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**Solving Misconceptions About American Gothicism: a Journey Through Charles  
Brockden Brown, Nathaniel Hawthorne and Edgar Allan Poe's Most Representative  
Works.**

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## **ABSTRACT**

The aim of this paper is to solve the misconceptions that many people have about the 19<sup>th</sup> C American Gothic literature. As a starting point, I have decided to carry out an empirical study. I have chosen 100 participants between 18 and 60 years old with L1 Spanish. The methodology is the design of a multiple-choice task by means of the on-line platform Survey Monkey. Questions and answers have been designed in Spanish. Results revealed that participants had not a clear image about what American Gothic literature is.

In order to solve it, I have analyzed works by Charles Brockden Brown, Nathaniel Hawthorne and Edgar Allan Poe. At the end of the paper, the reader will have a clear image of American Gothic literature, who brought it to America, and you will discover that dark settings, authors' insights and gore situations are the main characteristics common in any Gothic work.

**KEYWORDS:** American literature, authors' insights, Charles Brockden Brown, dark settings, Edgar Allan Poe, Gothicism, gore situations, Nathaniel Hawthorne

## **RESUMEN**

El objetivo del presente trabajo es resolver las ideas equivocadas sobre la literatura Americana del siglo XIX. Para comenzar, he trabajado sobre un estudio empírico. He elegido 100 participantes de entre 18 y 60 años cuya lengua madre es español. La metodología ha sido el diseño de un test de opción múltiple mediante la plataforma Survey Monkey. Tanto las preguntas como las respuestas han sido diseñadas en español. Los resultados mostraron que los participantes no tenían una imagen clara sobre qué es la literatura gótica americana.

Para dar respuesta a ello, he analizado trabajos de Charles Brockden Brown, Nathaniel Hawthorne y Edgar Allan Poe. Al final del trabajo, los lectores tendrán una imagen sobre qué es la literatura gótica americana, quién la llevó a América, y descubrirán que los escenarios oscuros, los sentimientos más profundos del autor y las situaciones sangrientas son las tres características comunes en cualquier trabajo gótico.

**PALABRAS CLAVE:** Charles Brockden Brown, Edgar Allan Poe, escenarios oscuros, goticismo, literatura americana, Nathaniel Hawthorne, sentimientos profundos del autor, situaciones sangrientas

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## 1. INTRODUCTION

These quotations extracted from the book *A Companion to American Gothic*, serve me as starting point for the development of this research paper: “Most acknowledgements of it prior to Fiedler<sup>1</sup> have regarded American Gothic writings [...] as anomalous in their nature and “low culture” [...] even when the focus has been Edgar Allan Poe. [...] Gothic was an inferior genre incapable of high seriousness and appealing only to readers of questionable tastes” (Frank 1990: x) :

Ultimately, the Gothic is a set of devalued ingredients, not really essential to American writing at Poe’s time, that Poe rescues from deserved obscurity by reinvesting them with a Romantic Irony apparently not as concerned to the Gothic as it actually was in the Europe of the early nineteenth century

The objectives of this paper are to explain the meaning of Gothicism in American literature, to point out its main precursors and its developers. For that purpose, I will sketch an overview of this literary and cultural trend that includes its origins, who brought it to America and when it was established.

American gothic literature has been historically presented as being a “low-brow” literary mode, composed by texts poorly written. However, today’s approaches to the Gothic are radically different. This thought about American gothic being a matter of little importance has changed with the pass of the time. In contrast with what was thought in the 19<sup>th</sup> and 20<sup>th</sup> C, as we can see in books such as *The Literary Fantastic*, Gothicism in American literature is nowadays seen as having a medium-high both cultural and level impact. I have made an empirical survey on the perception that readers, both specialized and non-specialized, have about the Gothic. I have designed a multiple-choice task (annex 1). Results taken from my study show that 45,45% of the people (45 answers out of 100) consider that Gothicism has a medium cultural level. I will study this analysis more in depth when I discuss the methodology that I have followed in order to develop my study.

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<sup>1</sup> American literary critic who applied mainly Freudian theories to American literature

The other issue discussed is the above mentioned phrase: ‘Even when the focus has been Edgar Allan Poe’. This points to one of the reasons why people still have an incorrect image about what Gothicism is and who is the real “father” of this mode. In my study, the 74,49% of the participants (73 answers out of 100) pointed Edgar Allan Poe as the “father” of the American Gothic and only the 6,12% (6 answers out of 100) chose Charles Brockden Brown. These results reveal what tradition has historically brought to us. In middle and high schools, most of the people are told that Edgar Allan Poe initiated Gothicism in America. However, in this paper I am going to demonstrate that those theories are not accurate.

According to my survey when people read “gothic”, they tend to think about dark and strange settings (70%) but only the 37% of them take into account authors’ insights and only the 10% of the whole has considered the dark settings and the author’s insights together, as key points of the American gothic literature. The latter, as I will show you when I discuss authors and works, is the most accurate answer, although I cannot point right and wrong answers as such.

In order to demonstrate and discuss what I have presented in the previous paragraphs, I am going to support and fundament my analyses of that period with theoretical texts written and studied by some important authors of both America and Great Britain. Since it is a very extended and studied topic, I am going to focus my attention on its origins, demonstrating that Edgar Allan Poe was not the father of Gothicism as it is –wrongly- thought by many people; and its cultural development, in opposition to the quotation written at the beginning of this paper. Previous studies on American Gothic literature have not dealt with investigations based on people’s thoughts, but they are rather based on what the history has said, as I have showed you in the quotation that has served me as the starting point of this research paper, extracted from *A Companion to American Gothic*, which approaches the American Gothic from an historical point of view, taking Edgar Allan Poe as the point of reference of this trend.

In the first part the reader will find: why have I chosen this topic, what led me to choose it, and why have I decided to focus more in these particular things than in others, as I have briefly mentioned before.

In the following part, I am going to present the aims and objectives that I am trying to achieve with the elaboration of this study.

The third part of this work is the section in which I will provide theoretical and practical ideas in order to defend what I have proposed. This basis will come in the four sub-parts in which the body of the work is divided: I am going to start from the beginning; that is: I am firstly going to introduce you not only the American Gothic but the Gothicism in general. Secondly, I will discuss the three main authors, to provide a thorough portrait of their works. In this part I am going to prove that Edgar Allan Poe is neither the precursor of the American Gothic nor the father of this great and important literary movement. I will also present the counterarguments about the “low culture” of these texts with some fragments extracted by pieces of work written by Charles Brockden Brown, Nathaniel Hawthorne and, as we have already mentioned, Edgar Allan Poe.

After the theoretical approach, I will briefly analyze what is the impact that American Gothic has in today’s society, trying to solve the misunderstandings that many people have about this, since due to cultural and social aspects most of the people tend to directly relate “gothic” with gore and dark surroundings. However, you will see in this paper that these thoughts are not completely true.

I will collect what I have achieved in my conclusions and I will also see whether my starting point has been correctly developed and achieved or not.

Studies on American Gothic literature are numerous. I have consulted a few of them. Most focus on historical and theoretical aspects of the Gothic as, for example *The Literary Fantastic: from Gothic to Postmodernism* (1990) or *A Companion to American Gothic* (2014). These are very helpful companions that introduce the topic with both a critical and historical approach. Other studies focus on particular authors, as for example *The Entanglements of Nathaniel Hawthorne: Haunted Minds and Ambiguous Approaches* (2011), *The Cambridge Introduction to Nathaniel Hawthorne* (2007). In general studies of Hawthorne focus on “Young Goodman Brown”, whereas studies on Charles Brockden Brown pay attention to politics: "Gothic roots: Brockden Brown's *Wieland*, American identity, and American literature." (2012) or "Ventriloquizing Nation: Voice, Identity, and Radical Democracy in Charles Brockden Brown's *Wieland*." (2006). Finally, Poe is probably the most

studied author, and the approaches range from psychoanalysis to structuralism to narratology or sociological approaches: “Poe’s Narrative Monologues” (1985), “The Question of Poe’s narrators” (1967), *An Edgar Allan Poe Companion* (1981), “Phantasms of Death in Poe’s Fiction” (1985), *Edgar Allan Poe* (1986).

My approach is basically sociological. I do not study gothic literature from a structural, cultural or psychoanalytical stance. I am interested in what readers think of Gothic literature, so that I can compare their opinions with scholarly theories and discussions of Gothic literature. I am sure that this approach that has been rarely taken may show interesting findings.

