttered lightly down through the air...and beheld a pink ribbon, did he realize that he was mistaken?" (1038), the clouds had left, but the ribbons had fallen from the clouds. Evil had already started over taking faith, they were intertwined and one had to be the victor.

Goodman Brown wanted to connect with the devil from the beginning. He did not want to make a complete break from faith, yet he wanted just to experience a little of Satan's wonderful pleasures. He was going after the devil that was painted so viciously in his catechism. The devil which was worshiped at midnight, in the forest surrounded, by blazing pines. Brown came into the final confrontation with Faith from a forest "which was peopled by frightful sounds, the creaking of trees and the howling of wild beast", "yet he still heard church bells tolling in the distance" (1038). He wanted both but could have only one, and on this night, nothing was keeping him from the lore of the devil. Goodman Brown stepped forth

from his doubt, he "stepped out of the shadow of the trees and approached the congregation with whom he felt a loatful brotherhood by the sympathy of all that was wicked in his heart" .(1040)

Brown wanted to be evil now, but to be good later. His encounter with faith at the end illustrated this need precisely. "And there they stood the only pair, as it seemed who were yet hesitating on the verge of wickedness in this dark world" (1041). Goodman Brown did not know whether he should commit himself, as well as his Faith and evil. For now he wanted the evil, therefore he beseeched Faith crying. "Faith! Faith! Look up to heaven, and resist the wicked one" (1041). All too soon however, it became clear that his choice of evil was the only one he would have as "he would often awaken at midnight and shrink from the bosom of Faith... for his dying hour was gloom" (1042). This last scene was the portrayal Goodman Brown's choice of evil and the devil, over faith and his wife.

Giovanni had no thoughts the likes of Goodman Brown, so his confrontation with his lover represents something entirely different. Giovanni knew that good and evil could not survive side by side. He had decided to try and save Beatrice and himself from evil. Giovanni thought "might there not still be a hope of his returning within limits of ordinary nature and leading Beatrice, the redeemed Beatrice, by the hand?" (1067). He had no intention of killing Beatrice. Giovanni did the opposite of what Goodman Brown did in his final confrontation. Giovanni chose good over evil yet, "as poison had been life, the antidote was death" (1065), and he too had to give up his love, his Faith, but through no flaw of his own.

Goodman Brown was not an evil person, just a misguided one. He felt that his life would not be complete unless he saw things from both sides of the spectrum. Brown, however, did not want to give up the "good" life for evil. In Puritan society that one flirtation with the Devil can cost him everything. Young Goodman Brown abandoned Faith at the altar and deserved his punishment. For

Giovanni, after all he had been made eternally evil by Beatrice, who was now dead, rather than good, which was Giovanni's goal for her. Besides Baglioni he states to Giovanni that: "I tell thee, my poor Giovanni, that Rappacini has a scientific interest in thee. Though has fallen into fearful hands" (1052). The Devil was coming after Giovanni, it was not his fault. The last scene in "Young Goodman Brown" shows the generic search for the Devil, and Goodman Brown is supposed to be used as "what not to do" example for the righteous puritans. Yet, the last scene in "Rappacini's Daughter" is completely different. It portrays a man who had to endure great sorrow through no apparent flow of his own. This, however, is not the case. Rather in this last confrontation Hawthorne is pointing out the reason for the demise of Giovanni, and at the same time rebuking the always nosy, and homiletic puritans. Giovanni got in trouble for being too meddlesome. He had to know whether Beatrice was good or evil, and that brought about his downfall.

Our aim in this chapter was to show how the idea of Romanticism matches the story of "Young Goodman Brown". This short story is an example of a romantic work, because it shows cases the individual manifests his imagination in society, exalts emotion and intuition over reason, and keeps strong focus on nature throughout the story. It is a romantic work which focuses on the individual and his inner struggles as well as his external conflict.

Young Goodman Brown accomplished this through the character whose journey is followed over the course of the story. Though Young Goodman Brown meets many others on his trip, the focus never waves from him and his internal struggle. When Goodman Brown witnesses the minister and deacon riding into wilderness, the story immediately cuts to his reaction to them:

> Young Goodman Brown caught hold of a tree for support, being ready to sink down on the ground, faint

and overburdened with the heavy sickness of his heart .(1037)

Every person who passes by him illustrates another individual leaving the confines of society just as Goodman Brown does, but he still has such a vehement reaction to them although he is journeying through the same wilderness. His reaction to their passing is also an example of another Romantic trait prizing the emotional over the intellectual. Another staple of Romantic works is the value of intuition, the emotion side of a conflict to the rational explanation for it. Goodman Brown is confronted throughout the story with the situations where he gives a strong immediate reaction without possible having time to weigh the rational options.

A rape conclusion occurs when Goodman Brown beholds a pink ribbon caught on the branch of a tree. Because his wife was in the forest and he responds by declaring, "My Faith is gone! Cried he, after one stupefied moment. There is no good on earth; and sin is but a name. Come devil, for the thee in this world given" (1038). He does not try and push down his intuition by considering the possibility that other women wore pink ribbons or another such explanation. A pink ribbon constitutes Faith in the woods, which means she was the devil, which means there is no good left in the world. Whether he is correct in his assumption or not is unknown, but his emotional reactions to the situations makes him a romantic figure.

