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**Adopted Romanticism in Washington Irving's "Rip Van  
Winkle" and Edgar Allan Poe's "The Fall of House of Usher"**

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## ***Dedication***

*I dedicate this work to my dear parents Ahmed and Fatima for their unlimited love, faith and support, especially my mother who gave me a huge push. I would not get to this point of my life without them. To my beloved brothers Talal and Yahia and sisters Amina and Wissam for encouraging and pushing me forward in every obstacle. Also to my uncle Ahmed.*

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## Abstract

This research focuses on the discipline of literature studies. Such research is crucial to clarify the application of the light and dark romanticism subgenres of Romanticism, specifically how the former is used in Washington Irving's short story "Rip Van Winkle" and a detailed examination of the narrative from a romantic viewpoint. In contrast, the latter is employed in Edgar Allan Poe's short story "The Fall of the House of Usher" by highlighting the plot's darker aspects and the significance of the author's personal history. Furthermore, the differences between the two subgenres has been pointed out.

**Keywords:** Romanticism movement, Light Romanticism, Dark Romanticism.

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## **General Introduction**

From 1790 until 1850, there was a literary movement known as Romanticism. The movement was defined by its embrace of isolation and misery, as well as its admiration of nature and ordinary men.

Romanticism refers to more than just romantic love stories and literature. It is much more than two characters falling in love while the novel's events unfold. Romanticism is a ferocious revolutionary movement that encompasses all aspects of literature and art, as well as philosophy, politics, and industry. "The imagination could unlock the cage of civilized society," Jean Jacques Rousseau saw. "The secret to freedom," he believes, "is in the individual will and feeling." Civilization and science, according to Rousseau, are poisoning the human mind. However, the European authorities at the time would never accept these new ideas and would regard them as a threat; only a new generation in a new world could accept them.

From the late 18th to the mid-19th century, Romanticism was an attitude or philosophical orientation that marked many literary works, painting, music, architecture, criticism, and history in Western civilization. Order, tranquility, harmony, balance, idealism, and rationalism, which defined classicism in general and late 18th century neoclassicism in particular, were rejected by Romanticism. It was also a reaction against the Enlightenment and, more broadly, to the rationality and materialism of the eighteenth century. The individual, the ego, the irrational, the imagined, the personal, the spontaneous, the emotional, the visions, and the transcendence were all emphasized in romanticism.



The first comprehensive literary movement to emerge in the United States was American Romanticism, which was composed of a collection of authors who wrote and published between 1820 and 1860, while the country was still establishing its feet as a new state. The history of the country that created it shaped American literature. Many changes in people's lives have occurred as a result of the advancement of science and industry, as well as changes in people's thoughts and sentiments. All of these variables have been articulated in the literature of the United States' evolution.

The significant impact of the qualities of this century on poets and writers is shown by examining Romanticism as a literary movement and focused on this age of American scope. The focus will be on the analysis of two short stories by Washington Irving, "Rip Van Winkle," and Edgar Allan Poe, "The Fall of the House of Usher," through subgenres of Romanticism, specifically Irving's Light Romanticism and Poe's Dark Romanticism.

Dark Romanticism is represented by "The Fall of the House of Usher", whereas Light Romanticism is represented by Rip Van Winkle. To analyze this, this study will use two distinct stories written by two different writers who lived in the same age to identify the features of Romanticism's types, as well as shed insight on their personal lives and how they influenced their writing. After introducing the qualities of both subgenres, it also seeks to explain how Gothicism, which is part of dark Romanticism, is employed in "The Fall of the House of Usher", as well as how light romanticism is used in "Rip Van Winkle".

The first chapter discusses the historical history and definition of the American Romanticism Movement. It describes the movement's main qualities. It also includes a

definition and classification of the short story, as well as the impact of the Romantic Movement on literature and the short story.

The second chapter contains descriptions of the two short stories as well as a bibliography of Washington Irving and Allan Edgar Poe's works, which includes their personal experiences. It also clarified the differences between "Rip Van Winkle" and "The Fall of the House of Usher," two short stories. It reflects Nathaniel Hawthorne's critical opinion of Edgar Allan Poe as a penetrator of romantic ideals. It describes dark and light romanticism and gives an outline of each. It also illuminated the characteristics of dark and light romanticism in the stories.

To summarize, the analytical descriptive strategy was employed to do this research during the study procedure. As a result, the two short stories "Rip Van Winkle" and "The Fall of the House of Usher" were used to examine dark and light romanticism. Also showcasing the Romantic movement in general by providing a definition and historical context, as well as focusing on American Romanticism, which refers to both Washington Irving and Edgar Allan Poe being American descendants.

## *Chapter One*

### *American Romanticism in Literature*

## 1.1. Introduction

Since the beginning of 3400 B.C , literature passed through different eras, each with its own characteristics that differ from the other. Among these movements, existed Romanticism, a movement that put intuition and imagination above reason

The focus of this chapter will be on the definition Romanticism , especially in America, as well as the darkness in the American community that is presented through the literary genre known as Gothic literature in short stories. Spot the light on the history of the short story by analyzing how this genre has moved from being a way of telling fairy tales to being a well-established kind of literature.

## 1.2. Romanticism Disambiguation

The term "Romantic" can be dated back to Old French Romanes, a slang term for "Romantic" slang, as well as Italian, French, Spanish, Catalan, Portuguese, and Provençal, all of which derived from Latin. Noble tales written in one of these Romance languages became known as medieval romance, or romaunt, after that. It was written in verse and tells the story of the quest in multiple ways. Later medieval and Renaissance authors who abandoned classical traditions, such as Dante, Ariosto, Torquato Tasso, Cervantes, and Shakespeare, were credited with inventing the romantic fantasy genre. In *The Penguin Dictionary of Literary Terms and Literary Theory*, J.A. Cuddon defines Romanticism.

A movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries...  
Any list of particular characteristics of the literature of romanticism

includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the beliefs that imagination is superior to reason devotion to beauty; love of and worship of nature; and fascination with the past, especially the myths and mysticism of the Middle Ages.

The semantic area of the word "romantic" expanded in popular English usage in the eighteenth century to embrace picturesque and imaginative concepts, with totally negative meanings. Romantic fiction was considered as a threat to the art form's purity, pushing it beyond the bounds of acceptable subject matter. The idea of "romanticism" developed to relate to landscape, feeling (mainly love), or eccentric character in the late eighteenth century, in other words, permanently populating the lexicon of European languages (Seyhan 1).

The Romantic movement began in Germany, but it quickly traveled to England, France, and even further afield, eventually reaching America in 1820. The new vision devoted the creative and intellectual circles after roughly 20 years, but only after a revolution in English poetry, which occurred following the publishing of lyrical poems by William Wordsworth and Samuel Taylor Coleridge in America and Europe. Although there was a significant difference, the romantic era in America coincided with a period of national expansion and the development of a distinct American voice. The "American Renaissance" works were powered by a growing idealism and desire for romance, as well as the consolidation of national identity. Romantic ideals relied on art as a source of inspiration, as well as nature's spiritual and aesthetic dimensions. Romantics also felt that art, not science, was the best embodiment of universal truth. According to Professor Bruce Harvey in his essay on American Romanticism,

American Romantics tend to venerate Nature as a sanctum of non-artificiality, where the Self can fulfill its potential (the earlier Puritans tended to see nature as the fallen "wilderness," full of "savage" Indians). American Romantics also champion spiritual intuition or self-reliant individualism.

Self-development and self-awareness have grown in importance as a topic and a practice. If, as the romantic idea suggests, the person and nature are one, then self-awareness is a way of knowing that opens the cosmos rather than a selfish dead end. For most American poets and creative essayists, Romanticism had a beneficial and fitting influence. The romantic spirit felt especially suited to American democracy as it looked to the inspirational imagination of its artistic and moral principles, as it represented the immense mountains, deserts, and tropics of Great America (Spanckeren 26).

In certain ways, Romanticism contrasted with Neoclassical or Enlightenment attitudes and values, as well as the influence of the French Revolution in Romantic ideology and the centrality of a democratic or progressive rebellious impulse in that ideology. The ability of imagination was given considerable emphasis in Romanticism, and this faculty was praised with a profound sense of spiritual truth, as well as individual experience. In fact, all of these arguments are regularly seen in post-World War II Romanticism discourse.

Derek Roper notes that the "beginning of the Romantic movement in English poetry usually dates back to the first publication of *Lyrical Ballads* by Samuel Taylor and William Wordsworth, in 1798" (Roper1987:8); Sir Maurice Bowra observes that "if we wish to distinguish a single characteristic which distinguishes the English Romantics from the poets of the eighteenth century, it is to be found in the importance which they

attached to poetry" (Roper1987 (Bowra1950:1). 'The virtual unity between High Romanticism and Revolution distinguishes the French idealist, Jean-Jacques Rousseau [1712–78], as the key hero of Romantic heritage,' according to Harold Bloom and Lionel Trilling. (1973:5) (Bloom and Trilling). 'The Concept of "Romanticism" in Literary History,' he wrote in a well-known essay ( Aidan 3-4).

### **1.3. American Romanticism**

In its opposition to the rational thinking and pragmatic ideals of the age of reason, American Romanticism generated a large number of literary works and master pieces that defined the era. As Paul Brians remarked in "Romanticism", it was a difficult movement full of unique issues like imagination, individualism, and nature, and even the way religion was described was different from the age of enlightenment.