## **2. AIMS AND JUSTIFICATION**

### **2.1.AIMS**

The objectives have been established before the elaboration of this last-year dissertation work, all of them related to the subject of American Gothic. My aim is:

to make clear for readers what Gothicism means in literature and what are its main characteristics

to clarify whether American Gothic works are high, medium or low style; and,

to make people know who were the most representative authors of that literary mode and solve the misunderstandings about who is the real “father” of this literary trend in America

### **2.2.JUSTIFICATION**

Several are the reasons that have led me to choose this topic and to take the decision on carrying out this type of theoretical-practical study. As I stated in the introduction, there is a generalized and incorrect idea about Gothicism in America Literature, so my main aim is to demonstrate that these ideas have been wrongly stated. I have tried to explain how this trend was brought to America, who developed it and how is it presented in our society nowadays. As starting point I have taken into account the empirical study that I have made in order to

demonstrate what I thought and to have a verify base in order to carry out this investigation paper.

Results revealed that the general tendency towards Spanish people is to think that Edgar Allan Poe was the “father” of the American Gothic. However, I am going to demonstrate in this paper that this idea has been wrongly set among peoples. In order to show the actual origin of Gothicism, I am going to focus on America, since it was born in England but it was brought to America by Charles Brockden Brown in the 18<sup>th</sup> C. Moreover, there is a general lack of awareness about what does Gothicism represent and mean, as I have showed in the percentages given in the introduction.

In summary, the main reason why I have decided to do this research paper is to solve some of those misunderstandings that non-specialist people have about American Gothic Literature by collecting the biggest wrong conceptions that people, who both like literature or not, have and elucidating those doubts that have remained unanswered in these later times.

### **3. EMPIRICAL BASIS**

#### **3.1.AIM OF THE STUDY**

The aim of carrying out this study is to give a real basis to my investigation paper. It was necessary to demonstrate that the commonly assumed theories were fashionable. This study was also necessary to have a demonstrable starting point with real data.

#### **3.2.PARTICIPANTS**

The total number of participants was 117, however I have chosen and analyzed 100 adults who were between 18 and 60 years old. I have decided to take this high range of age so that the data obtained is more reliable. However, my study is limited to 100 participants because the program used to elicit data was restricted to that number of participants on its free version. Participants were L1 Spanish Speakers and there L2 varied between English and French.



### 3.3.METHODOLOGY

I decided to do a multiple-choice task (annex 1) by means of the on-line platform Survey Monkey. Since all of the participants were native speakers of Spanish and their level of English was from A1 to C1, the task was designed and developed in Spanish so that all of them could easily did it. This task was written and participants were no limited by time, so answers could be thought since they did not have to be spontaneously given. I have discarded questionnaires in which participants took less than one minute to do the task since we do not consider it time enough to read and answer the questions consciously. I have also decided to discard tasks in which more than three answers were skipped and that is the reason why the final number of participants was lower than the total number of results obtained.

### 3.4.RESULTS

In the charts below you can find the answers in which I am going to focus on so that it is clearer for the readers of this paper. In order to see both the overall results and the results individually obtained by each of the participants, go to annexes 2 and 3.

Table 1. Answers of questions 6, 7, and 8

What does "Gothicism" mean in literature for you?	
Gore	2
Author's insights	27
Dark settings	53
Other answer	18
Who do you consider to be the "father" of Gothicism in America?	
Horace Walpole	13
Edgar Allan Poe	73
Charles Brockden Brown	6
Other answer	8

According to your opinion, which is the cultural level of Gothic works?	
Low	19
Medium	45
High	27
Other answer	9

### **3.5.CONCLUSIONS**

As you can see in table 1, the answers given by the 100 participants that I have analyzed revealed that there are lots of misconceptions about what does American Gothic is and about who are its main exponents.

I have used these result as staring point of my research paper so in the next section I am going to give the theoretical approach that I need in order to discuss these incorrect tendencies and thoughts towards American Gothicism and propose a different approach towards this issue.

## **4. THEORETICAL BASIS**

### **4.1.HISTORICAL AND LITERARY BACKGROUND. AN OVERVIEW.**

I could discuss it taking into account Freudian theories or from a Marxist perspective since this period has been studied from many points of view. However, I am going to address this topic from a literary perspective, trying to solve the most widely spread misconceptions about this issue and the narrative texts written during this period. This literary approach or perspective that I am going to take towards this topic means that I am not going to take into account Freud or Marx's analyses that I mentioned before, but rather I am going to focus on how Brown, Hawthorne and Poe's ideas are reflected on a group of narrative works. It is important to remark that I am not going to go through poetry, but I am only analyzing prose. Although I am going to focus my attention on American Gothic, it is very important to briefly introduce its origins since this literary trend was not born in America, but in Great Britain in the late 18<sup>th</sup> C – early 19<sup>th</sup> C. The typical Gothic Story was defined by Horace Walpole (1717-1797) as being a “blend” of “two kinds of romance” according to what Jerrold E. Hogle points out in *The Progress of Theory and the Study of American Gothic*, from *A Companion*

to *American Gothic* (2014:4). In the first edition of Walpole's *The Castle of Otranto* (1764) we can see the first manifestation of what it was considered as Gothicism at that time.

Gothicism was firstly thought and addressed as being a kind of variant of Romanticism. It could make sense in some cases, such in the "era" of Edgar Allan Poe, who emerged when Romanticism was at a peak and took Romanticism to the dark side. However, the first Gothic novel, *The Castle of Otranto*, by Horace Walpole was published even earlier than the blooming of Romanticism. (Crow 2009:3)

As Crow tells us on his introduction to the *American Gothic* (2009:3-4), early Gothic was based on the representation of ancient times, places and actions, something that was considered empty and poor. It is important to take into account that the Gothic was born in England during the Age of the Reason, in which "thinkers of this era saw themselves as throwing off the ignorance and superstition of the past (3). The first representations of Gothic fiction reflected those past times and these works were initially considered as a "low-brow" literary mode. This kind of "early Gothic" dealt mainly with dark settings, strange and frightening situations. However, at the very end of the 18<sup>th</sup> C, this trend suffered a turning point, a moment in which novels that supposedly belonged to the Gothic genre started to be more psychological. In America, the precursor of the change was Charles Brockden Brown, (1771-1810) American author of the 18<sup>th</sup> and 19<sup>th</sup> centuries that showed an ambiguity on his approach to the Gothic, a vital stage in the development and Americanization of that tradition. (Crow 2009:25)

Getting back to what Charles Crow pointed out (25), according to Tororov's fantastic ideas, which approached this "new" American Gothic from a psychoanalytic perspective, Charles Brockden Brown did not only brought the Gothic tradition to America, but he also contributed to the creation and innovation of new techniques such as the graphic violence or the presence of situations whose events were difficult to understand due to the possible interpretations that readers were presented. As we will see in the next part, these techniques were followed, developed and improved by later American writers such as Nathaniel Hawthorne and Edgar Allan Poe.

#### 4.1.1. DEFINITION OF GOTHICISM AND EARLIER MANIFESTATIONS

In contrast to what the results of my survey revealed, Gothicism is not all about dark settings. As we have seen in the previous paragraphs, it started as a representation or recreation of the period in which it was placed: the medieval era (Stevens 2000:9). As we will see in the quotation below, by Burke, it does not matter the setting, but darkness may be a common factor on Gothic writings:

To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Every one will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and now much the notion of ghost and goblins, of which none can form clear ideas, affect minds...

As I have already pointed, Gothicism was born in Great Britain in hands of writers such as Horace Walpole and Ann Radcliffe (1764-1823). Although Gothicism is commonly related to literature, we must remark that this trend was also influential in other disciplines. For instance, when we are dealing with different issues such as British politics, it is worth to say that Gothicism had also an important role in the social and political changes of Great Britain towards the rest of Europe in the second half of the 18<sup>th</sup> C and the first half of the 19<sup>th</sup>. As David Stevens sets (8), “To celebrate the original Gothic love of liberty was in effect to argue for greater contemporary freedom through political reform: the reformist wing of the Whig Party, in particular, embraced such ideals in opposition to Tory ideology.”

“His ability to explore mental worlds with precision peculiar to a situation in which those worlds were not submerged beneath the pressure of a fearsome past” (Punter 2014:25). It ceased being no more than a simple representation of events, but gothic ideas and feelings showed a new point of view such as ambiguity and narrative unreliability (Crow 2009:25). These Gothic ideas were firstly echoed by Charles Brockden Brown (1771-1810). Regarding the statement above, by David Punter, Brown had a great ability to introduce these “new” ideas into the literary world.