Nature plays a large role in the romantic work as well. In fact, almost the entire story of "Young Goodman Brown" takes place inside the forest in the dead of night. The forest in this work is extremely important because of the romantic's belief that mysticism and the supernatural occurred there. This makes Goodman Brown's journey into the forest all the more frightening also, as the supernatural could be anywhere at any time in such a place. Nature doesn't just present the mystical in romanticism. Nature also brings out the truth, which lends itself to the

idea that Goodman Brown discovered the evil purpose of the town folk who hide in a mask of piety. It could also be unveiling the truth about his own insecurities, not only with himself, but also with his wife. In whatever symbolism it lands to the story, nature plays in the integral role in any romantic work. The romantic period in American History was a time where not everything had to be rigid and defined. Events could be supernatural, or even completely up to interpretation on whether they even occurred, such as in "Young Goodman Brown".

CHAPTER TWO

ROMANTICISM IN "THE FALL OF THE HOUSE OF USHER"

A Gothic horror story, Poe's "The Fall of the House of Usher" was written in 1839 and was collected among his *Tales of the Grotesque and arabesque* (1840). A tale of sickness, madness, incest, and the danger of unrestrained creativity, this is Poe's most popular and critically examined horror stories. The ancient decaying house of Usher filled with tattered furniture and tapestries and set in a gloomy, desolate locale is rich symbolic representation of its sickly twin inhabitants, Roderick and Madeline Usher. Besides, its use of classical Gothic imagery and gruesome events – including escape from live burial – the story has a psychological element and ambiguous symbolism that have given rise to many critical readings.

Like the preceding chapter, Romanticism in this chapter will be studied through the characterization of the main characters and the setting. The first character in the story of "The Fall of the House of Usher" by Edgar Allan Poe is the narrator. A friend of Roderick Usher from their schooldays. The narrator is connected to the Usher family since he and Roderick were once close boyhood companions. They have not seen each other for many years, and it is only because of their past closeness and the apparent emotion in Roderick's request that convinces the narrator to make the journey.

The unnamed narrator of the story is described as a childhood friend to Roderick Usher's. However, the narrator notes that he does not know Roderick very well because Roderick "reserve had always been excessive and habitual" (399). The narrator visits the Usher family house after Roderick sends him an emotional letter begging him to come. While he seems skeptical of the supernatural and tries to find rational explanations for the disconcerting things happening around him, the narrator finds himself growing increasingly disturbed by the house and the

Ushers. At the end of the story, when both Roderick and Madeline die, he flees and watches the house crumble and fall into a small lake.

The narrator arrives on horseback at the house with the intention of helping Usher. Arriving at the house of Usher, the narrator approaches the house of Usher "during the whole of a dull, dark, and soundless day in the autumn of the year" (398). This house –property of his boyhood friend Roderick —is very gloomy and mysterious. The narrator writes that the house seems to have collected an evil and diseased atmosphere from the decaying trees and murky ponds around it. He notes, however that although the house itself is decaying in pieces, the structure itself is fairly solid. There is only a small break in the front of the building from the roof to the ground. The narrator reveals that he is to stay in the house because his friend, Roderick, sent him a letter earnestly requesting his company. Roderick told the narrator in this letter that he was feeling bodily and emotionally ill, so, the narrator rushed to his house. The narrator also mentions that the Usher family, while an ancient clan, never flourished. Only one member of Usher family survived from generation to generation, so they were all in a direct line of descendent without any siblings.

As the narrator approaches the house of his long-time friend, Roderick Usher, he refers to the house as the melancholy house of Usher. Upon looking at the building, he describes the feeling of insufferable gloom pervaded his spirit.

In "The Fall of the House of Usher", supernatural concepts are suggested and become essential to understand. What is it that so unnerved the narrator in the contemplation of the house of Usher? Supernatural phenomena opens up, the exploration for one particular supernatural explanation. Not only do Roderick and Madeline Usher display traits of vampirics, but so also does the house of Usher itself. Even the narrator, Roderick's childhood companion describes "a sense of insufferable gloom". (398) which pervaded his spirit as he approached the house of

Usher, a feeling which only grows as he gets closer and eventually enters the house. As a vampire sucks blood from its victims, the house seems to suck the vitality and hope from the narrator and leaves him a hopeless and dreary as its inhabitants.

The narrator goes on describing the inside of the house of Usher before Lady Madeline's death: the house is just as spooky as the outside. The narrator makes his way through the long passages and to the room where Roderick is waiting. The narrator notes that his friend is paler and less energetic than he once was. Roderick tells the narrator that he suffers from nerves and fear. His senses are heightened. The narrator also notes that Roderick seems afraid in his own house. Further, Roderick's sister Madeline Usher has taken ill with a mysterious illness that the doctors cannot even identify. The narrator proceeds to spend several days trying to cheer Roderick. He listens to Roderick playing the guitar (and makes up words for his songs), he reads to Roderick, he sits with him for hours. Still, he cannot lift his sadness. Soon, Roderick posits his theory that the house is unhealthy, just as the narrator had supposed at the beginning of the story. Inside the house, "Gothic archway of the hall", "many dark and intricate passages", "sombre tapestries of the walls", "the ebon blackness of the floors". (400)

The house represents both, Roderick and Madeline. The first person the narrator meets is the master of the house of Usher, who lives the house which is almost dead. Around, an atmosphere of death is present. As representative persons of the illness, Madeline's health is in a worse condition. The narrator approaches the house he saw the fissure that crosses the whole house, symbolizing the damages the house has. This fissure symbolises the mental illness of the family that goes to the top – the ancient members of Usher – to the bottom – the last survivors, and more recently, to Lady Madeline. At the end of the story, the water swallows the house, at the same time, Madeline kills her brother.