The story of Washington Irving's "Rip Van Winkle," about an American of Dutch ancestry who is haunted into a deep sleep in the Catskill Mountains at a time when his Majesty George the Third was the ruler of the British colonies in America, and thus the protagonist of the story wakes up 20 years later, after the American Revolutionary War. Irving's story represents an erasure of the past while also allowing for the creation of a separate American cultural identity, necessitating the necessity for a clear mind space. It was written after the American victories over the British in both the Revolution and the War of 1812. As Irving's sentence suggests, this was a perplexing animating prospect. Even when European types were appointed, changed to use Rip Van Winkle's word, and these species were shipped, charged, reinvented, and re-imagined, it was a possibility that partially came true to be recognized through the development of an American Romanticism that, even when European types were appointed, changed to use Rip Van

Winkle's word, and these species were shipped, charged, reinvented, and re-imagined (Aidan 186-187).

In terms of dates, Romanticism in the United States is distinct from romance in the United Kingdom or continental Europe. While British romance is typically associated with the years 1789 to 1832, American romance was reported to occur during the mid-1830s and the 1860s. Ralph Waldo Emerson (1803-1882) and Nathaniel Hawthorne (1804-1864) are among the authors, as are Edgar Allan Poe (1809-1849) and Henry David Thoreau (1817-1862), Herman Melville (1819-1891), and Walt Whitman (1819-1892). The important piece in the formation of complete American romance was Emily Dickinson's (1830-1886) article "Nature," published by Ralph Waldo Emerson in 1836. "Nature" became an informal expression or union of New England intellectuals and writers, a kind of sub-group that began in the romantic direction of 19th-century American writing, centered upon Emerson, who lived in Concord City near Boston.

The group convened for the first time in the year that "Nature" was published for debate. The Transcendental Club was named for the group's exemplary philosophical orientation, which was largely in line with the left of political sympathy in the middle. Frederick Henry Hedge (1805-90), Thoreau's expert writer in German philosophy and literature, Theodore Parker (1810-60), the noted abolitionist, and Margaret Fuller (1810-50), a feminist and journalist whose main work was *Woman in the Nineteenth Century*, published in a book in 1845, and the editor of the Transcendentalist journal *The Dial* from 1840 to 1842, were amongst them. Coleridge's writings are significantly responsible for Nature's romantic romanticism. Frank T. Thompson, working through a study of Emerson's diaries, writes in an article titled "Emerson's In Debt to Coleridge"



that he was in the Fall of 1829 when Emerson first read Coleridge's *Aids to Reflection*, published in 1825, and *The Friend*, published as a book in 1812. ( Aidan 187).

## **1.4. The Two Subgenres of Romanticism**

Subjectivity, as well as the usage of Romanticism in the writing, establish the types of the two stories. The comparison analysis aids in identifying two subgenres. Light and dark romanticism are two of the subgenres.

### **1.4.1 Light Romanticism**

Romanticism is a movement that contains many subgenres, among them is light Romanticism. Light Romanticism played a vital role in the story of Irving Washington titled *Rip Van Winkle*.

Transcendentalism or bright romanticism are other names for light Romanticism. It is a Romantic Movement subgenre that views humans as good creatures. It emphasizes the bond between man and nature, as well as the writer's optimism and cheerfulness, as evidenced by the chosen language. It also follows a philosophy that favors subjective reasoning over objective reasoning.

Transcendentalism was a philosophical and religious movement that first developed in New England with the emergence of Unitarianism in the eighteenth century. It began with theologians known as The Old Light, who were first known as liberal Christians and then as Unitarians. It lauded reason and embraced it as the driving element behind their religious beliefs. It was later dubbed The New Light theologians, whose adherents believed that religion should be founded solely on emotional experiences. It collided with Germanic Romanticism after spreading throughout Europe. As a result of its spiritual, experiential, and libertarian aspects, it was adopted by philosophers Immanuel Kant and Georg Wilhelm Friedrich Hegel. It was founded on

God's knowledge. The evolution of its principles was guided by various philosophical factors, including idealism, which holds that actual reality can be discovered in ideas rather than in the physical world (Manzari 1792).

Because the mind is responsible for creativity, interpretation, and intuition, it is believed that any human who works should attain his or her life's objective. Puritanism refers to a human being who is free to choose rather than one who is compelled to do something. Puritan belief, like transcendentalism, is based on an interior experience and the personal aspect of religion. The spiritual aspect, nature, and the strength of individualism are common themes in both Romanticism and transcendentalism. In addition, both movements recognized that the universe is a portion of God, the creator (Manzari 1793).

### **1.4.2. Dark Romanticism**

In the story of "The Fall of the House of Usher", Edgar adopted dark romantic features that were mentioned in details. However, he used semantics that clarified the category of this story.

Gothic is a term used to describe the dark romantics or anti-transcendentals. It emphasizes that man is born with a sinful disposition. It is the product of guilt and sin's psychological effects. Gothic literature is a subset of gloomy romanticism that focuses on utter dread, personal torment, graphic morbidity, and all things supernatural. It extinguishes the writer's pessimism and negativity.

To begin with, Romanticism values opinions and emotions over logic and facts. Dark romanticism is characterized by the belief that humans are sinful by nature, making them gloomy, whereas romantics believe in the goodness of mankind, making them optimistic. Even good men and women, according to Dark Romantics, are prone

to transgression and self-destruction. Dark romanticism is said to have emerged from the nineteenth-century American transcendentalist movement, in which puritans saw perfection and divinity as inherent elements of human nature. The focus on crazy or irrationality that the human brain, as well as the criminal mind, could not control is one of the most prominent signs of gloomy romanticism. This is a natural outgrowth of romanticism's emphasis on the emotional and personal experience. While many of the mad people in dark romance literature suffer from an excess of ex-conviction guilt, others suffer from melancholia, or an excess of sorrow and melancholy. These intense emotions were formerly at the heart of a lot of Dark Romantic writing (Mathews 7).

### **1.5.The Short Story in American Literature**

One of the earliest kinds of literature is the short story. As long as man has existed on this earth, stories have been told. We can picture the early cave dwellers having fun telling and listening to stories to one other. Legends, myths, folktales, fairy tales, and other early forms of what subsequently evolved into a short narrative include legends, myths, folktales, and fairy tales. According to R.C. Fedderson, the story is commonly thought to have begun somewhere near the foggy dawn of the language itself. It is impossible to pinpoint the exact start date. It would be pointless, like trying to figure out what the closest pronunciation of human bonding is. One of the earliest kinds of literature is the short story. As long as man has existed on this earth, stories have been told. We can picture the early cave dwellers having fun telling and listening to stories to one other. Legends, myths, folktales, fairy tales, and other early forms of what subsequently evolved into a short narrative include legends, myths, folktales, and fairy tales. According to R.C. Fedderson, the story is commonly thought to have begun somewhere near the foggy dawn of the language itself. It is impossible to pinpoint the

exact start date. It would be pointless, like trying to figure out what the closest pronunciation of human bonding is. However, it is undeniable that the short story is the earliest form of literature. Fairy tales, superstitions, and folklore, which are the foundations of all societies, are transmitted in order to protect their origins. However, it may undoubtedly be considered a forerunner to the short tale, as we know it today (Parnam 1).

Irving Washington started it all in 1819. Not that there hadn't been any short tales written or published in America before, but none of them mattered from the perspective of a modern short story. There are two more names that should be included. Benjamin Franklin, Freneau, and Charles Brockden Brown are their names. Brown is the most well-known of the group. Brown is widely regarded as the first American novelist and a key figure in the gothic novel tradition; some of his works - Edgar Huntly, Wieland, and Arthur Mervyn - are credited with 'Americanizing' the Gothic, which appeared in their European embodiment of images (ruined castles, etc.) that simply did not exist in America and were thus symbolically inactive. Brown adapted his corporate settings into real-life American locations such as forests, cities, caves, and faraway locations. Brown converted his corporate settings into American locations - forests, villages, caves, and remote real estate - and transmitted sources of dread while maintaining a Gothic ambiance of emotional and psychological extremism (Verma 1).

Between the commencement of the American Civil War in 1861 and the outbreak of World War I in Europe in 1914, the time might be referred to as the "age of the short tale." Throughout the Western world, including France and Russia. The impressionist prose story - short, effective, one blow, a moment of atmosphere, a glance at a peak moment - arose in England and America. Fiction quickly became the main

genre in magazines. According to Cambridge's history of English and American literature, 'it has consistently grown proportionally, restrained, and artistically ended until it was hailed as a new genre, a strange product of 19th-century circumstances, one without form at first, often burdened with rudeness, with essay effects, with a moral purpose, and a dominant background, it has consistently grown proportionally, restrained, and artistically ended until it was hailed as a new genre, a strange product of 19, one that adapts to the mood and culture of the United States of America.