Short time after the creation of this brand tendency in Great Britain, it was expanded up to the point that it co-existed with the Romanticism in America, being the Gothicism considered as a sub-genre of the Romanticism. It is obvious that Gothic origins, techniques

and ideas were not brought from one continent to another by chance. However, the results obtained in my survey reveal that it is still unclear for many people who brought Gothicism to America. As we can see in annex 3, most of the participants chose Edgar Allan Poe when they were asked about who was the “father” of the Gothicism in America. There were only 8 out of 100 participants who gave the correct answer to the question *Who do you consider to be the “father” of the Gothicism in America?* Charles Brockden Brown.

“The most important American author no one has ever heard of” (Weinstock 2014: 43). Charles Brockden Brown was born in 1771 in Philadelphia. Independent vibrations were manifested on his thoughts and actions since he was very young. According to Shea (1988:179), Brown opposed what his father tried to impose on him when he was a child. Brown’s environment was appropriate for develop radical political ideas and everything was favorable to giving him education in law. Nevertheless, Brown decided to focus his career on writing. His connections to Europe and especially Great Britain were very strong. The mature period of Charles Brockden Brown as a professional writer started when the war was about to finish. This situation, together with the complications not only economical but also psychological during his childhood, made Brown’s writings an exploration of his own mind and mental problems, something that was very present during the origin and the early development of the Gothic novel in America.

“America’s first Gothic master, Charles Brockden Brown [...] pioneered [...] many of the issues and techniques used by his successors” (Punter 2014:25). As regards to Charles Brockden Brown independence thoughts and feelings, he pointed out that American art and literature must abandon Gothic European culture by creating new settings and scenarios that were really representative of America and the Americans. (Punter 2014:25) He did not like at all European settings and plots, but rather landscapes of terror built from mental and psychological issues.

“Charles Brockden Brown was that nation’s first professional writer whose foremost literary achievement was the adaptation of the British Gothic novel for specifically American ends” (Davison 2014:110). Charles Brockden Brown was not only the one who introduced Gothicism into American culture, but he also thought that Gothicism could offer new opportunities to himself and his contemporary writers. (Holge 2014:5) His main contribution

on the creation of new techniques of writing was that of introducing a psychological point on American Gothic fiction, issue that has been studied by Sigmund Freud:

Psychoanalytic theory looks back chiefly, of course, to Sigmund Freud's writings on the unconscious and how its repressed irrational impulses sublimate themselves in dreams and other symbolic performances. It can even be argued that this constructions of the levels of mind [...] are actually prefigured by the sepulchral depths [...] and the "realistic" daylight resistances to them in Gothic fictions (5)

Brown's childhood influenced him and his writing techniques. He grew up on an ambiguous and complicated time and these insights were lately reflected on his works: he experimented with ambiguity and narrative unreliability as well as confused events and graphic violence, as we will see in the next section.

"He anticipated also another later man of letters, Edgar Allan Poe, by displaying an artistic 'temperament', psychological instability that found expression in the Gothicism of his fiction" (Shea 1988:179). Although Charles Brockden Brown is not known in our culture nowadays as much as Edgar Allan Poe is, it is important to highlight that Brown's techniques and experiments were crucial on later authors. Nathaniel Hawthorne (1804 - 1849) and Edgar Allan Poe (1809 - 1849) were contemporaries and they both took the pattern previously established by Charles Brockden Brown as point of reference, although the ways that the later authors finally adapted were not exactly the same as Brown's one. As well as in Brown's prior works, we can see in many Hawthorne's novels and short stories how his environment influenced him. Hawthorne was born in Salem, so he was very introduced in witchcrafts and strange rituals, as we will see in the next section when we discuss some Hawthorne's works.

During the 1950s, the age of "New Criticism" in literary scholarship, critics spoke repeatedly of the "ambiguity" of Nathaniel Hawthorne. Now, decades later, this term is likely to strike us as inadequate. *Our* Hawthorne is a figure not so much of ambiguity as of paradox and profound contradiction (Martin 1988:413). Nathaniel Hawthorne, born in Salem, Massachusetts, in 1804, was described as a writer whose works were full of paradoxes and contradictions. He was descendant of a seventeenth-century New England family of Puritans (414). Hawthorne, in the same way that Brown, was obsessed with the past and the situation around him so he just not limit his writings to describe his village, which really marked his

writings, but he also surfed his controversial and contradictory psyche as we will see in some of his works such as “Roger Malvin’s Burial” and “Young Goodman Brown”, which clearly and directly address to his past experiences or to his ancestor’s ones. As Martin writes in *Columbia literary history of the United States*, “instead of admitting his ambition, he attributes his literary seclusion to ‘some witchcraft or other’ (415)

As well as Charles Brockden Brown did, Nathaniel Hawthorne decided to break with the European Gothic tradition which plots were driven by ghosts, castles and dark countryside. Contrary to these European novels, Hawthorne bet for developing what Brown started: this transition from Romanticism to something already uncertain, full of ambitions – just like the future of America- had to be based on the utilization of new techniques in order to communicate and express all those complexities of the human mind, which held unknown and intriguing mysteries. This is seen in the following excerpt (Martin 1888:415)

Writing is here viewed as a form of unmotivated, even compulsive behavior, and the voice that speaks to us stands far outside of this behavior. Hawthorne’s application to literature [...] suggest a powerful ambition [...] instead of admitting this ambition, he attributes his literary seclusion to “some witchcraft or other.

In order to understand Hawthorne’s writing style and the way he characterizes the protagonists of his stories, it is important to take a look at what Barrish (2011:11) established:

Profound insights into the inner truths of human nature, for Hawthorne, can be more effectively pursued if a writer does not constantly strive for a “minute fidelity” to the everyday experience of a specific time and place – the clothes people wear, their daily activities and social interactions, their physical sensations, but instead gives himself the liberty to create circumstances and characters, “fancy pictures,” [...] of his own choosing.

In contrast to what I said when I discussed the main features of Charles Brockden Brown writings and how the human mind and mental ambiguities occupied an important position on them, Nathaniel Hawthorne takes strongly into account the great influence that our heart has in the perception of things and people (Pearson 2007:34).

He will use familiar objects, but reflect them in the slightly distorting light of the moon. In preferring night light to daylight, Hawthorne implies that his fiction may express the truths of dreams or even nightmares. (33)

For Hawthorne, the real truth was in the heart rather than in the mind. He is very concerned with the strong power that the heart of each individual has and the feelings that emanate from this heart.

“He is absolutely concerned with the disintegration-processes of his own psyche” (Lawrence 1970:65). The last -but not the less important- writer that I am going to discuss is Edgar Allan Poe, often placed at the top of American Gothic literature. Nonetheless, he is actually the most influential and recognizable Dark Romantic. However, as we have already said and in contrast to what my study revealed, he was not the one who brought Gothicism into America. Edgar Allan Poe took to the extreme Brown and Hawthorne’s theories about the psyche and the own disintegration process that the man himself was exposed to. Although Poe had its own, only, and singular style we can see in some of his works –both in poems and tales- aspects, techniques and devices that had been previously or simultaneously used by Charles Brockden Brown and Nathaniel Hawthorne.

I pointed out before that the impact of the Gothicism was so strong that it broke up with the literary period that was established by the time Charles Brockden Brown brought Gothic devices to America. Romanticism as such, the pure Romanticism did no longer exist, but a step towards a different kind of Romanticism, a kind of literature, art and culture that studied human psyche in depth. Until the second half of the 18<sup>th</sup> C, Romanticism was characterized by the expression of the author, either positive or negative, but there was not a real exploration of the human mind. Romantic common happy endings were changed by the human self-destruction. Nevertheless, there were still some love stories in this period. One of this works is “Ligeia”, which will be discussed in the next part. However, the characteristics of these love stories are not simply tales with a plain plot, as the love stories that we found up to that point. The British author Daniel Lawrence, makes reference to that:

His best pieces, however, are not tales. They are more. They are ghastly stories of the human soul in its disruptive throes. Moreover, they are “love” stories. [...] Love is the mysterious vital attraction which draws things together, closer, closer together. [...] So there you are. There is a limit to everything. There is a limit to love. (1970:65-66)



“In the excitement of my opium dreams (for I was habitually fettered in the shackles of the drug)” (“Ligeia”). Obsession was one of the key points for these three authors; obsessions that they reflected on their writings. Each of them was obsessed with something, someone or even with him own. Nathaniel Hawthorne, as I pointed out in previous paragraphs, was highly influenced by his birthplace, Salem, which was the guilty piece of many of his mental problems.