The narrator's role is also remarkable on the death of Madeline and her entombment. The narrator helps Roderick put the body in the tomb. He notes that she has rosy cheeks, as some do after death. Roderick then confides that they were twins. Over the next few days, Roderick becomes even more uneasy. Then, one night, the narrator cannot sleep either. Roderick knocks on his door, apparently hysterical. He leads the narrator to the window, from where they can see a bright-looking gas all around the house. The narrator explains the gas by telling him that, it is a natural phenomenon that is not altogether uncommon. The narrator decides to leave Roderick in order to pass the night away. He reads "The Mad Trist" of Sir Launcelot Canning. As he reads, he hears noises that correspond to the description of the book. At first, he ignores these sounds as his imagination. But, soon he can no longer ignore the sounds, they have become more distant. He also notices that Roderick has slumped over in his chair and is muttering to himself.

Lady Madeline dies, but this is what Roderick says, it is not sure she is dead. Roderick Usher knows that his sister is very ill and there are no more members of Usher family to go on with the name. Also, incest between them is useless, because that nervous exhaustion is hereditary. Therefore, not only in this generation unwell, but other generations have also been diseased. They must die. He had painted the prophetic picture that seemed like Madeline tomb and he will entomb her. They entombed Madeline within the house for two reasons:

> The brother had been led to his resolution by consideration of the unusual character of the malady of the deceased, of certain obtrusive of eager inquiries on the part of the medical men, and of the remote and exposed situation of the burial-ground of the family .(406)

Doctors could not notice that the girl is not dead, and they would try to reanimate her. Generally speaking, the narrator represents a scientific standpoint; he dismisses his own superstitions thoughts as a "dream". In contrast, Roderick acts as one who believes in the supernatural at the end of this third part when the narrator reads to Roderick "Mad Trist" by Sir Laucelot Canning – the contrast superstition / science is more pronounced. While the narrator is reading everything that the tale narrates (noises in forest, cries and so on) are heard in the house,

> It appears to me that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) on the very cracking and ripping sound which Sir Launcelot had so particularly described .(409)

While the narrator is reading he realizes that what is happening is true of Roderick. When the narrator stops reading, he sees Roderick afraid and petrified, but the narrator thinks that the noises must be made by the storm, only they have in his mind. However, Roderick has caught "sensitive nervousness" (410). But this nervousness in Roderick started after Madeline's burial. The death of Madeline would be his own death. He knew it, and he was very nervous. From the beginning, he knew that he would die by fear, and it will be so. But his sister's death "would leave him the last of the ancient race of the Ushers" (402). He knew his death was near, so he felt fear. But at the same time, although the narrator does not know it, he could feel fear because he heard the noises of his sister trying to go out of the tomb.

After Madeline's entombment, both the narrator and Roderick realize that they had put her living in the tomb. The narrator goes over to him and listens to what he is saying. Roderick reveals that he has been hearing these sounds for days

and believes that he and the narrator buried his sister alive and she is trying to get out. He yells that she is standing behind the door. The wind blows the door open and confirms Roderick's fears: his sister stands in white robes bloodied from her struggle. She attacks her brother as the life drains from her, and he dies of fear. The narrator flees from the house. As he does, the entire house cracks along the zigzag break in the frame and crumples to the ground. Lady Madeline could appear like a ghost, dressed in white, pale and so on, but she appears with red blood covered her dress, like an "evil Eve", as critics say. As she is the "evil" in the story, she is the bad character, the one who is going to finish her brother and the name of Usher. In the last paragraph of the story, the narrator is out of the house. He observes how the house breaks and disappears into the tarn.

Walker, I.M. in his article," The Legitimate Sources of Terror in *"The Fall of the House of Usher*" " sums up his observation best when he writes that the narrator's mental unimbalance is obvious being disturbed by his environment. Walker also states that: "The narrator leaves the house of Usher with a sense of supernatural fatality accomplished with no natural explanation" (61). From the quotation above, Poe's use of imagery of the house and the inanimate objects almost life – like characteristics, he is giving the house a supernatural quality. The supernatural element serves to make Poe's "The Fall of the House of Usher" interesting and suspense fill in his treatment of the house's effect on its occupant's treatment.

At the end of the story, Madeline mysteriously emerges from her tomb, only with her brother. Madeline's fleeting appearance in the story serves to heighten the horror and suspense of the situation. Some critics have suggested that Madeline's illness is the result of a long history of ancestral breeding in the Usher family; others believe that she possesses evil powers and is, in fact, a vampire.

Roderick is described by the narrator in the text as having a "cadaverousness of complexion", "ghastly pallor of the skin", and "eyes possessing a "miraculous lusted" (401). These initial observations of Roderick by the narrator indicate the like hood of his vampirism. Therefore, it is not far fetched to assume that Roderick is a direct symbol of one. Madeline lacking any physical description in the story is described as merely having a figure an air and her features identical in their minute's development, to those of her twin brother Roderick. In addition to the more obvious treats of vampires, Roderick and Madeline are endowed with more subtle characteristics. For example, Roderick's eyes were "tortured by even a faint light" (402). Disfavour of sunlight is a typical vampire trait, as is the extreme sensitivity of the eye to any light source. This apparent vampire trait may also serve as an explanation as to why Roderick has by his own admission, not left the house for many years and why "to an anomalous species of terror (the narrator) found him a bounden slave". (402)

However, there is an alternative explanation for Roderick's being house bound the inability of vampires to cross water. On to the house; the narrator describes a dank tarn or lake in which he has to pass in order to get to the house of Usher. Therefore; Roderick would have to cross it in order to leave; which as a vampire is an impossible task. Roderick and Madeline physically fit the description of vampires and clearly possess the distinct vampire traits. The physical characteristics of the Ushers help to justify their actions and the extent of this supernatural horror. While physically hideous; the traditional vampire is also psychologically repugnant. He is evil. He isolates; stands out of, and therefore, threatens normal society.