Washington Irving is credited as being the first notable American writer to recognize the value of short stories. Under the pseudonym Jonathan Oldstyle, he made his literary debut in 1802 with a series of observation letters to the Morning Chronicle. Gent achieved international fame after moving to England to work for his family's business in 1815 and publishing Sketch Book of Geoffrey Crayon. He continued to publish regularly - and almost always successfully - throughout his life, finishing a five-volume biography of George Washington just eight months before his death. Irving was enthralled by the art of short novels, and he probably invested a great deal of time and effort into mastering the craft of short story writing. He understood that a successful short narrative needed to be economical with words and have a strong impact unit. These characteristics are unquestionably present in his stories. Rip Van Winkle and The Legend of Sleepy Hollow are their two most popular anthology short pieces. Both of these pieces were first published in The Sketch Book (Verma 2).

## **1.6.Conclusion**

From the 1850s to the 1840s, the transformation of literature from faith in reason to faith in the senses, sentiments, and escapism to imagination changed the attitude of writers toward their creations. The evolution of style and language has accompanied the

evolution of the species. Romance showed itself in poetry, drama, music, paintings, novels, and short tales, just as it had in preceding movements. Because romance affected the later genre's content, it shifted from a popular story or song to a compact book offered in libraries, modest in size but rich in content. Readers go to sleep in order to select another title from the same collection. It is no longer a true account of their life. They had escaped to another realm after becoming weary in the real one. This new planet was known for its unique qualities, and it was a grim showcase of humanity and nature's dark and hidden sides. It was filled of super-creators who were afraid of death in some way.

## *Chapter Two*

### *Analyses of American Romanticism*

## **2.1. Introduction**

For a variety of reasons, the term Romanticism, like other phrases defining literary movements, defies simple explanation. It was a movement that emerged gradually, grew in various ways from its origins, went through so many phases, and was performed by so many different writers that any easy definition is at best "slippery." Furthermore, the names we use to define literary trends are really much bigger and vaster ones that represent large-scale thinking in the arts, philosophy, religion, politics, and so on.

## **2.2. Basic Characteristics of American Romanticism**

The movement of Romanticism arose as a reaction to Neoclassicism, which offered romantic movement. The neoclassical era was also known as the Enlightenment, because it emphasized reason and logic. By presenting itself as a unique experiment, the romantic period sought to distance itself from the Neoclassical era's conventions and norms. The romantic movement is said to have begun in Germany and quickly spread to England and France; however, the main source of Romanticism's inspiration came from the events and ideologies of the French revolution, until the industrial revolution, which began around the same time, is also credited with the movement's evolution. It is critical to study about Romanticism in order to properly understand it.

The properties of romance in literature are the same for other forms of art as well, because literature was the first to be touched by romantic ideals and beliefs before tying art and music together. As a result, Romanticism, like any other movement, has its own distinct traits. The Romantics placed a strong emphasis on the value of nature, and one of the key features of Romanticism in poetry is the beautiful side of nature that can



be found in rural life. This was primarily due to the fact that the industrial revolution had shifted human life from a tranquil to a city-based existence, resulting in a shift in man's natural system. Nature was valued by the romantics not just for its outward beauty, but also for its ability to assist the urban man in discovering his true personality (Kaur 1).

Nature encompasses a wide range of concepts. It was presented as a technological achievement, constructed in heavenly imagination and written in symbolic language. For example, grass is a natural "hieroglyphic" that meaning "Lord's handkerchief." Nature sees it as a healing power, a source of subject and image, and a refuge from civilization's synthetic architecture. It was thought to be biological, a set of "mechanical" laws(Ancieta 1).

The Romantics tended to characterize and show imagination as our final "formation" or creative strength, akin to a human reward for nature's creative powers. It has several functions and is energetic, lively, and not negative. Fantasy is the fundamental ability to produce all forms of art. It is broader, and it is also a force that aids humans in forming reality, because we (as Wordsworth suggests) do not only perceive, but also somewhat construct the world around us. By uniting thinking and feeling (described as 'intellectual intuition' by Coleridge), imagination is rewarded as an ultimate gifted power capable of reconciling differences and antibodies in the world of appearance. For Romantics, the reconciliation of antibodies is a fundamental example. Finally, because imagination is seen to be the power that allows us to "read" nature as a system of symbols, it is strongly linked to other essential concepts ( Ancieta 1).

The emphasis on imagination was accompanied by a larger emphasis on intuition, instincts, and feelings, and romantics in general argued for more attention to

emotions as a necessary supplement to the merely logical mind. There was a significant shift in concentration when this focus was applied to poetry composition. The characterization of all fine poetry by Wordsworth as a "spontaneous torrent of intense sentiments" marks a watershed moment in literary history. The traditional tradition of appreciating art primarily for its ability to imitate human existence has been reversed by locating the ultimate source of poetry in the individual artist (i.e. for its simulated qualities). Art was not as valuable in romantic idea as it was in reality.

Art, according to romantic ideology, was valuable not as a reflection of the outside world, but as a source of world illumination within it. This resulted in the birth of lyrical poetry from the standpoint of the first person who had never given it before, among other things. To the poet, the 'poetic speaker' grew less personal and more immediately personal. Both Wordsworth's preface and Whitman's 'Song of Myself' are examples of effective attempts to use the poet's mental progress (self-development) as the focus of a 'epic' endeavor with lyrical elements. Related occurrences include sectarian prose novels like Goethe's *Sorrows of Young Werther* and Chateaubriand's *Rene*, as well as captivating autobiographical books like Byron Child Harold's (*Ancient* 1).

Unlike the modern classical age, which emphasized reason and logic, romance prioritized human emotions, feelings, instinct, and intuition. While earlier poets chose and wrote about academics according to norms and regulations, romantic authors relied on their emotions and sentiments to compose poetry. This idea is supported by William Wordsworth's description of poetry, which states that poetry is "a spontaneous stream of powerful feelings." The romantic period's emphasis on feelings transferred to music, as seen by works by famous artists like as Weber, Beethoven, Chaumann, and others.

As the romantic era stressed emotions, the artist's or poet's status or role grew in importance. Previously, the artist was thought to be someone who used their craft to emulate the realm of entertainment. Romance, on the other hand, represented this belief. The poet or artist was regarded as the author of a work that expressed his unique personality and inner thoughts. Poems written in the first person were accepted for the first time, with the poetic character becoming the same in the poet's voice. Folklore and popular art were significantly influenced by the Romantics.

Previously, literature and art were thought to belong to the upper crust of society, and the general public was not deemed eligible to enjoy them. Furthermore, the language utilized in these works was quite poetic, which was quite different from what was being discussed. All of this was transformed by Romanticism. Ballads and folklore made by the masses or the general public, rather than popular literary works, impacted their work. Aside from poetry, one of the most prominent elements of romance in music is the use of folklore and poems. When romantics were interested in and focused on the development of their country's folklore, culture, language, customs, and traditions, they acquired a feeling of nationalism in their work. In addition, the language utilized in romantic poems was straightforward and commonplace ( Kaur 1).

In addition to nationalism, romantics developed a passion for strangers. As a result, faraway and mysterious locations were photographed in numerous literary and creative works from the time. Despite the fact that this was diametrically opposed to national idealism, they never collided. People did not know about folklore from their places before, and as a result, they appeared as mysterious as distant regions, just like exotic sites. Exoticism, like emotions and spirituality, is a key feature of romance in art. The belief in the supernatural is another hallmark of Romanticism. The romantics were

fascinated by the supernatural, and it was reflected in their writing. This obsession with the strange and surreal spawned Gothic romance, which grew popular during this period. Coleridge's "Kubla Khan" and Keats' poem "La Belle Dame sans Merci" both contain supernatural aspects (Kaur 2).

### **2.3. Washington Irving's Biography & Light Romanticism**

Washington Irving was an early nineteenth-century American short story writer, essayist, biographer, historian, and diplomat who was born in New York City on April 3rd, 1783. He was a member of the Romantic Movement, specifically light romanticism, and is most known for his works "The Legend of Sleepy Hollow" (1818) and "Rip Van Winkle" (1819), both of which are included in his collection *The Sketch Book of Geoffrey Crayon, Gent.* Because of his literary debut in 1802 with a series of observational letters to the *Morning Chronicle*, penned under the alias Jonathan Oldstyle, he was dubbed the first American man of letters. *A Tour of the Prairies* (1835), *Astoria* (1836), and *The Adventures of Captain Bonneville* (1837) are among of Washington Irving's most well-known works. From 1842 to 1846, he was ambassador of Spain, where he garnered international acclaim. He died at Tarrytown on November 28th, 1859, after spending the rest of his life at home (Chang 4).

Irving was the eleventh child of a family of eleven children. His mother was an Anglican devout follower, whereas his father was a Presbyterian. Despite his refusal to attend university, as his stern father had demanded of his siblings, he continued to study widely, focusing primarily on law and history. Washington Irving has been described in a variety of ways, according to Apap and Hoffman, with modern research seeing it as a precursor to radical romantics like Edgar Allan Poe. In the nineteenth century, he outshone other American writers. Some of Irving's works, like as "Rip Van Winkle," are

critical of the new nation, and have developed a platform where other authors can use writing to identify and address faults in the emerging nation. Because of his multi-subject publications, it is difficult for 21st-century researchers to condense his writing into a single line (Mukherjee 182).

For introducing the contemporary short tale to the United States, Washington Irving is hailed as the "Father of American Literature." Irving's writing style became more insightful throughout time and was utilized to influence people in some way. People composed religious poetry and educational political papers. None of them published stories or books just for the fun of it.