“Edgar Allan Poe was a prominent Dark Romanticist” (Mathews 2014:8). Dark Romanticism, as we see in Aradhana Mathews’ article, was considered a sub-genre of the Romantic literary movement that was spread in America in the 19<sup>th</sup> C. It was born in opposition to another Romantic literary sub-genre: the Transcendentalism. Contrary to Transcendentalist optimistic and positive views, Dark Romantic writings were characterized by horror, tragedy, massacre and an important reference to the supernatural, as I will show you in the next chapter.

Dark Romantic texts were focused on discovering the world of human psychology and the complexities that both the human mind and the human behavior presented.

“Poe’s characters reveal their psychological instability when confronting the complexities of existence. [...] they tend to go insane or suffer annihilation, either symbolic or real. [...] Poe’s protagonists plunge to the lower depths of consciousness” (Billy 2014:159). As I have already explained, authors tended to reflect their obsessions and mental problems and to express them by means of literature. Edgar Allan Poe’s obsessions with some drugs –like alcohol or opium- and even with people (as in the case of Ligeia, as I will show you in the next chapter) appeared somehow on his writings.

We can find some instances in which characters seem to be immature when they have to afford some serious and important situations. That is the case of the protagonist of “The Black Cat”. Although I am going to analyze this short story in the next chapter, it is important to mention one of the parts in which this psychological instability is seen: when the protagonist kills the cat, he does not feel like an assassin, but instead he laughs at the situation and there is no any sense of remorse around his mind.

## **5. GOTHICISM IN THE 19<sup>th</sup> CENTURY AMERICAN LITERATURE: WORKS BY CHARLES BROCKDEN BROWN, NATHANIEL HAWTHORNE AND EDGAR ALLAN POE**

As I stated in the previous section, these authors were masters on reflecting their ideas, their thoughts and their experiences by means of their works. Gothicism is not only about dark and gore settings and situations, but it is more about authors' feelings, showed to the audience by means of the characters, who play an important role and that let us know how was the mind of these authors and what was their attitude towards life and the different situations that they had to face.

### **5.1 CHARLES BROCKDEN BROWN'S *WIELAND***

The three authors that I am discussing about, explored their surroundings, the nature, and considered many of the phenomena that the environment offered to them in order to create and set many of their works. The precursor, as he came first chronologically speaking, was Charles Brockden Brown. He did not only set one of his best-known novels –*Wieland*– in nature, but he also gave importance to supernatural phenomena, sometimes so unclear that for many readers it has been difficult to appreciate. (*Wieland and Memoirs of Carwin the Biloquist* 344)

*Wieland* could be considered not only a typical Gothic tale, but also a “tale of terror” (Martin 1988:182). Many are the features that make this tale have a complete strange, obscure and terrific atmosphere from the very beginning. As regards to Charles Brockden Brown personality and character, we find that ambiguity that I mentioned before at the beginning of the story. This ambiguity is maintained during the whole story, so at the end we do not really know who the actual protagonist of it was: the son or the father, since they were the *Wieland* family and we are not given the name of the leading character. Maybe we do not realize when we read the tale for the first time, but the ambiguity that the author presents is very strong.

In *Wieland and Memoirs of Carwin the Biloquist*, we find a quotation made by an anonymous writer that serves us as a link between the previous paragraph and the rest of the analysis of *Wieland*. As I have already stated, Charles Brockden Brown played with the supernatural and attributed to his characters qualities that were not typical of human beings, such as the art of ventriloquism.

He interwove with his tales many of the most terrific and mysterious things in nature and art; and the characters, which he delineates with peculiar force, belong not to “the common herd of vulgar men” but to a singular and isolated branch of the human family (344)

For readers to easily understand what I am talking about, I am making reference to a fragment written by Eric A. Wolf (2006:431) in which he pointed out that:

A subject’s speech could thus be figured as an act of ventriloquism, appearing to emanate from the subject but articulated from without. And if that voice acts to confer and confirm a certain identity, it is an identity that is forever split by the foreign body.

According to Martin (1988:182), there is a sense of insanity, fear and anxiety which makes *Wieland* be a strange and mysterious place. Darkness is presented both physically and mentally along the whole tale. As regards to Wolf’s quote of the previous paragraph (2006:431) in relation to that ‘strange’ issue of ventriloquism, Martin also makes reference to that point by talking about this as “mysterious and prophetic voices [...] threatening dire events and giving warnings of alarm”. These voices heard inside Theodore’s *Wieland* –who is the son of the ‘big’ of the *Wielands*- mind, not only drive him crazy, but also make him commit terrible facts; such as the murder of her wife or his own suicide. One instance of that is found in the following excerpt of *Wieland; Or The Transformation*

This voice was immediately recognized to be the same with one of those which I had heard in the closet; it was the voice of him who had proposed to shoot, rather than to strangle, his victim. My terror made me, at once, mute and motionless. He continued, "I leagued to murder you. [...]" (71)

When talking about Gothicism and more concretely about this Gothic tale, it is necessary to bear in mind that I am still talking about Romanticism (as I have already said, Edgar Allan Poe was, together with Nathaniel Hawthorne, the founding father of the Dark Romantic writers). Taking that perspective and having in mind what the word ‘Romanticism’ means in American literature, we can get another characteristic of Charles Brockden Brown’s

*Wieland*. According to Wassermann (2012:203) “at one point, Wieland becomes restless and melancholic; he feels he has a duty toward his God, but is unwilling to perform it”. This moment of melancholy, worry and anxiety shows us how the author feels and it also reflects his impotency when he has to face his own life.

An example of this desolation, and the search to fulfill God’s desire –that, by the way, is not mentioned in the work- is found in the following excerpts of *Wieland; Or The Transformation*:

"It is needless to say that God is the object of my supreme passion. I have cherished, in his presence, a single and upright heart. I have thirsted for the knowledge of his will. I have burnt with ardour to approve my faith and my obedience."

"My days have been spent in searching for the revelation of that will; but my days have been mournful, because my search failed. I solicited direction: I turned on every side where glimmerings of light could be discovered. I have not been wholly uninformed; but my knowledge has always stopped short of certainty. Dissatisfaction has insinuated itself into all my thoughts. My purposes have been pure; my wishes indefatigable; but not till lately were these purposes thoroughly accomplished, and these wishes fully gratified."

## **5.2. NATHANIEL HAWTHORNE AND TWO SHORT STORIES: “YOUNG GOODMAN BROWN” AND “ROGER MALVIN’S BURIAL”**

Nathaniel Hawthorne’s childhood and mature years are shown in two of his short stories: “Young Goodman Brown” and “Roger Malvin’s Burial”. The first of these short stories, which is set in Salem, shows author’s insights and personal life from the very beginning. The fact that Nathaniel Hawthorne chose Salem as the setting of Goodman Brown’s story was not a coincidence, but there was a reason behind it: Salem was his birth place, a place in which, as I discussed in the previous section, he spent the most of his life time.

An atmosphere of fear and anxiety is already created in the first line: ‘*Young Goodman Brown came forth at sunset into the street at Salem village*’ (5). Salem is not a common place but it encloses and obsession about witchcrafts and initiation rituals. As José

Manuel Barrio points out in his article “Young Goodman Brown: un análisis simbólico-narrativo”, there was a little village near Salem in which at around 1692 started this connotation of hysteria.

“The fiend in his own shape is less hideous than when he rages in the breast of man” (12). For both Nathaniel Hawthorne and Edgar Allan Poe, man was evil by nature, and from himself emanated all the awful things. It was a recurrent theme for Dark Romantic writers the struggles of the human nature, as we see in Carroll’s article “The Dark Romantics in American Literature.”

I have also discussed about obsession being a characteristic of Gothic writers. Each of the authors that I have worked with shows different obsessions on their writings. In the case of Nathaniel Hawthorne we can see a great obsession with religion; not Catholicism but rather Puritanism, which enclosed a political and important byproduct: witchcraft and an expanse of rituals, maybe greatly influenced once again by his birthplace: Salem.