Concerning the setting, Webster dictionary describes setting as the way to describe the place, time and environment in the story or play. But setting can do more than that as well. Setting can create atmosphere in a story. The writer can also tell the reader what kind of traits the characters show. Edgar Allan Poe did these free things with his story, "The Fall of the House of Usher".

One of the central themes underlying the short story, "The Fall of the House of Usher" is the nature of the house. Another central theme about this story is the nature of people that live in the house. They are portrayed very much in the same manner throughout the story. Thus, they have several similarities with each other. All of which are of a bad feeling, showing how bad things are for the people and the house. These similarities are very laid out in the story.

Poe's descriptions of the house itself as well as the inhabitants invoke in the reader a feeling of gloom and terror. This can best be seen first by considering the description of its inhabitants, Roderick and Madeline Usher. Poe also uses the setting to create an atmosphere in the reader's mind. For example, Usher's house, its windows, bricks and dungeon are all used to create a depressing atmosphere. The "white trunks of decayed trees", the "black and lurid tarn", and the "vacant eyelike windows" (400), altogether give an atmosphere of despair and anguish. This is shown with the words: black, lurid, decayed, and vacant.

The narrator says that the Usher mansion had "an atmosphere which had no affinity with the air of heaven" (400). It was no where near being beautiful, holy, or clean. He uses descriptive words such as decayed, strange, peculiar, grey, mystic, Gothic, pestilent, dull and sluggish to create the atmosphere. Poe's meticulous choice of words creates a very effective atmosphere in the story.

Another important way Poe uses the setting is to foreshadow events in the story. There is a "barely perceptible fissure". (400) in the masonry. It is a small

crack in the house which the narrator defines as "both the family and the family mansion". This foreshadows an event that will ruin the house and family. The fissure divides the house. Roderick and Madeline die destroying the family. The narrator says there is "wild inconsistency between the masonry's still perfect adaptation...and the crumbling condition of the individual stones" (400). This is also symbolic. The stones represent the individual people of the Usher family, and the entire mansion stands for the whole family.

The story takes place in autumn, a season associated with death. In autumn, trees go into a dormant; almost death like state, much like the catatonic trance that Lady Madeline succumbs to. When the story's tension is about to reach its crescendo, a storm comes up, a "rising tempest". (408)

Character traits are displayed through how the setting affects, influences, and reveal the characters. The narrator is affected by the gloomy atmosphere of the Usher mansion. He is "sucked in" to Usher's dream world, "the world he created after living alone in his dismal house for years. Usher's house itself is a symbol for Usher. It is isolated like Usher. There are many intricate passages, "like the many facets of his mind" (400). One of the rooms had "windows which caught feeble gleams of encrims on lights...served to render sufficiently distinct the more prominent objects around" (400). The windows stand for Usher's eyes, the light is reality. He lives in his own world he created. Reality enters his brain only "feeble gleams of light". "The eye ...struggles in vein to reach the remoter angles of the chamber..." (400). The reality does not reach all of his brain. These quotes show that Usher is only half in the real world, half in his own world. The books Usher reads, his art, and music all reveal his personality. He played "long improvised dirges" (403), on the guitar. The narrator describes his painting as "phantasmagoric" (400). The books he reads including *Mad Trist* are about death,

magic, mysticism, the occult, and torture. All these things show that Usher is unstable and obsessed with death.

A careful reading of the story shows the similarities between the building itself and the family that live therein. Poe first draws a comparison between the two by emphasizing the length of both. The house is described as an "excessive antiquity" (400). Similarly, Poe notes that the Usher family is a "time-honoured". One, which implies a long heritage. After making the initial comparison Poe describes the point home with several examples.

His description of Roderick's eye, the decayed white tree reflects Roderick's Usher countenance. Even the dilapidation and wasting away of the individual stones in the masonry are portents of Madeline's eventual destruction. There are but a few of the many comparisons Poe draws between the house and his occupants. Perhaps the most striking similarity between the house and the Ushers can be seen in the denouement of the tale. At the climax of the story, the presumed dead Madeline returns back from the dead. Her appearance so unnerves her brother that he dies from the terror, the narrator flees in horror, but as he leaves, he takes the time to look at the house behind him.

The "once barely discernable fissure". (400) has widened. This effectively splits the house asunder. This is the final comparison drawn between the house and the family. Just as the familial lineage of the Usher's has ended with the deaths of Roderick and Madeline so has the fissure's widening destroyed the ancestral home of Ushers.

It is obvious therefore that Poe intends that the building and the family should reflect one another. His use of parallel description of the house and family, the mood that both convey and the intertwined fate of both leads the reader to the inescapable conclusion that the house and Ushers are one. In this short story, Poe

uses conventions of gothic literature to push the story's protagonists into a state of constant distress of the mind and eventually drive them into madness. Gothic conventions such as the gothic setting, death and the supernatural will slowly bring fear upon his characters. The author uses the gothic setting of gloom and atmosphere that inspires fright to the narrator. At his first arrival at the Usher home the narrator describes his feeling of the house saying "with the first glimpse of the building, a sense of insufferable gloom pervaded his spirit" (398).

The house looks dreary and unwelcoming giving "an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the grey wall, and the silent tarn...." (400), which affect the narrator's perception of the residence during his story. Later on Usher will lead the story teller to the vaults was actually once used "donjon-keep" (407). He thus pays more attention to his surroundings and notices the long archways surrounded with copper and "the door, of massive iron, also similarly protected". (407)

In addition, he notes that they are located directly under his room. A sense of entrapment takes over him and fear slowly creeps into him by his "region of horror" (407). Furthermore, Poe also employs the elements of the supernatural to bring fright upon the characters.