By inventing fairy tales, Irving is able to modify this. For example, he popularized a short story by including scenes and real Americans. We may see how the author depicts different periods of American history in his short story *Rip Van Winkle*, for example. The novel alternates between depicting America under English dominion and America following the American Revolutionary War. These events are explained by Irving's primary character, Rip Van Winkle, who travels through time during the dream. Rip Van Winkle has the unique opportunity to watch social and political changes in the United States as a result of Washington Irving's revolutionary ideas.

Irving's introduction of the use of landscape and character description is another significant literary influence. Many sections in "*Rip Van Winkle*" describe nature in great detail, such as the passage when Rip Van Winkle journeys to the woods to spend time doing the activities he enjoys. Similarly, Irving describes the protagonist's usual features as a man who is unconcerned about his life. He assists his neighbors with housework and other activities, but he is unconcerned about his own well-being. Walking in the woods is the only time when some form of communication with life arises (Rocha 1-2).

Irving is more revolutionary and idealistic, and one can see how American truth is revealed in "Rip Van Winkle" by uniting non-conforming viewpoints through the main character and giving the ideal philosophical aspect to express the picture of true social realism. In other words, through his literary works, Washington Irving displays his way of thinking. Irving states:

I have preferred adopting the mode of sketches and short tales rather than long works, because I choose to take a line of writing peculiar to myself, rather than fall into the manner or school of any other writer; and there is a constant activity of thought and a nicety of execution required in the writings of the kind, more than the world appears to imagine. It is comparatively easy to sell a story to any size when you have once the scheme and the characters in your mind. (2-3)

## **2.4. Edgar Allan Poe's Biography & Dark Romanticism**

Edgar Allan Poe was an American writer who was born on January 19th, 1809 in Boston, Massachusetts, according to Nikola Benin. He went on to become a successful poet, short story writer, literary critic, and editor. Poe emphasized his dark side in his literature, which stemmed from his suffering, which included the death of his mother and the rejection of his father, so he became an unofficially adopted child of John and Frances Allan. To put it another way, his personal life inspired his writings, which is why he became recognized as a dark Romantic figure. "The Pit and the Pendulum" (1842), "The Cask of Amontillado" (1846), "The Tell-Tale Heart", "The Black Cat" (1843), "The Fall of the House of Usher" (1839), and "The Purloined Letter" (1839) are just a few of Poe's short stories (1844). On October 7th, 1849, he passed away in Baltimore, Maryland, United States.

Edgar Allan Poe is regarded as a key figure in world literature, owing to his brilliant deep short tales, poetry, and critical views. Poe is regarded as an engineer for the modern short tale in literary history and handbooks, as well as the principal leader of the 'art for art' movement in nineteenth-century European literature. Poe did not attack the details of the method and construction that contributed to the work's effectiveness or failure, whereas past critics were largely engaged in moral or ideological policies. He demonstrated outstanding language and technical understanding, as well as inspired imagination and fantasy, in his own work. Poe's poems and short stories influenced late-nineteenth-century French symbolism. As a result, the direction of modern literature has shifted (Benin 1).

Edgar Allan Poe existed long before chainsaw massacre films or television detectives. Poe was regarded as one of the most important authors of his generation. His influence can still be felt. He is credited with writing the world's first police fiction. In addition to being a poet, he was a musician. He believed that the reader should be able to hear melody in his poems' lyrics. His poetry and short stories are still widely read around the globe. His father was an actor, and his mother was also an actress, so he was an only child. His father deserted his mother even before he was born, and his mother died before he was three years old. A wealthy tobacco dealer in Richmond, Virginia, apprehended him. John Allan was the guy's name. Edgar Allan Poe, according to John Allen, should be baptized. Allen should be called after John Allen, despite the fact that Poe's middle name is Allan.

Edgar had a happy childhood with the Allans, therefore he went to England to study for five years when he was young. In 1826, he enrolled in the University of Virginia. He quickly realized that university life was not for him and dropped out. As a result, his adoptive father broke all ties with him. Edgar attempted to sustain himself in

a variety of ways, but gambling was not one of them. Poe chose to join the army to escape his debts after he drowned in debt. When he was in the army, he went by the name Edgar A. Perry. Poe's first novel was written when he was in the army. *Tamarlane and Other Poems* was the title of the anthology. Poe and John Allan reconciled after two years in the service. Mr. Allan orchestrated Edgar's appointment to the United States Military Academy at West Point. Poe despised the institution and purposefully disobeyed enough rules to be expelled. Poe had not seen or heard from John Allan since that time (Benin 1).

Poe's second attempt at writing a book of poems was the only decent thing that came out of his stay at West Point. His classmates formed a group and presented it to Poe. They requested that he utilize money to pay for the publication of his poems. He relocated from Virginia to Baltimore, Maryland. He moved in with his widowed aunt and Virginia, his only child. He needed to make ends meet, so he took a job as a fiction writer and editor for a literary magazine. In 1836, he married Virginia, his cousin. The fact that she was uncommon came into play when Edgar and his new wife relocated to Philadelphia in search of better living conditions. Poe wrote *Tales of "Grotesque" and "Arabesque"* in 1839, two of the first mind-bending stories. He also went on to work as an assistant editor-in-chief for another publication. Virginia contracted tuberculosis in 1842, which was a common condition at the time. Poe returned to New York with her and went on to become the editor-in-chief of *Broadway* magazine. He succumbed to episodes of drinking as a result of the stress of Virginia's sickness. Some believe that his bouts of sadness inspired some of his best work. He released *The Raven*, possibly his most famous poem, in 1845.

Poe's life after that was not cheerful; he attempted suicide but failed, and he had a number of amorous affairs. He was discovered laying on a Baltimore street in



October 1849, bewildered, delirious, and not even wearing his own clothes. He was taken to a local hospital and died four days later. Poe's death was never determined; some speculate that he died of rabies ( Benin 2).

Some observers believe Poe was a man with a strange blend of extraordinary logical reasoning and black and Syrian emotions. He was able to perceive the world clearly and strongly because of his brilliance. They were a powerful force that influenced him and his personality while they were together. His incredible intelligence, which caused him to think about everything until it drove him insane, is arguably the reason he went insane. Some detractors claim Poe was a cold, emotionless man, which I do not believe. Poe was not just unnatural and dark as an adult; he was also unnatural and black as a youngster, going to cemeteries late at night to sit close to the grave of one of his buddies. This example, I believe, demonstrates how, even at such a young age, Poe experienced tremendous sensations of melancholy. This example leads me to assume that Poe was a profoundly emotional guy, not one who was devoid of feelings ( Quick 2).

Poe was not insane or heartless. He was a depressed, dark person with amazing brilliance and intelligence, whose life circumstances caused him to be emotionally unstable and troubled in a variety of ways. To escape his frustration with life, he used literature and unhealthy outlets such as drugs and women to escape reality. Whatever the causes behind Poe's personality and character, it is undeniable that pieces of his life have found their way into his writing. Many of the characters in Poe's novels had psychological issues and were of dubious mental health. "The Tell Tale Heart" and "The Fall of Asher's House" are two stories that illustrate aspects of Poe's mental state and existence ( Quick 5).

## **2.5. Criticism of Dark Romanticism**

During the nineteenth century, the expansion of the Romantic Movement from Germany to the rest of the world, including America, altered the entire trajectory of American literature. Although this trend generated a great number of contemporary romantic poets, Poe was regarded one of the writers who lived outside the currents of his day. Poe admires a number of writers, including Hawthorne, because he used to mock them with his writing style; also, gloomy romance was Poe's trademark, or rather a symbol of the Gothic genre.

Poe believed that art and sensibility are aspects of romance in works like "The Fall of the House of Usher." He also demonstrated that while reason and science cannot prevent murders, psychological conditions based on feelings and intuition have a direct impact on people, regardless of their level of education, as the character Roderick indicated. However, Poe's characters were always the same in all of his stories. They are generally ruled by their emotions, which some readers believe is incorrect behavior. If they had stayed in their era, these behaviors would have made sense.

Poe created a new world based on ambiguity and the indeterminacy of space and time, in which he incorporated contemporary concepts that included a kind of ideal and beauty. The goal of this strategy was to separate the reader from the real world, giving the reader a romantic distance. He also did not give one of the story's characters a name, instead referring to him as the narrator, since he wanted the reader to focus on his anxiety and panic rather than his identity.

Poe disregarded literature that dealt with mundane issues in this story. Such things can be observed on a daily basis. The objective of his writing was to choose issues that astound the reader, such that he or she could not have imagined them previously, as well as to point to terrifying situations in such a way that the reader could not conceive living in one day as Madeline's living corpse. As a result, Poe relied on dark romanticism to assist him employ his imagination to create a horror, mystery, and lunacy story that would pique the reader's interest (Pang et al. 17).

## **2.6.The Gothic American Literature**

It stems from the word 'Gothic,' which refers to one of the many Germanic tribes who played a key role in the Middle Ages in the fall of the Roman Empire. Archaeologists verified that their initial stability was in the Baltic Sea, which relocated to the Black Sea over time. The Goths infiltrated Rome throughout the third century, and in 410 AD, they conquered Rome under King Alaric and created kingdoms in France and Italy. As a result, the Goths have left an unmistakable mark on people in terms of brutality, barbarism, and agility. Furthermore, this word is frequently used to scare children. Legends about the tribe are far more important than any history of the genuine Goths, who are solely remembered as invaders and destruction of ancient Roman culture, with no literature or art to speak of. During the Renaissance, when the idea of the 'Dark Ages' was stretched to include the time, and 'Gothic,' little was known about the medieval world after the fall of Rome.