Another important characteristic of the American gothic and even stronger in these authors is the sense of ambiguity that their works give to the readers. As I said before, all of these three authors liked to play with this ambiguity and “to create ambiguity of human perception and conclusion, leaving us suspended in a subjective, indeterminate realm with no stable ground” (Person 2007:42). In the case of “Young Goodman Brown,” this ambiguity falls on the fact that we do not really know whether Goodman Brown is actually living what he is telling us or if everything is just part of a dream, of what protagonist’s insights and thoughts are full of. At that point it is important to remember that this short story is placed in Salem, described as a dreary and dark place, full of gloomy trees and covered by a deep dusk (9). Nature and the supernatural are also related to this description of the setting where the short story is developed.

Together with “Young Goodman Brown”, I would like to highlight another tale written by Nathaniel Hawthorne that also reflects some facts of the life of the author, as well as his thoughts. “Roger Malvin’s Burial” (1832) could be perfectly seen, read and interpreted as the burial of Hawthorne’s own unburned father; Captain Hawthorne (Gatta 1992:93)

Maybe one of the most lapidary sentences that we find in this short story is the following one: “for me there is no hope, and I will wait death here” (90). This quote shows in a way the author’s feelings an attitude towards life. “There is no hope”, as Nathaniel Hawthorne says, and the only thing that he can do is “die in peace” (90).

As well as we saw in “Young Goodman Brown” and as we will see later, ‘mental fights’ and moral dilemmas are also characteristic and present in these gothic novels. In the case of “Roger Malvin’s Burial”, the dilemma is faced by both Reuben Bourne and Roger Malvin (Person 2007:37). This internal fight, in which you do not really know what to do or whether you are doing it in the correct or in the wrong way, is shown in the following excerpt:

"And your daughter,--how shall I dare to meet her eye?" exclaimed Reuben. "She will ask the fate of her father, whose life I vowed to defend with my own. Must I tell her that he travelled three days' march with me from the field of battle and that then I left him to perish in the wilderness? Were it not better to lie down and die by your side than to return safe and say this to Dorcas?"

"Tell my daughter," said Roger Malvin, "that, though yourself sore wounded, and weak, and weary, you led my tottering footsteps many a mile, and left me only at my earnest entreaty, because I would not have your blood upon my soul. Tell her that through pain and danger you were faithful, and that, if your lifeblood could have saved me, it would have flowed to its last drop; and tell her that you will be something dearer than a father, and that my blessing is with you both, and that my dying eyes can see a long and pleasant path in which you will journey together."

### **5.3. EDGAR ALLAN POE AND HIS WRITING STYLE IN “LIGEIA” AND “THE BLACK CAT”**

As well as his predecessor Charles Brockden Brown and his contemporary Nathaniel Hawthorne, Edgar Allan Poe was a master on reflecting his own life by means of his characters and the plots of his works. Although Poe’s works embrace also poetry, in this paper I have only studied how Poe’s obsessions and thoughts in his life are present in two of his vast amount of short stories.

Being one of the masters of the Dark Romanticism, - as Heather Carroll explain in her article “The Dark Romantics in American Literature” -,Edgar Allan Poe perfectly reflects the characteristics of this sub-genre in one of his best known short stories: “Ligeia”.

Poe's alcoholism and his drug addiction (Lawrence 1970:68) are present in the whole story of "Ligeia" by means of the figure of the unnamed narrator. As well as we see in Nathaniel Hawthorne's "Young Goodman Brown", ambiguity is a key element of these kind of narrations. In this short story, the ambiguity is not only achieved by the facts themselves, but it also falls on the reliability of the narrator. It is full of descriptions, something that tries to give more credibility not only for the readers, but also for the narrator himself. However, this narrator was himself a drug addict and constantly in his "opium dreams" (661) so, it makes difficult for the reader to believe in the facts that he is telling.

Another characteristic that perfectly defines and exemplifies Poe's style is the searching of the sublime on the death of a beautiful woman (Poe 1846:5). As I stated before, Gothicism shows a reflection of authors' insights so subjectivity plays an important role on that point. In this case we can see this aspect when it comes the death of Ligeia, who the narrator describes as having a "low sweet voice" (654) a "delicate hand" and "In beauty of face no maiden ever equaled her" (655)

The last characteristic that I would like to highlight about gothic stories is that, as I have already explained and I have already seen in previous analyses, there was a tendency towards setting the plots in remote and isolated places (just remember the forest in which the story of Young Goodman Brown takes place.) In the case of Edgar Allan Poe, he does not only place his stories in obscure places, but he even take them out of America. As regards to that, I should point out the short story that I am now analyzing, which is placed, as we can see in the following excerpt, in a "dark" side of Germany:

Yet I believe that I met her first and most frequently in some large, old, decaying city near the Rhine. Of her family—I have surely heard her speak. That it is of a remotely ancient date cannot be doubted. (654)

According to D.H. Lawrence, Edgar Allan Poe "is absolutely concerned with the disintegration-processes of his own psyche" and his short stories were not simply tales, but "ghastly stories of the human soul in its disruptive throes" (1970:66). This "travel" can be seen in "The Black Cat," a short story in which we can witness the destruction of the protagonist's mind and how this disintegration affects his life and the life of the beings that

are around him. The narrator himself tells us how his temperament, behavior and attitude towards his family (including the black cat) has been changing day by day: “I grew [...] more moody, more irritable, more regardless of the feelings of the others”. (224)

“The narrators of [...] *The Black Cat* [...] and *Ligeia* all exhibit pathological tendencies that have fatal consequences. They act under an all-consuming compulsion that almost seems a grotesque distortion of Emerson’s declaration” (Belly 2014:156). In the case of “The Black Cat”, the protagonist, who is at the same time the narrator presents both auto-destructive impulses and perverseness, (225) although the narrator, as I attested you in Nathaniel Hawthorne’s “Young Goodman Brown”, claims that “perverseness is one of the primitive impulses of the human heart.” (225) Taking into account Belly’s quotation, we can understand why the protagonist does not feel any remorse about the crimes that he has committed (224) and he is able to tell one by one each of the steps that he take when he tortures the cat and then when he kills his wife. This has also connection with something mentioned in some lines after that: the *brute beast*. (227) According to what we have seen, “evil is the nature of mankind” (Hawthorne 1835) we can ask ourselves who or what is really that beast in this short story; which drive us to think that in the case of “The Black Cat,” that *brute beast* is Edgar Allan Poe himself.

However, this quotation above, found in Nathaniel Hawthorne’s “Young Goodman Brown”, does not justify the protagonist’s actions, who employs violence, both physical and psychological, against his wife; which leads us once again, as we saw in “Ligeia”, to the sufferings (and later to the death) of a beautiful woman as the sublime. Suicidal impulses are shown in the scene in which the protagonist slips a noose about the black cat’s neck and he hangs the cat in to the limb of a tree (225). By the description of this event, we can get the image of the narrator hanging himself due to the disintegration of his mind and his soul. Indeed we have a synonym of that some lines afterwards which, moreover, the author emphasizes on his texts by writing it in capital letters: the GALLOWS! (227)

In summary, by analyzing five literary works written by Charles Brockden Brown, Nathaniel Hawthorne and Edgar Allan Poe, I have showed to you the main characteristics that were typical of the American Gothic tales. They are not only focused on gore situations but, as you have been able to see, these authors were more concerned about reflecting their



ideas, feelings and controversial thoughts. In this kind of writings, authors' insights play a really important role.

## **6. AMERICAN GOTHICISM IN THE 20<sup>th</sup> CENTURY AND NOWADAYS: A BRIEF OVERVIEW**

Although the aim of this paper was initially based on explaining the Gothic literature during the 19<sup>th</sup> C, I am going to very briefly take a look over 20<sup>th</sup> and 21<sup>th</sup> Century American Gothic literature, since some significant developments have emerged during these later years.

Despite not only the pass of the years, but even the pass of centuries – we are moving from the early 19<sup>th</sup> C to the 20<sup>th</sup> and 21<sup>th</sup> C – Gothic works have changed too much, but some of their tenets and roots are still present nowadays. As we will see later, although there are some little changes, contemporary Gothic perspective still deals with the disintegration of the body in 'bits and pieces' (Cherry et al. 2010:3), as Edgar Allan Poe pointed out some years before, in the 19<sup>th</sup> C, when Gothicism in America was at its peak.