Both "The Fall of the House of Usher" and "Ligeia" utilise many of the aspects of gothic story and are considered by critics to be among the finest examples of the gothic genre in all of literature. Both works have many qualities in common: in addition to the gothic elements, there is also a sense of remoteness and a sense of indefinites that is: we are never told where "The Fall of the House of Usher" takes place the area is remote to the reader, removed from his everyday environment. Likewise, "Ligeia" is set in the "most remote part of England". In both stories also, the time (the century) is situated somewhere in the indefinite past. Clearly, it is not in an old castle in the present era.

One of the primary aims of both stories is to create the single effect of gloomy and ghostly atmosphere and to do so, both stories emphasize physical aspects of the various structures – the deep caverns or vaults where the Lady Madeline is buried and the weird room where the Lady Rowena died among various types of the black sarcophagi.

In both stories, a supersensitive hero is presented, a man who could not function well in the "normal" world. Roderick Usher and the narrator of "Ligeia" share a super sensitivity to the point of maladjustment due to the narrator's opium addiction in "Ligeia" and due to an undefined illness in Roderick Usher.

Often in the gothic story, the characters seem to possess some sort of psychic communication, this usually occurs between a member of the living world and a "living" corpse. In both stories we see this kind of communication between, first Roderick Usher and his twin sister, and again, between the narrator and his beloved, Ligeia. One of the stock elements of the gothic concerns the possibility of returning to the life often one is dead and, moreover, inhabiting one's own corpse. Poe uses this effect to its very best effect in these stories. To this purpose, Poe created the return of entombed and living corpse of the Lady Madeline, as well as the slow remergence into life by enshrouded Lady Ligeia.

In addition to the above features of the gothic story, Poe also stressed another similar element; he placed a strong emphasizes on the life of the mind after the death of the body. The central concern of Lady Ligeia is the continuation of the mind after physical death; Poe emphasizes here additionally stresses that one does not yield oneself to death except through a weakness of the will. Both in the Lady Madeline and in the Lady Ligeia, there is a superhuman strength to live – even after death. Both women overcome the most impossible barriers of the mortal world in order to live.

Our concern in this chapter is to show Romanticism in "The Fall of the House of Usher". Thus, various elements of Romanticism are interwoven throughout Edgar Allan Poe. The first element of Romanticism is Roderick Usher's sympathetic vibrations shown in his suffering from nervous exhaustion. The second element is the negative influence of nature on the psychological state of Usher and the physical state of his house. An important aspect of Romanticism is that romantics rely solely on their perceptions. Recourse to rationality is not common, as romantics are most often going to follow their inner voice and heart alone.

The third element of Romanticism, strongly prevalent in the house and life of Roderick Usher, is following the heart over the head. In fact, when Usher summons the narrator to visit him in his home, the narrator says that it is the "apparent heart" (402), of Usher's request that moved him to come. This summoning had allowed the narrator no room for hesitation. Here, we see that rationality has no precedence – the narrator quickly follows his intuitive feeling that he must be with Usher. Usher himself is highly irrational; he follows his emotions rather than trying to appear reserved and proper when he first greets the narrator. In fact the narrator says that Usher greets him with» vivacious warmth"(401).

In examining Roderick's mental state throughout "The Fall of the House of Usher" one can see that Roderick is suffering from nervous exhaustion. He often mentions throughout the story that his "heart is quivering" (402). He suffers from bouts of hysterical mania, followed by extreme depression. In other words, he is a manic depressive. His morbid acuteness of the sense has made most things surrounding him seem unbearable. Roderick is "unchained by certain superstitious impressions"(402), as if his home is haunted. He is able to perceive supernatural sensations that the common person would not be able to sense. Roderick is also a

hypochondriac – he is constantly in fear of his crumbling health and his highly sensitive impressions can only find concrete expression through his abstract paintings. Exploring the physical surroundings of the Usher home, utter dreariness can describe the type of intense influence that his environment has on Roderick. It is a gothic atmosphere, with "excessive antiquity" (400), "crumbling stones, "cobwebs" (400). The "minute fungi" and miasma which have formed around the house are causing it to decay. The dreary house has made Roderick a captive hostage to his own insanity and the sheer gloom that hangs around him. Roderick's physical surroundings now represent the fact that he is a "victim of ennui" (400). His paintings and music no longer thrill him; he is wrapped up in the terror of his depression. And although Roderick is highly artistic, he believes that he cannot feel beyond the climax of emotion and passion that he has already experienced musically and artistically he feels "burned out".

In "The Fall of the House of Usher", the inevitable collapse of his Roderick's lineage house, and health, all portray the unavoidable reality that nothing over lasts in the material world. In the course of his life, Roderick Usher is led to pursue the twinges of his emotions and senses because the physical dimension no longer has any impact on him in a positive healthy way. Roderick only has the urgent desire to follow his heavy heart. This intense emotional sensation is what evokes Roderick Usher's hysteria and ultimately his compelling desire to eradicate the passion and life force within him.

CHAPTER THREE

LEVELS OF ROMANTICISM IN "YOUNG GOODMAN BROWN" AND "THE FALL OF THE HOUSE OF USHER".

In the early eighteen hundreds, literature in the Americans started a revolution of style in up coming authors. Authors started to look towards nature for symbolism and society as a source of sin. The underlined meaning in most of these stories was meant to leave the reader with new perspective of their personal lives and society as a whole. Two stories that use this particular technique are Nathaniel Hawthorne's "Young Goodman Brown" and Edgar Allan Poe's "The Fall of the house of Usher".