During the Middle Ages, the phrase was used to describe everything. The Gothic is defined as an uncivilized, imperfect, Berber, medieval or 'Gothic' land classified as cultural arid land, primitive, and sheep in certain definitions. The term was first employed in an artistic sense, referring to the Germanic tribe's architectural style. It has

a lengthy and narrow corridor, as well as a dingy castle with a crypt for corpses and other such features. As a result, the pattern was incorrectly classified as barbarian, chaotic, and irrational, which was in direct opposition to the classic style. In a literary sense, gothic may easily be described as a late-eighteenth-century historical phenomenon. From the Goth tribe to your genre 'Gothic Novel,' it proves that this style of literature merits a large number of authors to devote themselves to it, and has done and will continue to do a lot for itself and other genres (Pang et al. 16).

Humans have a primitive propensity to be afraid of the unknown. This drive can be traced back to when early human civilizations attempted to decipher the invisible world and bring light to the darkness. Things were less frightening if they could be interpreted using logical fallacies or reasonable techniques. Sufism, superstition, and religion were the first fires that fueled humanity's ignorance of darkness, but as civilizations progressed, science, reason, and logic supplanted these intangible beliefs. There was no longer any darkness. Humanity's horrible fascination with darkness, on the other hand, persisted. In former eras, the enlightened period of the 18th century may have emphasized angels and demons, but the fundamental tendency has moved on. Humans have had a continual preoccupation with darkness from the beginning of time, and all that lurks in the shadows (Gould 3).

Every story, and every storytelling genre, has a beginning, and Gothic fantasy is no exception. It all started with the simple publishing of Horace Walpole's short novel, *The Castle of Otranto*, written by England's longest-serving prime minister. The Gothic term had been fixed in history before to Walpole's novel, but the self-declaration linked with Walpole's novel introduced the term into literature, resulting in the creation of a new literary genre (Gould 8).

Walpole's understanding of the Gothic phrase was incorrect. As Robin Sowerby pointed out, the term "Gothic" is used to designate a literary phenomenon that emerged in the late 18th century and has little to do with the people from whom it is derived. The Goths were a Germanic tribe who originated in southern Russia around the third century and spread throughout France, Spain, Italy, and England. Because they did not produce their own literature, most of the Goths' history was passed down or documented by others, and many of these records were held by Goths' adversaries, the accounts were regarded as unflattering. The historical Goths were mentioned as a barbaric gang of war-loving people who were opponents of the Romans when Walpole used the Gothic name to his story, and since the Romans were considered the suppliers of civilisation, the Goths were the destroyers and spoilers. They were put up in direct opposition to the Romans on a bilateral basis. They were barbarians in comparison to the Romans, stupid in comparison to the Romans, and bloodthirsty in comparison to the Romans. The word 'Gothic' has always been defined primarily in opposition to the Romans, and a consistent feature in its different applications, possibly the only continuous factor, has continued to be its opposition to the Roman or classical(Gould 11).

Almost all depictions of Goths are distorted in comparison to the ancient Roman way of life. Archaeology can provide historical facts such as settlement, migration, time period, and cultural characteristics, but it cannot explain why Walpole chose the Gothic label for his novel. Such facts can be discovered by looking into Walpole's experience with historical goths and their cultural influence ( Gould 11-12).

When Walpole began a tour of the English countryside in 1749, fifteen years before *The Castle of Otranto* was published, he had his first in-depth interaction with Gothic culture. He went to old ruins, cathedrals, and old buildings that were created

during the Gothic Renaissance in the early 1800s. In England, Gothic architecture has grown quite fashionable. Gothic influences permeated English nationalism since many English citizens thought the Goths to be the indigenous people of the British Isles. From churches to private homes to government buildings, Gothic styles and structures have appeared everywhere. Walpole studied and wrote about the Gothic Renaissance; he understood the transition from medieval Europe to England in the 18th century; he was well-versed in history and could spot changes in architectural design as a result of the spread of Gothic influence; and, most importantly, he recognized the Gothic Renaissance's appeal. That is why he used the term "Gothic" to describe his novel. He sought to gain recognition in Gothic history and culture, and he needed to link his novel to historical Goths in order for it to continue to be successful (Gould 12).

When most people think of Gothic literature or movies, they immediately think of dark notions. Their minds conjure up images of ancient mansions stuffed with squeaks or castles stuffed with spider tissue and furniture draped in filthy white linens; they recall current authors like Stephen King and Dean Kuntz; and they recall childhood horror films. They witness human agony, bloodshed, and death. Gothic literature and film have a long history of implications. Since the Castle of Otranto, Gothic literature has become caught in a web of gruesome tales that serve as ornaments. With each passing generation, Gothic has been reinvented in its application to the creative arts. Gothic has taken on a life of its own in many respects, absorbing components from other species and gradually incorporating new ingredients into its grim palette. In fact, Gothic has evolved over time, but its heart, as defined by Walpole, has remained same. Standard Gothic characteristics were invented in Walpole's tale, including a link to the past, a dark, gloomy environment, superheroes, mysterious, hapless virgins, sexual violence, and a threat of destabilization. Its origins can be traced back to the mid-

eighteenth century, and it is still revered as the basic essence of Gothic architecture (Gould 12-13).

The United States may not have had the dark, glistening castles of Europe, but it did have the most incredible land borders of any landscape on the planet, a border full of mystery and danger, with the constant threat of a Polish attack, a situation that would inspire the American Gothic in the same way that Europe's historic castles and landscapes inspired the Victorian Gothic. The Puritans were among the first European settlers in North America, and they left a legacy that would influence many elements of American society, including government and literature. They were committed to education as a means of gaining a better understanding of God, Many early works of American literature reflected the Puritan value system, as did many of the early works of American literature. Puritan society had a rigorous religious code, which included a profound belief in the unseen realm. God, as well as the Devil and his minions, were real (Gould 50).

The late-eighteenth-century frenzied witch hunts had an indelible mark on American literary traditions. 51 In no other country on the planet has race played such a significant role as it does in the United States. One of the most terrifying and awful stories in history is the treatment of minorities such as blacks and Indians. While Europe may have had the Dark Ages, the United States has seen a period of human suffering that lasted over a century. The United States was a government system that was being tested. The Greek and Roman republics may have inspired Thomas Jefferson and other Constitution framers, but there has never been a political system quite like the System of the United States of America. Its fundamental design was founded on natural rights: God granted all human beings the right to be free and pursue their own happiness. The

nascent nation was hailed as a utopian civilization, yet utopia was nothing more than a fantastic dream. There has been and continues to be a ruler spy in every civilization throughout history, and behind this ruling class are layers of downtrodden people. Every self-proclaimed utopia has a hidden darkness, and the United States is no exception (Gould 51).

Borders, hard-line heritage, race, and political utopianism proved to be the source of inspiration for the United States to develop its own Gothic traditions. While Europe has a vast history, the United States possessed the necessary characteristics to fill in the gaps where history was lacking. There were no haunted castles, but there were Puritan courtrooms where people were executed for witchcraft, and there were no long-established royal dynasties, but there was an aristocratic class dominating the political landscape, and there was no history of heroic wars and crusades, but there seemed to be an endless wilderness full of mystery and terror that had to be defended at all times.

One of the basic principles that contributed to the growth of Gothic in the United States was another aspect. Another factor that aided Gothic's rise in the United States was one of the country's foundational values of enlightened thought. The United States was a society built on such a bountiful and celebrated education, and it was viewed as a nation of people who were educated and intelligent enough to see through old world notions like the divine right of kings and other absurd religious and political conventions. When in Europe, a vacuum emerged as industrialization swept the country and modern techniques and reason supplanted previous beliefs and practices. The early American authors were not devoted to their work. They wrote against the institution's wishes, creating writings with ancient beliefs and supernatural components that contrast



sharply with the sense of reason and logic that the United States was attempting to depict (Gould 51-52).

Edgar Allan Poe elevated American Gothic to a new level of literary experience, much like Bram Stoker accomplished with Victorian Gothic. He combined the otherworldly with genuine human behavior and psychology to make American Gothic truly terrifying. Great storylines can be found in Poe's collection of writings, but they are hidden among these vibrant, realistically motivated people. Despite being surrounded by ghosts and monsters, Poe's characters are motivated by real-life wants. In Poe's other stories, there is no supernatural element, but there are monsters, human creatures. In many of these stories, the narrator is this human monster, and the reader gets to hear a psychotic killer's inner monologue. For his writings, Poe treated the human mind as a playground (Gould 54).

## **2.7. Conclusion**

The movement in literature from the 1750s to the 1840s, from the dominance of reason to that of the senses, sentiments, and escape into fantasy, altered the writers' attitudes regarding their works. As the genres changed, so did the language and manner. Romanticism, like the movements before it, found expression through poetry, drama, music, paintings, novels, and short tales.

This new universe was renowned for its novel qualities; it was a gloomy portrayal of nature's and humans' darker, more sinister sides. It represented how Americans in the nineteenth and eighteenth centuries regarded their society; it was gothic, full of supernatural creators, horror, and death in one way or another.