As I have stated in the paragraph above, there have been some changes that have made the Gothic tradition evolve. Gothic literature, on its origins, was very concerned with gender roles. As Dr. Ruth Benander explains on her essay "women were portrayed as weak, submissive, and foolish compared to men. Women, always oppressed by men, remained powerless and dead at the end of every story". However, as time went by, this "distribution" of genres changed, as well as society did. Women began to gain more importance and they were no losers any more, but they even started to write their own Gothic stories.

The most important author and representative of this new American Gothic is William Faulkner, who perfectly shows this change of the role of women on his work "A Rose for Emily", as Benander says. Since I am just making an overview, I am not going to discuss it, but I invite you to analyze Faulkner's work for better understand this change and evolution.

The transition for the "early" Gothic to the American Gothic that we have nowadays, has preserved some of the most typical Gothic aspects that I discussed in previous chapters:

we still find deep fears, darkness and situations in which the own reader suffers the author's anxiety.

Gothicism was strongly established in America in the 19<sup>th</sup> C. However, the pass of the years has given it even more important and presence nowadays. We are living in the technological era, in which audiovisual media -both television and cinema- carry a great weight. (Cherry et al. 2010:1). As these authors show, some stories have been adapted to TV series, such as *The Southern Vampire Mysteries*, by Charline Harris, which has been put on scene from 2001 onwards in well-known TV series and cinematographic productions such as *True Blood* and the *Twilight series*. Regarding adaptations to the cinema, I would like to mention one important saga that has got a worldwide recognition: *Saw*. In Xavier Aldana Reyes' essay 'Obsessed with Pain', he analyses some adaptations from novel to film. Moreover, this author gives us a view on how movies deal with the issue of Gothicism and how the characteristics that I mentioned before are present. In the case of *Saw*, he talks about and "explores the depiction of the body in pain and finds a Gothic sensibility in the morbid fascination with death and decay" (Cherry et al. 2010:2)

However, the adaptation of these Gothic works to both the 'small' and the 'big' screen has not been that easy, as we can see in Drew's quotation: "The moral ambiguity and metaphysical complexity of the Gothic experience did not translate easily to the cinema though." (1984:17)

Historically, and as I have explained in the chapter before, authors tend to reflect their thoughts and feelings by means of literature. In the case of the 21<sup>th</sup> century, as I have recently explained when I discussed cinema and television adaptations, we are facing the same situation, as we see in the following excerpt by Cherry et al.:

The Gothic sensibility could in this way be seen as a mode particularly applicable to the frightening instability of the world in which we find ourselves at the beginning of the twenty-first century. The truth is probably less epochal: Gothic never went away, or at least has persisted since its resurgence in the late nineteenth century. (2010:1)

In order to finish with this overview on how American Gothic literature is seen nowadays, I consider important to address this kind of literature as being a mode of discursivity, a "mechanism for expressing, or falling to express, an unnameable anxiety or

thing [...] that haunts the psyche [...] a drama of the mind, a confrontation with [...] desires and anxieties located in the unconscious” (Cherry et al. 2010:2)

## 7. CONCLUSIONS

As I stated in the introductory chapter, several are the reasons that have led me to choose this topic and to carry out this type of theoretical-practical survey and investigation.

Results revealed that the general tendency among people is to think that Edgar Allan Poe was the “father” of the American Gothic. (annex 3). Nevertheless, in this paper I have demonstrated that it is a misconception strongly established among common people. In order to show the actual origin of Gothicism, I have focused my attention on America, since this literary style was originally born in England but it was brought to America by Charles Brockden Brown in the late 18<sup>th</sup> C.

As I have showed you in this paper, there are some characteristics that are common in American Gothic writings in the three centuries that I have discussed (19<sup>th</sup>, 20<sup>th</sup> and 21<sup>th</sup> C) Taking my survey as starting point, I decided to analyze some works written by Charles Brockden Brown, Nathaniel Hawthorne and Edgar Allan Poe. It is remarkable to say that only 2% of the people that were exposed to my quiz pointed out gore situations, author’s insights and dark settings as the three main characteristics of Gothic literature. The majority of the participants (53%) highlighted dark settings as the defining issue. Although the responses obtained were not completely wrong, they were neither completely correct. In this paper I have stated and exemplified the three aspects altogether -gore, author’s insights and dark settings- as the most recurrent themes and topics in the texts written by Brown, Hawthorne and Poe.

Late 18<sup>th</sup> and 19<sup>th</sup> century Gothic follows in a way the tradition established by “early Gothic” writers: dark settings, strange and frightening situations are still present. However, this tradition is broken by the “father” of the Gothic American literature, who is not Edgar Allan Poe, as according to my survey people tend to think, but Charles Brockden Brown. His

most important contributions related to Gothic literature were ambiguity and the strong importance of the narrative unreliability. These tendencies, as we show in previous chapters, were also used, adapted and developed by his successors: Nathaniel Hawthorne and Edgar Allan Poe. New techniques, such as the use of both mental and graphic violence were also introduced in the late 18<sup>th</sup> century.

*Wieland*, by Charles Brockden Brown, “Young Goodman Brown” and “Roger Malvin’s Burial”, by Nathaniel Hawthorne, and “Ligeia” and “The Black Cat”, by Edgar Allan Poe, are the three texts that I have analyzed in this paper in order to show you the main characteristics that any Gothic tale had in the 19<sup>th</sup> C. Although they were written by different authors, all of them showed several common characteristics.. Although Charles Brockden Brown, the precursor, introduced new techniques, elements such as dark settings and nature were still present. The five texts which I have chosen are set in nature (*Wieland*, “Young Goodman Brown”) and/or in dark and remote places (“Roger Malvin’s Burial”, “Ligeia”, and “The Black Cat”). Authors take advantage of this combination of nature and dark settings for get their purpose: to reflect their feelings, insights and attitude towards life.

However, as I have attempted to demonstrate, Gothic literature is not only about dark settings. By making the most of it, Brown, Hawthorne and Poe are able to set the plots of their writings and reflect their psychological insanity, mental fights and moral dilemmas on their characters. To achieve that purpose, several are the strategies used by them. For instance, in Charles Brockden Brown’s *Wieland*, the supernatural phenomenon of ventriloquism drives the protagonist to kill his wife and even to commit suicide. Continuing with the issue of suicide, I consider important to highlight that suicidal impulses as consequence of the disintegration-process of the author’s psyche and soul are not only showed by Brown, but also by Edgar Allan Poe, as we have seen in one of the short stories that I have discussed in this paper: “The Black Cat”. Supernatural phenomena are also important in Nathaniel Hawthorne, who is highly influenced by his birth place: Salem. This place combines the two characteristics that I have mentioned in this paragraph: in “Young Goodman Brown”, Salem is described as a dark place in which strange rituals and witchcrafts take place, which makes both the protagonist and the reader lose their minds up to the point that the audience do not really know whether the story is real or if it is just a dream.

The three authors, as I have said, were obsessed with someone or something. These obsessions clamed up in authors' insights play an important role on their writings. Maybe the strongest representation of these obsessions is shown in Edgar Allan Poe's short stories. In the case of "Ligeia", the narrator of the story could be perfectly seen as being Poe himself. Poe's alcohol and drug addictions were present in the figure of the narrator of the short story, something that gives the text ambiguity –issue that I have already discussed- and that makes the readers doubt about the reliability of the narrator and the facts that they are told.

In summary, we can conclude that several are the misconceptions that common people have about Gothic American literature. In this paper I have solved them and I have given you an overview on the main tendencies, themes, and characteristics of this kind of literature. Charles Brockden Brown brought Gothic literature to America and introduced new techniques such as both mental and physical violence. His successors, Nathaniel Hawthorne and Edgar Allan Poe, developed and adapted what the "father" of the American gothic had established. Since this kind of literature was very subjective and each of the authors had his style clearly defined, dark settings, obsessions and mental pathologies were common in all the texts that I have analyzed and worked with.

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## ANNEXES

In this part you are going to find the annexes, images, tables and explanations corresponding to the study that I have done in order to structure and develop my research paper.

### Annex 1.- Study: Multiple choice test.

In questions 3, 5, and 6, more than one answer was allowed, so sometimes the number of answers is >100 although the number of participants was 100, as we will see in the next annexes.

