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TRABAJO DE FIN DE GRADO

The Emotional Effects of the Horror Scenarios in Poe's and
Hawthorne's Short Stories

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ABSTRACT

In 1842, Poe wrote his first review of Hawthorne's "Twice-Told Tales", declaring in his critique that any poet or writer of short stories who desired for their texts to reach the "benefit of totality" had to first and foremost preestablish the desired effect they wanted for their works to convey to the readers. Despite praising Hawthorne as a Romantic writer, Poe declared that his works did not reach the level of those of other Gothic authors due to the lack of the mentioned "desired effect". The purpose of this final dissertation is to analyse the horror settings in a series of short stories by Poe and by Hawthorne to identify the effect they have. After the study and analysis of the scenarios in each tale, it has been proved that the horror scenarios in the works of both authors have a particular effect on the audience, where Poe's works create a claustrophobic emotion while Hawthorne's generate an agoraphobic one.

Keywords: short story, horror scenario, desired effect, claustrophobia, agoraphobia.

En 1842, Poe escribió su primera reseña de "Cuento contados otra vez" de Hawthorne, declarando en su crítica que cualquier poeta o escritor de historias cortas que deseara que su texto alcanzase el "beneficio de la totalidad" tenía que preestablecer ante todo el efecto deseado que quería que sus obras transmitieran a los lectores. A pesar de elogiar a Hawthorne como escritor romántico, Poe declaró que sus obras no alcanzaban las de otros autores góticos debido a la falta del mencionado "efecto deseado". El propósito de este trabajo de fin de grado es analizar los escenarios de horror en una serie de cuentos de Poe y de Hawthorne para identificar el efecto que producen. Tras el estudio y análisis de los escenarios en cada cuento, se ha comprobado que los escenarios de terror en las obras de ambos autores tienen un efecto particular en la audiencia, las obras de Poe generan una sensación claustrofóbica, mientras que las de Hawthorne crean una sensación agorafóbica.

Palabras clave: historia corta, escenario de horror, efecto deseado, claustrofobia, agorafobia.

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Introduction

Throughout the last couple of decades, there have been great advances in the analysis and development of literary studies regarding early 19th century North American literature. This is in part due to post-Freudian psychoanalysis theorists, such as Jacques Lacan, the New Historicist approach, and the doctrines of new aestheticians, such as Roland Barthes, Stanley Cavell, and Jacques Derrida. These innovative analytical artistic approaches have allowed scholars to undercover aspects of Gothic authors and literary works that had been set aside on account of anti-Romantic criticism of the late 19th century in Britain and of the early 20th century in North America (Galperin). Among those authors that have been recovered stand Edgar Allan Poe (1809 - 1849) and Nathaniel Hawthorne (1804 - 1864), both of whom were dimmed not conforming to traditional literary paradigms and not central to the "great tradition" in American literature, reaching the point of Poe being even dismissed by Henry James and Eliot (Leer 7 - 8), and Hawthorne considered nothing more but an obscure remainder of 17th century Puritanism (Colacurcio 7 - 8). With this recovery, the theoretical works Poe published in literature magazines of the first half of the 19th century were brought back to the literary analysis field. Within these, there are three revisions Poe made of Hawthorne's "Twice-Told Tales". The first one, "Review of Twice-Told Tales", was published in April 1842 in "Graham's Lady's and Gentleman's Magazine" (p.254); the second review, which went by the same name as the first one, was a longer critique disclosed in the magazine's following month's copy ("Graham's Lady's and Gentleman's Magazine", May 1842, pp. 298 - 300); the final review was titled "Tale-Writing – Nathaniel Hawthorne", and it was published in "Godey's Magazine and Lady's Book" in November 1947 (pp. 252 – 256) (Evans).

In these reviews, although Poe mildly changed his critiques in the third review after the publication of his essay "The Philosophy of Composition" of 1846, He establishes the proper technique that ought to be followed in order to achieve a literary text's "benefit of totality" by poets and writers of short stories (he dismissed novels for the impossibility of reading them in one sitting, as this would tamper, counteract, and annul the author's impressions intended) (Tale-Writing - Nathanial Hawthorne 255) (Review of "Twice-Told Tales" 298). Poe proclaims that, for a poem or short story to reach the aforementioned "totality", it is required for the artist to realise that it is only after "a certain *single effect* [is] wrought, he then invents such incidents, he then

combines such events, and discusses them in such tone as may best serve him in establishing this preconceived effect" (Tale-Writing - Nathanial Hawthorne 255). As opposed to Barthes' theory of a text's author having no sovereignty over their own words, and subsequently over the effect these cause upon the audience, and the readers' authority of interpretation (Barthes), Poe proclaims that it is by the designation of an intended impression, and the manipulation of words and images that lead to said impression that a poem or short story can achieve its totality, deeming unwise all those that consider alternative writing methods to this one (Review of "Twice-Told Tales" 298). It is through this statement that Poe deems Hawthorne's works, although original and novel in his first review, and then peculiar and natural in the second one (Review of "Twice-Told Tales" 299) (Tale-Writing - Nathanial Hawthorne 253), deprived of their full potential for lacking that mandatory effect that was alone "worth considered" (Tale-Writing - Nathanial Hawthorne 253). Despite his praises of Hawthorne's works, Poe carries a resentment in his reviews towards the other writer due to the former's focus on a tale's effect, as portrayed in Richard's "Poe et Hawthorne" (Richard).