## **Chapter Three**

### **A Comparison between the Two Subgenres of Romanticism based on the Two Stories**

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### 3.1. Introduction

This chapter aims to highlight the comparison between two Romantic short stories by tackling the differences and similarities of the two types of Romanticism. The first story is "Rip Van Winkle" by Washington Irving while the second story is "The Fall of the House of Usher" by Edgar Allan Poe. In addition to that, it will provide a satisfied biography about both writers and reveal how their lifestyles effected on their writings.

### 3.2. Rip Van Winkle's Synopsis

The short novella "Rip Van Winkle" was penned by American author Washington Irving and published in 1819. It is part of a compilation called *Geoffrey Crayon's Sketch Book*, which includes 34 short stories and essays, as well as Irving's. Rip Van Winkle is one of the collection's most famous short stories, and it was written while Irving was residing in Birmingham, England. The plot revolves around a character named Rip Van Winkle, who went to bed one night in the Catskill Mountains and awoke twenty years later. Furthermore, everything around him has changed, and his country, America, has been released from British dependency and has become a free republic (Chang 4).

The Catskill Mountains are the setting for Washington Irving's "Rip Van Winkle." The protagonist of the narrative is a Dutch farmer named Rip Van Winkle. Wolf was his dog's name. Except for his wife, Dame Van Winkle, who suffered from his negligence and sloth, he was renowned in the hamlet as a kind and sympathetic person.

Rip's life is a living hell because of his nagging and controlling wife, who makes him too fatigued to stay at home. And one fall day, Rip decided to go out with his dog

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Wolf, holding his gun, and go exploring in the Catskill Mountains. Rip was walking back to his house at the end of the day when he heard a voice calling his name. He could not figure out what was making the noise at first, but then he noticed a man dressed in Dutch clothes calling him. His interest in Dutch culture prompted him to assist this man. As a result, Rip found himself hiking to the summit of the mountain, where he saw a tribe of people dressed in ancient Dutch garb called as Hudson Spirits. Rip chose to spend the night with them despite not knowing who they were. He was uncomfortable at first, but as he tried to communicate with them by serving them drink, his apprehension dissipated, and he began to share their beer with them until he fell asleep.

Rip awoke and headed home with his dog in the morning, but when he arrived at the village. His beard had grown to one foot in length, and the community had changed dramatically. The people thought he looked strange. They were unconcerned with his identification, but they were concerned about his political attitude. Rip was surprised and perplexed, and he said that the country is ruled by King George III. This response drew the attention of only one individual, who asked Rip where he came from and said he was from this hamlet as well. Rip then stated the names of his friends, Nicholas Vedder and Van Brummel, who were known as the Town's Philosophers. They were killed during the American Revolution, he was told. Rip became depressed as a result of what he had heard and asked if anyone knew the name Rip Van Winkle, to which the villagers pointed to his kid, who had the same name and appeared to be Rip Van Winkle. However, unlike his sister Judith, who was the only person who recognized Rip, he did not recognize him. The biggest shock came when he discovered he had slept for twenty years, not just one night, but the best thing that brought him relief among these new experiences was the death of his wife, Dame Van Winkle.

The did villagers not believe Rip Van Winkle when he told them his narrative until Old Peter Vanderdonk, a brilliant historian, confirmed Rip's story by providing facts. He also informed them that Hendrick Hudson was a famous explorer and the founder of North America. In addition, the Hudson River, which ran through the town, bears his name. Old Peter Vanderdonk also mentioned that Rip's visit coincided with Hudson and his crew's vigil. Every twenty years, a vigil was held in the Catskill Mountains.

### **3.3. “The Fall of the House of Usher’s”Plot Description**

"The Fall of the House of Usher," according to Morrison, is a supernatural horror short story created by American writer Edgar Allan Poe and first published in Burton's Gentleman's Magazine in 1839. Roderick and Madeline Usher were twins who suffered from various illnesses. They were houseguests in their family's home. They also died as a result of a series of strange happenings that culminated in the collapse of Ushers' mansion and drowning in the lake.

The novel follows an unnamed narrator who receives a letter from his childhood buddy Roderick Usher, who asks for his assistance after outlining his situation. The narrator accepted his friend's invitation to visit his scary mansion, where he discovered Roderick and his sister Madeline, who had catalepsy, a seizure disorder. The lake could be seen through the crack that divided the mansion in half; the house was full of melancholy and lacked the tiniest sense of purpose. Only Roderick's artwork and melodies were included. The narrator tried to make his pain go away by reading books to his twin. Roderick, on the other hand, went to his friend one day to inform him of his sister's death from the disease. Roderick entered his sister's room one day and

discovered her dead. The two entered her chamber expecting to find her dead body, but Madeline had succumbed to her illness, which Roderick was well aware of, unlike the narrator. Roderick kept the truth hidden from his companion, telling him that they should bury his sister in the family vault in the basement. Madeline's body was placed in one of the house's enormous vaults after the narrator did not refuse his request. During the burring procedure, the narrator learned that they were twins with special abilities.

Roderick and the narrator could not sleep after a week, so the narrator attempted to read a novel to pass the time during a dark and stormy night. The narrator was reading aloud, and all of the sounds from the story could be heard in the mansion, which scared Roderick, who declared that his sister had been buried alive and was now seeking vengeance. The door opened a few moments later, and Madeline stood there, terrified and bloodied, throwing herself at her brother, who collapsed to the ground. The twins died after a terrible struggle, and the narrator escaped outdoors to see the Usher's house split in half and drown in the lake.

### **3.4. The Comparison between the Two Stories**

Rip Van Winkle, according to Figun, is a fictional short story influenced by American Romanticism. Washington Irving employed extravagant language to describe the magnificence of the Catskill Mountains and their weather in this novel. The terms "blue mountains," "sunny," and "beautiful" are used to describe this description. He also regarded Rip Van Winkle, the story's core character, as a good-natured, straightforward, and optimistic man because Rip was a fisherman who had to be patient. Rip had a squabble with his nagging wife, Dame Van Winkle, who considered him as a slacker and careless husband, in contrast to his friendships and neighbours, who saw him as a

charming and caring man. As a result, Irving made the main character appealing to the reader, despite his nasty attitude. The writer also demonstrated how, despite Irving's interest in the medieval past and the Romantic Movement's fundamental theme of nature and man, Romanticism sacrifices the life of the past. Furthermore, the story's difficulty was Rip's return to his hometown, where he was unknown. Furthermore, Irving emphasized the magical side: Hudson Spirits, one night took twenty years from Rip, Rip's beard grew one foot long in a single moment; this incident inspires the reader to employ his imagination. At the same time, it made the reader eager to continue the novel. The author's happy conclusion was the death of Rip's wife, which relieved him, and the recognition of Rip by his daughter Judith, as well as the supporter of Rip's account, Old Peter Vanderdonk, who was a brilliant historian, who spared Rip from being labeled a lunatic.

"The Fall of the House of Usher," on the other hand, is a dark romantic horror story. Poe used his imagination to describe a psychological condition as a mental condition, which was Roderick's condition; this condition was only discovered years after, and Madeline's unexplained disease that could not be explained, throughout the novel. Furthermore, Poe picked the dismal bodily and psychological effects in response to his depressing condition and tribulations, indicating that his personal life influenced his poetry. . To put it another way, romanticism is opposed to objectivity. He used sad notions in his writing style, such as dreary, dull, sickness, and unbearable, and these phrases immersed the reader in a depressed atmosphere. Poe often referred to the environment and the mansion as "gothic".

Dark romanticism, like Poe's belief, is concerned with human fallibility. He stated through his story when Roderick buried his twin alive, and the twin Madeline

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returned to exact revenge on her brother for burying her alive, since he believed humanity was an evil thing. Poe believed in the power of horror, as evidenced by the narrator's terrifying experiences when experiencing the twins' supernatural side. The bloodied Madeline who came back alive and stood at the door, the furious conflict between Madeline and Roderick that led to their deaths, and the fall of Usher's house in the lake are all revealed in Roderick's secret of burying his twin alive. Poe relied on the tragic and terrible ending that dark romanticism is known for.

### **3.4.1. Major Common Characteristics between the Two Short Stories**

There appears to be a conflict between Poe and Irving's writing styles and the two stories when compared. However, there are several commonalities between the two types, including the following: Both sorts of Romanticism are sub-categories. These parallels emerged from the repeating of romanticism's fundamental features, such as nature, supernatural aspects, imagination, isolation, and solitude. The plot, events, and characters are described in simple words. The sequence of events that gives stories their logic, both forms are based on philosophy and religion, and both types are influenced by emotion and the writer's subjectivity.

The comparison of the two stories aids in seeing that there are significant similarities between them. First, there was the language; Irving Washington and Edgar Allan Poe wrote in two different plain ways. This distinction results in different types of terms, such as disposition, virago, deep, gambol..., whereas Poe's vocabulary includes tract, utter, lapse, goad..., and so on. Second The Main Character develops when the protagonists' personalities are described. Rip is described by Irving as an optimistic, pleasant, lovely, and sympathetic person, but Roderick is described by Poe as a psychopath. The description of nature can be found in the word choices that aid in



imagining and drawing the plots of the two stories. Poe paints a bleak picture of the estate by using pessimistic adjectives like dismal and boring, but Irving describes the Catskill Mountains with showy words like Blue Mountains. To amaze the reader, Poe used supernatural aspects like as hearing the story's sounds in the home and Madeline's walking dead body to generate horror and dread situations. Nonetheless, Irving combined these characteristics to construct a fiction and ghost narrative to entertain the reader, such as Hudson Spirits, sleeping for twenty years, and the length of the beard in a few moments. The last distinction is the story's conclusion. Because Irving is an optimist, he relies on a happy conclusion to impact the reader's psychology. Poe, on the other hand, closes his story with a sad and tragic ending due to his pessimism.