#### 1. ¿Dónde nació?

- España  
 Resto de Europa  
 América  
 Otro (especifique)

#### 2. ¿Qué edad tiene?

- Entre 18 y 25  
 Entre 26 y 30  
 Entre 31 y 50  
 Otro (especifique)

#### 5. ¿Qué género literario llama más su atención?

- Ficción  
 Drama  
 Textos del Romanticismo  
 Otro (especifique)

#### 6. ¿Con qué relaciona la palabra "Goticismo" en literatura?

- Con ambientes sangrientos  
 Con los sentimientos más profundos del autor  
 Con paisajes oscuros y siniestros  
 Otro (especifique)

#### 3. ¿Cuál es su hobby?

- Deporte  
 Lectura  
 Ganchillo  
 Otro (especifique)

#### 4. ¿Cuántas horas dedicas semanalmente a la lectura?

- Más de 7  
 Menos de 7  
 No leo  
 Otro (especifique)

#### 7. ¿Quién es, para usted, el "padre" del goticismo literario en América?

- Horace Walpole  
 Edgar Allan Poe  
 Charles Brockden Brown  
 Otro (especifique)

#### 8. ¿Qué nivel cultural piensa usted que tiene el goticismo americano en literatura?

- Bajo  
 Medio  
 Alto  
 Otro (especifique)



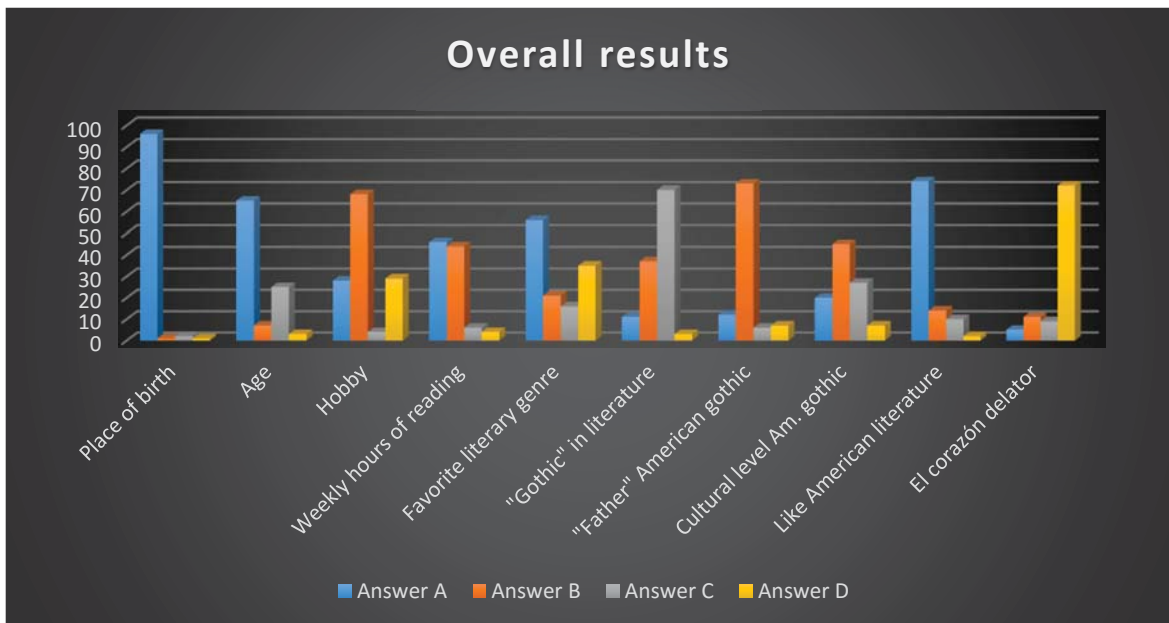
**9. ¿Le gusta la literatura americana?**

- Sí
- No
- No leo
- Otro (especifique)

**10. ¿A quién corresponde la obra *El corazón delator*?**

- Jane Austen
- James Joyce
- Walt Whitman
- Otro (especifique)

**Annex 2.- Overall results<sup>2</sup>**



<sup>2</sup> Answers A, B, C, and D are those that we find in the survey. For example, in Q1, answer A corresponds to 'Spain', answer B to 'Rest of Europe', answer C to 'America' and answer D to 'Others'

### Annex 3. Individual answers

Nº	COUNTRY	AGE	HOBBY	WEEKLY HOURS	LITERARY GENRE	GOTHICISM IN LITERATURE	"FATHER"	CULTURAL LEVEL	LIKE AMERICAN LITERATURE	THE TELL TALE HEART
1	Spain	18-25	Literature, music	-7	Drama	Dark settings, gore	E. A. Poe	Medium	Yes	Whitman
2	Spain	18-25	Literature	+7	Fiction, Romanticism	Dark settings	E. A. Poe	Medium	No	E. A. Poe
3	Spain	59	Literature, crochet work	-7	Drama, Romanticism, essay	Author's insights	Don't know	Don't know	Yes	Don't know
4	Spain	31-50	Sports	Don't read	Don't know	Dark settings	E. A. Poe	Medium	No	J. Austen
5	Spain	31-50	Sport	Don't read	Fiction	Gore	C. B. Brown	Low	No	J. Austen
6	Spain	18-25	Literature	-7	Fantastic novel	Author's insights	E. A. Poe	Medium	Yes/No	E. A. Poe
7	Spain	18-25	Sports	-7	Fiction	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
8	America	18-25	Sports	-7	Fiction	Dark settings	E. A. Poe	Low	Yes	E. A. Poe
9	Spain	18-25	Literature	+7	Fiction, drama, Romanticism, poetry	Dark settings, author's insights	E. A. Poe	Medium	Yes	E. A. Poe
10	Spain	31-50	Sports	-7	Romanticism	Dark settings	E. A. Poe	Medium	Don't read	J. Joyce
11	Spain	18-25	Sports	-7	Romanticism	Gore, dark settings	H. Walpole	Medium	Don't read	J. Joyce
12	Spain	18-25	Literature	Whenever	Fiction	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
13	Spain	31-50	Literature	-7	Drama	Dark settings	H. Walpole	Medium	Yes	E. A. Poe
14	Spain	31-50	Literature	+7	Essay	Dark settings	E. A. Poe	High	Yes	E. A. Poe
15	Spain	18-25	Literature, writing	+7	Drama	Dark settings, author's insights	H. Walpole	Medium	Yes	J. Joyce
16	Spain	18-25	Literature	+7	Romanticism	Author's insights	E. A. Poe	Medium	Don't read	Whitman
17	Spain	18-25	Crochet work	-7	Drama	Dark settings	E. A. Poe	High	Yes	J. Austen
18	Spain	18-25	Literature	+7	Fiction	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
19	Spain	18-25	Literature	+7	Fiction, drama, romanticism	Dark settings	C. B. Brown	Medium	Yes	E. A. Poe
20	Spain	18-25	Sports, literature	+7	Fiction, drama	Dark settings	H. Walpole	Medium	Yes	E. A. Poe
21	Spain	18-25	Technology	-7	Fiction	Dark settings, author's insights	H. Walpole	Medium-high	Yes	E. A. Poe
22	Spain	18-25	Literature	+7	Fiction	Dark settings	E. A. Poe	High	Yes	Whitman
23	Spain	18-25	Literature	+7	Romanticism	Author's insights	C. B. Brown	High	Yes	Whitman
24	Spain	18-25	Sports, videogames	-7	Fiction, romantic comedy, terror	Author's insights	Don't know	Don't know	Yes	Don't know
25	Spain	18-25	Sports	0	Fiction	Dark settings	E. A. Poe	Low	No	J. Joyce
26	Spain	18-25	Literature	-7	Romanticism	Dark settings	E. A. Poe	High	Yes	E. A. Poe
27	Spain	18-25	Sports	0	Not answered	Author's insights	Don't know	Low	Don't know	Don't know
28	Spain	18-25	Sports	-7	Fiction	Dark settings	E. A. Poe	Medium	No	E. A. Poe
29	Spain	18-25	Literature, travelling	-7	Fiction	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
30	Spain	18-25	Literature	-7	Fiction	Gore, dark settings, author's insights	E. A. Poe	High	Yes	E. A. Poe
31	Spain	18-25	Sports	-7	Fiction, drama	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
32	Spain	18-25	Literature	+7	Fiction, drama	Dark settings	E. A. Poe	High	Yes	E. A. Poe
33	Spain	18-25	Literature, watch TV	-7	Almost everything	Dark settings	E. A. Poe	Medium	Yes	E. A. Poe
34	Spain	18-25	Sports	Don't read	Poetry	Dark settings	Don't know	Low	Don't read	Don't know
35	Spain	31-50	Literature	+7	Essay, poetry	Dark settings	Don't know	Don't know	Yes	Edgar Allan Poe
36	Spain	18-25	Music	-7	Fiction	Dark settings	E. A. Poe	Medium	Yes	James Joyce