This third chapter is concerned with the levels of Romanticism in both stories. We will try to show similarities and differences within the stories. "Young Goodman Brown" by Nathaniel Hawthorne provides the reader with a unique insight into the lives of people in an early Puritan Community. By the use of psychological and formal analysis, we capture a deeper sense of the story of a Young man's struggle between his undeniable desires and his morality. Freud speculated that the repression of our unware sub consciousness, is manifested into the id, ego and superego. These three powers in our brain are responsible for the influence life has on us. Surfacing through our personal choices, and consequently our reaction to life, these powers are united in one. We will discuss the interpretation of these three powers in Brown through the psychological approach to literary analysis.

It is first important to note the cycle emotions that Brown goes through during the journey. Initially, he is very worried. He thinks about Faith and wishes that he could stay with her. He then seems to be fine until he meets his fellow-traveler in the forest. Here, he begins to show denial and frustration. He actually

witnesses the ugly truths unfold as more acquaintances pass around him in the dreary forest.

He is certain that he is a good Christian, but he questions his faith. "He looked up to the sky, doubting whether there really was a heaven above him" (1038). This is a breaking point. He is beater up a bit but still has a shred of hope: "I will yet stand firm against the devil" (1038). However, things take a turn for the worse. Brown becomes fully dismantled when he sees his beloved wife Faith is gone "There is no good on Earth; and sin is but a name" (1038). Brown takes off through the forest while Hawthorne gives us great imagery, he uses phrases like "maddened with despair, he seemed to fly than walk or run, the road grew wilder and drearier; rushing on ward with the instinct that guides mortal man to evil." As he "flys" he hears frightful noises "as if nature were laughing him to scorn" (1038). He is described as a demonic with frenzied gestures as he cries out throughout the path. Brown does this sound like a broken man, this dilemma traumatized him. He becomes a bitter man since his death is mentioned in unkind terms.

Zanger, Jules in "Young Goodman Brown": *Correspondences and Illuminations* notes that the story ends in "deliberate ambiguity" (1042). In Brown's case, Hawthorne leaves the reader questioning whether Brown's experience was real or fantasy. He also questions whether Brown's cry to refuse the evil was of any value since his life after the woods remains desolate. He also notes that Brown finally resists the devil based on fear. Following the climatic moment in which the hero resists the diabolical urge to join the fraternity of evil, he wakes to find himself in the deserted forest wondering if what has happened was dream or reality.

Regardless of the answer, he is a changed man. He returns in the morning to the village and to his Faith, but he will never hear the singing of a holy hymn without also hearing echoes of the anthem of sin from that terrible night in the

forest. He shrinks even from the side of Faith. His dying hour is gloom, and no hopeful epitaph is engraved upon his tombstone.

The psychologist Sigmund Freud, in his interpretation of dreams, shows how powerful dreams are or more specifically, how powerful our unconscious and subconscious minds are. He says that the unconscious mind is where bad memories are repressed, while the conscious mind is where good experiences and memories are expressed. The subconscious mind links the two. It is an inferring of the unknown from the known. Our first premise is that Brown's journey is more than a physical one; it is a psychological one as well. To see what this journey means in psychological terms, we need to examine the setting, the time and place. Impelled by unmistakably libidinal force, the hero moves from the village of Salem into the forest. The village is a place of light and order, both social and spiritual order. Brown leaves Faith behind in the town at sunset and returns to Faith in the morning.

The journey into the wilderness is taken in the night. It is the forest, a place of darkness and unknown terrors, that Brown meets the Devil. On one level, then, the village may be equated with consciousness, the forest with the dark recesses of the unconscious. But more precisely, the village as a place of social and moral order (and inhibition) is analogous to Freud's superego, conscience, the morality inhibiting agent of the psyche, the forest as place of wild, untamed passions and terrors has the attributes of the Freudian id. As mediator between these opposing forces, Brown himself resembles the poor ego, which tries to affect a healthy balance and is shuttered because it is unable to do so. Hawthorne shows us that we can not remain always in the village, outside the forest. And sooner or later, we must all confront Satan.

The diabolical figure (or the devil) is Brown's own alter ego, the dramatic projection of a part of Brown's psyche, as Faith is the projection of another part of his psyche. Hawthorne implies that Brown's problem is that of every man, he does not suggest that all humans share Brown's gloom destiny. Like Freud Hawthorne saw the dangers of an overactive suppression of libido and the consequent development of a tyrannous superego, though he thought of the problem in his own terms as an imbalance of head versus heart.

Edgar Allan Poe is undoubtedly one of American Literature's legendary and prolific writers, and it is normal to say that his works touched on many aspects of the human Psyche and personality. While he was no psychologist, he wrote about things that could evoke the reasons behind every person's character, whether flawed or not. Some would say his works are of the horror genre, succeeding in frightening his audience. Poe emphasizes the mysterious, desolate, and gloomy surroundings throughout the story to set up the fear that get the reader involved. Then he extends the fear to the characters in order to reveal the importance of facing and overcoming fear. Poe suggests in the story that the denial of fear can lead to madness or insanity.

In Edgar Allan Poe's "The Fall of the House of Usher", the story ends with no evidence that any of the events the narrator has related to the reader have actually happened except in his own mind. When the story begins and the narrator sees the house for the first times, he refers to the "insufferable gloom that pervades his spirit" (400), "as" the after dream of the reveller upon opium "and" shadowy fanciers", thus relegating his overall impression of the house to something that exists only within his own mind.

He also speaks his imagination actually convincing him "a fancy so ridiculous". (400) that the atmosphere of the house and its surroundings was one

that "had no affinity with the air heaven" (400). When he looks into the tarn and sees the reflection of the house within it, his fear only worsens, and as the story progresses his anxiety continues to heighten. Also, the narrator sees a fissure running down the front of the house and into the tarn. It is the last thing he mentions before entering the house.