### **3.4.2. The Differences between Dark and Light Romanticism**

The comparison of the two stories aids in the differentiation of the romanticism subgenres and the identification of the parallels and contrasts between the two sub-categories. Although there are parallels between the two types, there are also variances that have reinforced the bond between them. The most significant distinction is that a realistic and pessimistic human being is an evil creature who criticizes the past and solves problems using the past's value; it is also linked to gothic fiction, horror, supernatural stories, and spiritual conflict, such as flashes of lightning and violent storms in Edgar Allan Poe's short story. Dreams are part of the darkness and also considered as unconscious depths of the psyche repressed by reason, The use of a melancholic tone to describe the setting, which includes natural elements that are destructive. Disease and death hold a fascination for dark romantics. Using negative meanings to create a fearful environment among their audience. The positive view and philosophy that colors life by describing the beauty of nature, being optimistic, and

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motivating the imagination, individual celebration, and hopeful human beings is good and spiritual.

### **3.5. Symbols and Archetypes in "Rip Van Winkle"**

According to L.M. Lieberman, American literature developed over time and reached its climax in the eighteenth century, with Irving Washington considered the first and one of the most famous writers of the era. His literary activity was considered as the starting point of American literature and culture. As for the political aspect, America was one of the European colonies that sought independence as a result of being influenced by the writings of Irving Washington, who embodied military and political life in a realistic way that is easily understood by all levels of society. He also compiled thirty-four short stories and an article into a book entitled *"Jeffrey Crayon's Sketchbook, Gent"*, and the most famous of these is "Rip Van Winkle." The story of Rip Van Winkle did not present the full imagination and creativity of the writer and American literature, but it showed the creative touches of the writer Irving, where he inspired or derived the story from European folklore and added his special touches to the character of Rip Van Winkle, who embodied the role of the American actor in Dutch dress for more presentation to American literature. So he avoided prevalent literary styles. Because of his literary activities, he spurred new writers and readers and achieved national and popular success (Bogdani 1).

Rip Van Winkle is a story that combines European and American cultures. This combination establishes the symbols used by Washington Irving. The story involves the power of imagination because Irving Washington established European culture in the American context. In other words, American culture was acquired from European

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culture. As a result, the short story is a distinct form that presents its symbol in and of itself.

As for the story itself, the Kaatskill Mountains are an important symbol. It plays the role of a gate that separates two different worlds (the "geographical division") and two different eras (the temporal division). The geographical division is the separation between the American world and the European world. It is also a cultural separation. On the other hand, the Kaatskill Mountains as' time or temporal division 'is when Rip VanWinkle felt in asleep for twenty years and returned to his village to find that his village had changed dramatically to become from a small and simple village to a large and civilized village with a different culture because it had a Dutch hostel, the Union Hotel, which was established by the ruler. He also found that the system of government for America has changed with Democrats and Republicans. (Bogdani 2).

According to Stephen Blackmore, the Kaatskill Mountains are the symbol of the 'family' because of the geographical division, so the parents are from the United Kingdom and the children are from American colonists. The Kaatskill Mountains, the transition from British to American rule, made Irving mention England as the root country of the American colonists. In addition to the Kaatskill Mountains symbol that plays the geographical, temporal, and cultural divisions, there is another symbol that is the sleeping of Rip Van Winkle, who slept for twenty years during the American Revolution, but he is still considered a hero: "*Rip, driven from home by the tyrannical 'petticoat government' of his 'termagant' virago of a wife, sleeps through the Revolutionary War and awakens to find his wife dead and George III deposed*"(5). The pressure of Ms. Van Winkleon's husband, Rip, plays a symbolic role. These pressure and bullying forms represent the microcosm of the political situation between America

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and Britain and figure the aggression and terrorism that the United Kingdom has practiced on America. Also, the death of Ms. Van Winkle was a new birth and started Rip to be free and independent. So the 'death' symbolizes the end of the United Kingdom's control over America; in other words, the independence of the United States of America (Bogdani 3).

However, many critics, such as James Joyce, have another point of view because they think that Rip Van Winkle's character is an archetype of Homer's Odyssey. The two characters have a common denominator, which is laziness, because Rip Van Winkle was an irresponsible husband and left his house and family for twenty years. Rip wasted and spent the whole twenty years sleeping and adventuring, so this is the main reason that gives Joyce the right to put the title 'lazy' on this character.

According to the American researcher Gregory Staley, Irving Washington did not just write a short story, but he tried to embody an American legend, so he focused on the myth and imagination more than the political side.

Because the comparison between Rip Van Winkle and the Odyssey highlights different notes, they serve as a symbol of birth. The Odyssey is the birthplace of legend and history, and Rip Van Winkle was the new birth of America and himself as a hero. At the beginning of the 18th century, America was an unknown country because it was small, weak, and one of the British colonists, so life in America was clearly difficult. However, in the middle of the century, America transmitted from the unknown world to the New World, according to the change in the political system. Moreover, Count Buffon claimed that there was an increasing migration from Europe to America in the New World, which meant a better life in the New World compared to the old one. The

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migration spread between people, unlike kings, who had a problem and were worried because they could not leave their countries and were wealthy (Bogdani 3-4).

Buffoon declares that the character of Rip Van Winkle in the story makes him a comic character. He sees Rip as an incompetent man. Rip was a lazy man and an irresponsible husband who did nothing for his family and his life. Furthermore, during the American Revolution, when every American was fighting for independence like Homer in Troy, Rip slept for twenty years. Rip Van Winkle seems like an Odyssey so far, but with American characteristics. Gregory Staley states that Rip Van Winkle's character is a self-reflection of Washington Irving. Irving depended on his personal life in his writing. He had a hard time in England because he was an American immigrant living in Britain, so he was suffering from financial hardship, and he had homesickness. The only thing that helped him recover and forget about the suffering was writing in the drawing book.

Gregory Staley also compares Irving's character with Odysseus. Due to financial hardship, Irving decided to travel to Greece, but he canceled his travel plan. From homesickness, Odysseus also suffered when he emigrated to the Fairy Island of Calypso. According to Staley, Homer was similar to Irving in the style of writing, as he made the character of Odysseus love adventure and return to his homeland on the basis of a hero. (Bogdani 4-5).

### **3.6. Gothicism in "The Fall of the House of Usher"**

Gothic stories are romantic tales of horror and the paranormal that draw the reader into feelings of horror by relying on the scene, and the most well-known person in this genre was the American writer Edgar Allen Poe. Edgar was a professor, and he

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showed great interest in this style of writing because it gave charm and creativity to his novels and American literature.

In his work, Poe relied on describing how the spirit or soul is the source of terrorism because it tries to dispose of the inner world, and he also tried to explain people's fear of nature, death, and evil. The Fall of the House of Usher is one of Poe's works and is the best example of the Gothic horror story that contains the usual Gothic elements. Furthermore, Poe did not write a just story, but he linked this story with his spirit, as he explained how horror is the strongest of human feelings. The symbols that existed in "Rip Van Winkle" are completely different from Gothicism in "The Fall of the House of Usher". According to Longinus, Emmanuel Kant and Burke's theory, the horror in Gothic fiction and aesthetic pleasure impressed readers and helped them to find the beauty and unique charm of this genre of story. (Pang et al. 15-16).

Gothic stories are characterized by a dark atmosphere that shows a kind of depression and mystery called the GothicAtmosphere. The Gothic atmosphere is very important for representing the dark characteristics of Gothic tales. Most Gothic stories take place in abandoned houses and ruined castles that contain dark corridors and broken staircases, as well as frightening sounds followed by the howling of wolves, and this was common in Gothic architecture between the 12th and 16th centuries.

Poe used the Gothic atmosphere in The Fall of the House of Usher's story in a different and distinctive way, as he showed his own touch to convey ideas, effects, images, and personality through the atmosphere. He also used symbols and carefully selected words to help a reader understand the subject and create his or her own atmosphere in his or her mind. Poe used in the story these words: Usher's house; windows; bricks; black, saggy, rotten, and prison to create a gloomy mood and the

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"white trunks of decaying trees," "amazing black tar," and "empty-eyed windows" to show the depression, sadness, and hopelessness atmosphere. The house was sacred and had no relationship with the air or pure outside. Therefore, the writer depended on descriptive words in his story and was able to predict the future events, while the reader sometimes does not notice all the many devices used to get the depth of the story. (Pang et al. 17).

In Poe's works, characters had a dark psychology because they had a fear of death, which made them unique and excellent. The main characters are Roderick Usher, who was mad and described by Poe with these words: skin, big eyes, liquid, incomparable luminous, rather thin and very pale lips. Moreover, his sister Madeleine, who was buried alive by her brother Roderick, tried to return from her grave. However, Poe saw the character of Roderick as the only victim in the story because Roderick made this mistake out of horror and inwardness, so his fear affected his mind. He found himself destroying his house and hurting his sister and his childhood intimate companion, the narrator. In other words, the evil hero is common in Gothic literature.