37	Spain	31-50	Nature	-7	Novel	Author's insights, dark settings	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe
38	Spain	18-25	Sports	-7	Fiction	Author's insights	E.A. Poe	Medium	No	J. Joyce
39	Spain	31-50	Literature	+7	Fiction	Dark settings	E.A. Poe	Medium	Yes	E.A. Poe
40	Spain	31-50	Literature	+7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
41	Spain	18-25	Literature	+7	Fiction	Gore, dark settings	E.A. Poe	Low	Yes	E.A. Poe
42	Spanish Africa	52	Puzzles, literature, Sudoku, crosswords	+7	Fiction	Dark settings	Edgar Allan Poe	Don't know	Yes	Edgar Allan Poe
43	Spain	18-25	Music	Don't read	Drama	Author's insights, dark settings	Edgar Allan Poe	High	Don't read	James Joyce
44	Spain	18-25	Literature, crochet work	+7	Drama, Romanticism, Victorian novel	Gore, dark settings	Edgar Allan Poe	High	Yes	Edgar Allan Poe
45	Spain	18-25	Literature	-7	Fiction	Author's insights	E.A. Poe	Medium	Yes	E.A. Poe
46	Spain	31-50	Sports	+7	Suspense	Dark settings	E.A. Poe	Low	Yes	Whitman
47	Spain	18-25	Literature	+7	Realistic novel	Author's insights	E.A. Poe	Medium	No	Whitman
48	Spain	26-30	Music	+7	Historical novel	Dark settings	Edgar Allan Poe	Low	Yes	Edgar Allan Poe
49	Spain	18-25	Literature	+7	Fiction	Gore, dark settings	None	Medium	No	E.A. Poe
50	Spain	31-50	Music	-7	Fiction, essays, historical novel	Author's insights	Edgar Allan Poe	Don't know	Yes	Edgar Allan Poe
51	Spain	18-25	Music	-7	Fiction	Author's insights	E.A. Poe	Medium	Yes	E.A. Poe
52	Spain	26-30	Music	-7	Fiction	Author's insights	E.A. Poe	Medium	Yes	Whitman
53	Spain	31-50	Literature	-7	Fiction	Dark settings	E.A. Poe	Low	Yes	E.A. Poe
54	Spain	18-25	Literature	+7	Fiction	Dark settings	H. Walpole	Medium	Don't read	E.A. Poe
55	Spain	18-25	Literature	-7	Historical novel	Dark settings	C.B. Brown	Low	Yes	Edgar Allan Poe
56	Spain	31-50	Literature	-7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
57	Spain	31-50	Literature	+7	Fiction	Author's insights	E.A. Poe	Low	Yes	E.A. Poe
58	America	18-25	Literature	-7	Fiction, drama	Author's insights	E.A. Poe	High	Yes	E.A. Poe
59	Spain	18-25	Sports, videogames	-7	Fantastic novel	Dark settings	Edgar Allan Poe	Low	No	Walt Whitman
60	Spain	31-50	Literature	+7	Fiction	Gore, dark settings	H. Walpole	Don't answered	Yes	Edgar Allan Poe
61	Spain	31-50	Literature	+7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
62	Spain	31-50	Literature	+7	Historical novel	Dark settings	Edgar Allan Poe	Low	No	Edgar Allan Poe
63	Spain	18-25	Literature	+7	Drama	Author's insights	E.A. Poe	Medium	Yes	E.A. Poe
64	Spain	18-25	Sports, literature	+7	Fiction	Dark settings	Edgar Allan Poe	High	Yes	Jane Austen
65	Spain	18-25	Music	+7	Suspense	Dark settings	C.B. Brown	High	Yes	E.A. Poe
66	Spain	18-25	Literature, cooking	-7	Drama, fantastic novel	Author's insights	Edgar Allan Poe	Low	Don't read	Don't know
67	Spain	26-30	Literature, crochet work	-7	Fiction	Author's insights	Edgar Allan Poe	Low	Yes	Walt Whitman
68	Spain	18-25	Literature	+7	New adult/dystopia	Author's insights	Edgar Allan Poe	Low	Yes	Edgar Allan Poe
69	Spain	18-25	Literature	+7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
70	Spain	31-60	Literature	-7	Fiction	Dark settings	E.A. Poe	High	No	E.A. Poe
71	Spain	18-25	Sports, literature, performances	-7	Fiction, 19 <sup>th</sup> and 20 <sup>th</sup> C classic novel	Dark settings	Horace Walpole	Medium	Yes	Edgar Allan Poe
72	Spain	18-25	Sports	+7	Romanticism	Author's insights	E.A. Poe	Medium	Yes	J. Joyce
73	Spain	18-25	Literature	+7	Fiction	Author's insights, dark settings	E.A. Poe	Low	Yes	Edgar Allan Poe
74	Spain	26-30	Literature	+7	Marginal and compromised literature	Dark settings	Edgar Allan Poe	Low	Yes	Edgar Allan Poe
75	Spain	31-50	Sports	-7	Romanticism	Dark settings	H. Walpole	Medium	Don't read	J. Joyce
76	Rest of Europe	31-50	Literature	-7	Drama	Author's insights	C.B. Brown	High	Don't read	Don't answered
77	Spain	26-30	Literature, videogames	+7	Fiction	Dark settings	Edgar Allan Poe	Low	Yes	Edgar Allan Poe
78	Spain	18-25	Literature, TV	-7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
79	Spain	18-25	Literature	-7	Fiction	Dark settings	H. Walpole	Medium	Yes	E.A. Poe

80	Spain	31-50	Sports, literature	-7	Fiction	Author's insights	Edgar Allan Poe	High	Yes	Edgar Allan Poe
81	Spain	18-25	Sports	-7	Historical novel	Author's insights	Don't know	Low	No	Don't know
82	Spain	52	Literature, writing	+7	Fiction, theatre	Dark settings	Horace Walpole	Medium	Yes	Edgar Allan Poe
83	Spain	26-30	Table games	-7	Fiction	Author's insights, dark settings	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe
84	Spain	18-25	Literature	-7	Poetry	Gore	E.A. Poe	High	No	Don't ans.
85	Spain	18-25	Sports, literature, cinema	+7	Fiction	Gore, dark settings	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe
86	Spain	18-25	Photography	-7	Fiction	Author's insights	E.A. Poe	Medium	Yes	J. Joyce
87	Spain	31-50	Literature	-7	Fiction	Dark settings	E.A. Poe	High	Yes	E.A. Poe
88	Spain	31-50	Literature	It depends	Novel	Author's insights, dark settings, gore and more	Edgar Allan Poe	High	Yes	Edgar Allan Poe
89	Spain	18-25	Literature	+7	Historical novel	Dark settings	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe
90	Spain	26-30	Dancing	-7	Thriller	Dark settings	E.A. Poe	High	Yes	E.A. Poe
91	Spain	31-50	Sports, literature, building	+7	Drama, fiction, historical novel	Author's insights	Edgar Allan Poe	High	Yes	Edgar Allan Poe
92	Spain	18-25	Literature, cooking, cinema	-7	Don't answer	Author's insights	Edgar Allan Poe	High	Don't read	Jane Austen
93	Spain	18-25	Literature	+7	Romanticism	Author's insights, dark settings	Edgar Allan Poe	Low	Yes	Edgar Allan Poe
94	Spain	31-50	Literature	+7	Fiction	Author's insights	Don't ans.	Medium	Yes	E.A. Poe
95	Spain	18-25	Sports, literature	+7	Fiction, drama, Romanticism	Dark settings	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe
96	Spain	18-25	Sports, literature, music, going out with friends, watch TV...	-7	Dark and detective novel	Dark settings	Horace Walpole	Medium	Yes	Edgar Allan Poe
97	Spain	18-25	Sports, literature	+7	Poetry	Dark settings	Edgar Allan Poe	High	Yes	Edgar Allan Poe
98	Spain	18-25	Literature	+7	Fiction	Dark settings	E.A. Poe	Medium	Yes	E.A. Poe
99	Spain	18-25	Dancing	-7	Drama, Romanticism, historical novel	Gore, author's insights, dark settings	Horace Walpole	Medium	Yes	Edgar Allan Poe
100	Spain	18-25	Sports, literature	+7	Drama	Author's insights	Edgar Allan Poe	Medium	Yes	Edgar Allan Poe