Upon seeing Usher he describes his drastically changed appearance, and in some ways the owner of the house seems to bear some resemblance to it, furthering the narrator's discomfort. Later he finds a poem written by Usher, in which Usher compares the mind with a house. Also, when he first sees Madeline, she walks by without noticing him and "disappears" while he watches with astonishment not unmingled with dread. She does not appear again until her death, which makes her seem rather like a phantom, haunting Usher and his house. After she dies and the narrator looks upon her corpse he notices a similarity between Madeline and Usher, which seems to be a parallel of the house and its reflection as the reflection of the house had left him more uneasy than the actual thing. Madeline is the reflection of her brother. The true focus of this story is the narrator's reaction to an understanding of these strange events. Even to look into the dark imagination where fantasy becomes reality is to evoke madness. That is why Poe suggests that the narrator has made a journey into the underworld of the mind and is nearly destroyed by it; however he manages to escape and turns to watch as the "House of Usher" crumbles into "... the deep and dank tarn" .(411)

The objective of this chapter is to show the levels of Romanticism in both stories, that is, Nathaniel Hawthorne's "Young Goodman Brown" and Edgar Allan Poe's "The Fall of the House of Usher", indicating similarities and differences. Considering the authors themselves, Poe and Hawthorne were two American writers who have defined literature as we know it today. They greatly elevated the standard for short fictional stories and were the first to speak to the human heart

and to convey truths that withstand the test of time. Hawthorne introduces the concept of Romance. These innovative thoughts and experimentations in language have forever changed what we appreciate in uniting. Poe and Hawthorne were vital in the development of American literature today because of their inventive use of symbolism, theme, language, characterization and setting to embody the main purposes in their short stories, but we see distinctive differences in the way these are used to set the completely different moods required for romance writing and gothic writing.

The greatest underlying difference in Poe and Hawthorne's stories are their categorized styles. As far as both stories are concerned, the first big difference between the two short stories is that "The Fall of the House of Usher" is written as a first person narration, thus we can see the events through the eyes of one of the main characters; therefore, we can be more easily influenced by what he says. The other story "Young Goodman Brown" is only narrated in the third person thereby diffusing their emotional impact.

The settings are very similar. In both stories the setting tries to create mysterious, uncertain feelings, although one story takes place in a house and the other in a dark gloomy forest: "He had taken a dreary road; darkened by all the gloomiest trees of the forest...it was all as lonely as could be ..."; "It was now deep dusk in the forest, and deepest in that part of it where these two were journeying". (1034)

This kind of setting is appropriate to arouse doubt and to open imagination to accept certain supernatural ideas. Goodman Brown and the narrator of "The Fall of the House of Usher" have very similar experience; both of them see and experience something which can not be explained easily, not even with ordinary arguments. There are numerous hints in both stories which serve as small stores in a road

a road leading us to believe in the existence of the supernatural. In "Young Goodman Brown" the village of Salem, mentioned in the second line, is known as the village of witchcraft. The reader may expect that what happens there must be connected with spiritualism.

The young wife's name, Faith, is a symbol of religious faith, marital faith and of childlike innocence too. The unsettling dream of Faith is also a factor leading to the supernatural at the surface but it is only an evidence of her worrying heart. She is afraid of her husband's staying out at night because it is unusual. "What, my sweet, pretty wife, dost thou doubt in me already, and we but three months married?"(1033). Goodman Brown says, although he should know that he acts strangely and it awakens doubt and jealousy in his wife. He meets the Devil in the forest who is also encircled by the fog of mysticism: the snake-shaped staff which is offered several times thus is symbolizing the acceptance of evil. Goodman Brown left his wife alone that night, which was an unfaithful and distrustful act as he did not tell her anything about the errand. He acted wrongly for the first time in his life and that is why he had a guilty conscience. He could discover the bad side of his soul and it was a very new experience. He did not know how to handle it. He wanted to return from this way but he did not do so because the stranger persuaded him.

The stranger, without a name, who resembled him very much, was, his own curiosity and desire for getting to know the world. Goodman Brown imagined this man who had an indescribable air of one who knows the world and wanted to resemble a man like this. The whole story is the struggle of his soul. One side struggles for keeping the childish innocence, naivety and on the other side there is a man who is very bitter but knows the world. Goodman Brown must accept that he is not a child anymore who is partly controlled by other adults (Goody Cloyse,

etc.). He has to be aware of this own freedom and opportunity to choose what to accept and believe.

This night, when he realizes the world, which consists of good and bad, comes so suddenly and unexpectedly that he could not handle it like a conscious man that is why his imagination helps him and creates a situation in which he gets to know that he is not alone. Community gives security. "Young Goodman Brown" is the story of a man exploring his innermost nature.

Edgar Allan Poe's setting also awakens fears:

> ... The mere house and the simple landscape features of the domain, upon the bleak walls, upon the vacant eyelike windows, upon a few rank sedges, and upon a few white trunks of decayed trees... (399)

The main character is the narrator because he happens to be the witness of the events of a strange family. The only two surviving descendants of this family suffer from some kind of mental disorder which oppresses mostly the elder brother. His effect and the effect of the strange surroundings on the narrator is extremely big. He spends several weeks in this house and the only man he was in contact with was the "insane" Roderick Usher. He never had any connection with people except his twin sister, Lady Madeline. They lived a completely isolated life and they would not be able to go on without each other. Usher often speaks about his fears: "I must abandon life and reason altogether, in some struggle with the grim phantasm, FEAR" (402). He is afraid of being alone after his sister's death. The narrator and Usher spend the days reading, painting and making music. These activities also have a great impact on the narrator as they were reading the books of the authors who dealt with occultism, black art and demons. The music of Von Weber often creates a supernatural atmosphere, and the pictures painted by Usher represent nightmare-like, dreadful visions.