The other main character is the narrator, who was just a friend of the family but witnessed and described most of the events that happened in the Usher's house. The narrator uses such terms as the "black floor," "the dark curtain," "public furniture that is expensive," "uncomfortable," "antique," and "torn" to show the family atmosphere and create an image of Poe's inner world. He had fears of inner horror and secret sin, unlike the character of the narrator. So he used this character to explain the outcome of the story naturally. Therefore, Poe depended on his expression of arabesque to link the ideas and explain the symbols used in the story: The drop and the cloth symbolize evil; malaria symbolizes supernatural nature and illusion; terror symbolizes evil and

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madness; death defeats goodness, sense and life at the end. In addition, the breakdown of the character's mind made the character unable to distinguish between the illusion and real life, so it led to the end of the family, which symbolized the diabolical production and destroyed their house (Pang et al. 17-18).

Poe's Gothic was reduced to the following words: pain, death, horror, danger, and disease, which gave a mysterious atmosphere to the story and touched the psychological sides of both the writer and the reader. Each of them feels a painful pleasure that makes them experience these feelings in a special way until they become judged on morals and value through the horror and mercy described in the story. That is why Poe tries to make it clear in his writing of stories that irrational instinct and impulse are in harmony with sensations and avoid conflicts. The rejection of this kind of idea leads to the dark world of extremist behavior.

Thus, Poe preserved the Gothic beauty and aesthetic pleasure by making the reader experience the astonishment of horror through his stories, which means horror turns into beauty and pain into peace after a terrible experience (Pang et al. 18-19).

In this type of story, the excitement is made of sudden horror, and the aesthetic pleasure is generated in our inner sense because it is a kind of purification. However, this painful experience limits the reader's ability. Poe did not write any external horror, but he described the inner terror that resides in the heart. He also encouraged the reader to eliminate fear and have a cleansed mentality. Further, he motivated him or her to skip the psychological issues and learn how to deal with pain, terror, and the hidden spiritual consciousness. Therefore, Poe's Gothic novels create self-courage and highlight how to avoid the dark inner in the hearts of readers and encourage people to focus on the positive side of their life regardless of the environment where they live (Pang et al. 19).



## **2.8. Conclusion**

Because of the writer's originating circumstances of the milieu in which he or she lived, the Romantic Movement's support for subjectivity had an impact on the development of short stories. Thus, the writer's psyche is determined by their past, such as Edgar Allan Poe's terrible childhood, which led to the appearance of his dark side in his literature, such as "The Fall of the House of Usher," a horrific narrative. Unlike Irving Washington, whose "Rip Van Winkle" writings reflect the positive side of his personality. As a result, the category of the short tale is crucial in determining whether it is dark or light romanticism.

## **General Conclusion**

In the late 18th century, railroads expanded dramatically, bringing even the most remote parts of the country into a national market economy. The face of American society was altered as a result of industrialization. It gave rise to a new class of wealthy industrialists as well as a vibrant middle class. It also resulted in a tremendous increase in the number of blue collar workers. Increased materialism, on the other hand, is causing discontent. Material aspirations and disparities in American culture show discontent, and American romanticism thrives. The Industrial Revolution pushed authors to their limitations, forcing them to use symbolism and creativity to express themselves. They left the city for the countryside after recognizing the literary and philosophical concept that places the person at the center of life, and thus they left the city.

Through intuition, Romanticism attempts to discover authentic reality. There are two forms of Romanticism: mild Romanticism and dark Romanticism. Light romance is a term that is frequently used to describe authors such as Washington Irving, but Dark Romance is a term that is more commonly used to describe authors such as Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. These subtypes have a lot of similarities, but they also have a lot of distinctions. Unlike dark romantics, light romantics are optimistic because they have solutions. They are realistic romantics because they are both pessimistic and optimistic. Another distinction for light romantics is that the past in Irving's writings is as perfect as we can view it, whereas dark romantics like Hawthorne are unhappy with their history. Throughout history, their paintings have depicted both love and hatred, such as discontent with Protestant ancestry in *The Scarlet Letter*. As a result, it lacks the overarching idealism found in the

work of the mild romantics. Light romantics use historical studies to remedy society's problems.

The goal of this study was to highlight the components of dark romanticism in Edgar Allan Poe's "The Fall of the House of Usher." Poe is a specialist in this genre, and it is apparent that his life experiences shaped most of his writings, which are defined by his gloomy imagination and Gothic style. The purpose is to highlight his use of dark romanticism in "The Fall of the House of Usher," a short narrative. Also, the purpose of this work is to present the symbols of light romanticism found in Washington Irving's short story "Rip Van Winkle," who mastered this subgenre and whose upbeat personality aided him in his writings.

We may conclude from this work that Edgar Allan Poe's short story "The Fall of the House of Usher" is mysterious, melancholy, and extremely imaginable. It delves into the dark side of the human psyche in great detail, as well as other stories that depict a world of dread and fear borne directly from the depths of its fragile brain. Through atmospheric analysis, symbolism, and description, Edgar Allan Poe explores the usage of gloomy romantic features in his novel, as well as the dreary atmosphere that affects mood. Characters and clues aid poetry in exposing unusual features and addressing occurrences, even if the breakdown of his psyche and mentality may only result in his death.

Edgar Allan Poe is arguably the most well-known American romantic author, a romantic who wrote in the Gothic style. His poetry and short stories deal with the dark side of romance fiction, with stories that are strange, in another way, and horrific. By offering a scary ancient dark palace as a setting and a dark and rainy night in winter as a time of events, Edgar Allan Poe succeeded in establishing a gloomy mood and opening

the gates of imagination to the reader to freely imagine and participate in the events of the short story. Poe succeeded in creating an entirely new fantasy world that is remarkably similar to the real world, in such a way that the reader occasionally loses his sense of reality and becomes completely immersed in fiction.

In his short story "Rip Van Winkle," Washington Irving succeeded in capturing the characteristics of light romanticism by describing Rip's beauty and shortcomings. Rip is a gorgeous man, but he is idle and lethargic, and he is not responsible, which is why his wife keeps nagging him. Washington shares his appreciation for nature by narrating peaceful settings and creating a picture of Kaatskill village's splendor. Furthermore, light Romanticism is found in the short novel "Rip Van Winkle" through the main character, who chose to spend his time entertaining his children and neighbors across the town rather than caring for his family in order to avoid his wife's contempt.

"The Fall of the House of Usher" is an excellent example of gloomy romance with distinct characteristics. The unhappy life background of Edgar Allan Poe and his pessimistic disposition can also be understood from the analysis of Roderick's suffering. Furthermore, the extent did Washington Irving succeed in reflecting light Romanticism in the short story "Rip Van Winkle," in which the protagonist Rip has a positive side and refuses to bow to his wife Van Dam Winkle's nag, and in which the protagonist's character as if represents America and refuses to bow to the orders of the colonizer.



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THE\_EMERGENCE\_AND\_DEVELOPMENT\_OF\_THE\_AMERICAN  
\_SHORT\_ STORY.



## **Abstract**

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### **Abstract**

This research focuses on the discipline of literature studies. Such research is crucial to clarify the application of the light and dark romanticism subgenres of Romanticism, specifically how the former is used in Washington Irving's short story "Rip Van Winkle" and a detailed examination of the narrative from a romantic viewpoint. In contrast, the latter is employed in Edgar Allan Poe's short story "The Fall of the House of Usher" by highlighting the plot's darker aspects and the significance of the author's personal history. Furthermore, the differences between the two subgenres has been pointed out.

**Keywords:** Romanticism movement, Light Romanticism, Dark Romanticism.

### **Résumé**

Cette recherche porte sur la discipline des études littéraires. Une telle recherche est cruciale pour clarifier l'application des sous-genres de romantisme clair et sombre du romantisme, en particulier comment le premier est utilisé dans la nouvelle de Washington Irving "Rip Van Winkle" et un examen détaillé du récit d'un point de vue romantique. En revanche, ce dernier est employé dans la nouvelle d'Edgar Allan Poe "La chute de la maison Usher" en soulignant les aspects les plus sombres de l'intrigue et l'importance de l'histoire personnelle de l'auteur. De plus, les différences entre les deux sous-genres ont été soulignées.

**Mots-clés:** Mouvement du romantisme, Romantisme de la lumière, Romantisme sombre.

### **التلخيص**

يركز هذا البحث على تخصص الدراسات الأدبية. يعتبر مثل هذا البحث حاسماً لتوضيح تطبيق الأنواع الفرعية للرومانسية الفاتحة والظلام ، وتحديدًا كيفية استخدام الأول في القصة القصيرة لواشنطن إيرفينغ " ريب فان وينكل " وفحص مفصل للسرد من وجهة نظر رومانسية. في المقابل ، تم استخدام الأخير في القصة القصيرة لإدغار آلان بو "سقوط منزل حاجب" من خلال تسليط الضوء على الجوانب المظلمة للحبكة وأهمية التاريخ الشخصي للمؤلف. علاوة على ذلك ، تمت الإشارة إلى الاختلافات بين النوعين الفرعيين.

**الكلمات المفتاحية:** حركة الرومانسية، الرومانسية الفاتحة، الرومانسية المظلمة.