The narrator tries to calm his friend Roderick Usher but his belief culminates when the storm itself culminates, too, thus creates a perfect background to the image of losing one's senses. After encoffining Lady Madeline the fear gained control over Usher, he could not accept her death; this explains why he fancied her returning. The "Mad Tryst" of Sir Launcelot Canning is not only in the book but in the room itself. The presence of Lady Madeline is only a hallucination seen by the madman and the narrator also. The narrator was swept away by the narrator also. The narrator was swept away by the feeling, by the influence of the book and mostly by Roderick Usher. The "Walls rushing asunder" (411), is a picture of the escaping narrator. He wants to get rid of everything which connects him with the house of madness.

To sum it up, in Nathaniel Hawthorne's "Young Goodman Brown" and Edgar Allan Poe's "The Fall of the House of Usher" the protagonists, Young Goodman Brown and the narrator experience a journey into the subconscious. Both stories have an overlap that blurs the boundaries of reality and fantasy. It is truly the supernatural aspects of these two stories that force the protagonists and the reader to delve into the realm of the subconscious and to scrutinize good versus evil and real versus imaginary.

Both stories have a setting of gloom and foreboding that alludes to where the stories are heading. In "Young Goodman Brown", his wife Faith pleads with him to postpone the journey until sunrise. She speaks of dreams and Goodman Brown wonders if she has been warned in a dream about his journey that night. Hawthorne uses this dream to preface the story and the reader infers that his journey is sinister in nature.

Unlike Hawthorne's story, Poe's tale has no such preface. It starts with the journey already underway. Hawthorne's tale consists mostly of the journey and the nightmarish happenings along the way. Poe's tale has the gloomy journey taking the narrator to the house of his childhood friend in an attempt to help his friend gain back his health. It is not until once he has reached his destination that his experiences are supernatural in appearance.

In "Young Goodman Brown" it is the journey into the woods that leads Brown into a supernatural experience. It makes Brown fearful of what could be hiding behind any of the trees. He even exclaims, "what if the devil himself should be at my very elbow" (1034). It is exactly at this moment that he comes upon the man he has set out to meet. This man remarks how he comes from Boston to Salem in fifteen minutes and this signifies supernatural powers as one would not be able to travel that fast.

GENERAL CONCLUSION

This work set out to demonstrate how the idea of Romanticism is captured in the stories "Young Goodman Brown" and "The Fall of the House of Usher" through characters and setting. At this final stage, it is necessary to pinpoint the major arguments that have been developed in the whole work. Through this work, one has realized that from the first chapter to the third, it is demonstrated that all chapters are interrelated and centred on the idea of Romanticism. It is proved that the characters and the settings are romantic.

In the first chapter, we have shown the character Goodman Brown through his actions and reactions within the story. It is remarkable that Goodman Brown was a man destroyed by his own obsession of not being able to distinguish between good and evil in the world, and also wanting to follow his inner desires. In fact, he was struggling for his faith; power to resist his own evil impulses and his own doubts within him. Consequently, he lived a miserable life as result of guilt he felt for embarking on a dark journey in his dreams, which resulted in his suspicion of everyone and a lack of trust for individuals in his community, himself and humanity. That is why he returned to the village a changed man: stern, sad, darkly meditative and distrustful. He lost all faith on the human race and spent a gloomy life.

The setting in the story creates a sense of mystery and supernatural which make the story to be considered as a gothic story. The uses of gothic elements in the story make the major experience more convincing and exciting. These gothic elements of the setting partly contribute to the purpose of the story. In addition, it was shown that the mysterious elements of the setting develop the conflict in the mind of Brown and finally develop his character.

The supernatural and horror of "Young Goodman Brown" mark the story as one variant of the gothic tale, a type of ghost story originating in the late eighteenth-century England characterized by spirit haunted habitations, passage ways, terrifying and mysterious sounds and happenings. All these elements make the story romantic. Our contribution in literature, in this chapter is that we explored the darkest and most universal truths about human nature with particular simplicity and intensity.

In the second chapter, the story is concerned with the fate of a decayed aristocratic family and its mouldering gothic mansion (House). Our contribution here was to show the struggle of a man for his mind. One has realized that Romanticism can appear through heredity, from one generation to another, and from friendship. While analysing the character of the narrator through his actions and reactions, we have shown the stranger events of this character. In the story, the narrator is fine and in a good state when he first enters the house. As Roderick begins to tell the narrator his problems, the narrator is affected and begins to sympathize with Roderick. Finally, when Madeline dies, and comes back to life; the narrator starts to hear things and is overcome by fear. This causes him to flee the house of Usher before it falls. The element of supernatural is represented in his fear of death and being buried while alive which is apparent in the story. The inexplicable diseases contribute to make the story romantic. The setting and atmosphere convey truth, create mood and foreshadow events. One has realized that the setting itself and its environment create a sense of supernatural. In addition, the description of the Usher family home and of Roderick and Madeline create an atmosphere of evil. This setting reinforces the idea of Romanticism in the story. In this chapter, we explored the inner workings of human imagination.

In the third chapter, similarities and differences in both stories have been presented in order to show the levels of Romanticism in stories tackled. Main

emphasis was put on the main characters and setting. Though differences exist in both stories, we explored the innermost activities of a person's mind struggling against fear of death as a common element.

In a nutshell, we would recommend other researchers to work on what we have not done. The device of style in both stories should be carried out by other researchers interested in Hawthorne's and Poe's work.

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