In spite of this and of Poe's belief in Hawthorne's failure for the absence of that final effect (Review of "Twice-Told Tales"), in this thesis, a series of short stories by the two North American authors will be analysed to further study the effects of Poe's tales, as well as to analyse the effects that have been ignored in Hawthorne's short stories. In my final dissertation, "The Emotional Effects of the Horror Scenarios in Poe's and Hawthorne's Short Stories, the horror scenarios of Poe's "Ligeia", "The Fall of the House of Usher", and "The Masque of the Red Death", and of Hawthorne's "Young Goodman Brown", "The Minister's Black Veil", and "Ethan Brand" will be analysed and compared so as to prove that Poe's tales create an emotional effect of claustrophobia while Hawthorne's works create an emotional effect of agoraphobia on their readers, basing my hypothesis on Evans' theory that the spheres in the works of the former author are centred in the characters' interior drama while the sphere on the works of the latter, as opposed to Poe's, are centred on a romantic sketch featuring a foregrounded authorial presence (Evans).

First and foremost, I would like to thank professors Mª Eugenia Perojo Arronte, Berta Cano Echevarría, Santiago Rodríguez Guerreo-Strachan, and Jesús Benito Sánchez for introducing me to the study of British and North American literature and

for nurturing my passion for literary studies, thanking furthermore Professor Benito for guiding, advising, and overseeing me throughout the process of the composition of my final dissertation. To carry out the analysis of those texts and study the effects of the horror scenarios in these, this dissertation is divided into two parts: in the first part of this work, the settings of each tale will be analysed, taking into account, in the case of Poe's tales, the use of elements that have been incorporated from the Gothic tradition dating to Walpole's "The Castle of Otranto, a Ghost Story" (1764), and, in the case of Hawthorne's tales, the use of pre-American independence colonial puritan settings (Tombleson); meanwhile, in the second part, the authors' techniques to transfer the emotional effects of the short stories from the tales' characters to their audience will be studied, following the Lockean and Kantian theories of epistemological uncertainty in the case of Poe's use of the characters' senses, and Parson and Shils' social action theory of 1962 in the case of Hawthorne's use of the tradition-based settlements' socio-moral rules (Parsons and Shils).

The execution of this project will serve to support the exploration and study of aspects of literary works that have been ignored, such as the effect of Hawthorne's tales; moreover, to further the analysis of works beyond those that were made based on the interpretation and theories of other critics and scholars in the past, the same way Poe's works were studied again despite Freud's critics, now severely discredited in the field of literature, in the early 20th century; finally, to promote comparative literary analysis, as the one carried out in this project, so as to further observe the differences and similarities between literary works from the same artistic movement, like the different narrative elements in Poe's and Hawthorne's works but the recurrent anti-Transcendentalist theme in these. With the execution of this project, whose focus will be set as previously mentioned on the settings used in each tale as well as on the authors' narrative technique to convey the characters' feelings of horror to the short stories' readers, it shall be proved that the tales "Ligeia", "The Masque of the Red Death" and "The Fall of the House of Usher" have a claustrophobic effect, while the tales "Young Goodman Brown", "The Minister's Black Veil", and "Ethan Brand" have an agoraphobic effect on the audience, opposing the theories that state that Hawthorne's short stories do not convey any effect on their readers.

Chapter 1. Settings: traditional Gothic architecture vs. North American puritan settlements

The Romantic period also referred to as the Age of Revolution, designates an era starting after the American Declaration of Independence in 1776 and the French Revolution in 1789 and coming to its end in Britain with the Reform Act and in North America in the mid-nineteenth century upon the American Civil War and the arrival of Realism. This movement, which emerged in Germany in the 1770s as a reaction against the Enlightenment, also referred to as "Sturm and Drang", from the German "Storm and Stress", was the dominant and artistic movement from the late 18th century to the early 20th century. It is characterized for exalting nature, feeling, and human individualism, seeking to overthrow the Rationalism of the Enlightenment, opposing the values of the Age of Reason (1685 – 1815). Some of the most prominent German figures of this movement were Goethe, with *The Sorrows of Young Werther* (1774) and *Faust* (1808,1832), Schiller, with *The Robbers* (1781) and *William Tell* (1804), and the Grimm brothers, with *Grimm's Fairy Tales* (1812). The early members of this movement were influenced by philosophers like Rousseau, the British poets Young and Macpherson, and the translated works of Shakespeare (Britannica).

This movement became the cult of the cultural and psychological birth of the "I", the inner self. There was this belief that there is an inner spark of divinity that links one human being to another and all human beings to a larger "Truth" (Penny 64). The aesthetic changed with the new period: individuality translated into the revolution of *feeling* against *form.* Poets, painters, and musicians no longer tried to make their expression fit conventional forms but carving out new ones to capture their feelings and thoughts: these had a new desire for the identification and exploration of everything Medieval, the mysterious and irrational. There was an emphasis on the language of the "Soul". In literature, artists became increasingly preoccupied with articulating the personal experience that becomes, in turn, a representative one. Imagination becomes the source of artistic vision, contrasting with the concept of imagination as a fictive and false idea that recurred during the European Neo-classical age (Gordon and Orgel 103).

The development of slums and poverty due to the Industrial Revolution in Britain (1760 – 1840) led people into turning away from Rationalism and leaning

towards the Romantic movement. This did not flourish in Britain until the 1790s; it is estimated by some scholars that the precise date of this event is 1798, the year of publication of Coleridge and Wordsworth's *Lyrical Ballads* in Great Britain (Timmerman 238). Here, some writers stood out above the rest, poets such as William Wordsworth and Samuel T. Coleridge (*Lyrical Ballads*), and novelists such as Sir Walter Scott (*Ivanhoe*) and Mary Shelley (*Frankenstein*). With the incoming new social movements in America, that change or shift in thinking arrived at the New World. The same way there was a change of mentality between Pope and Wordsworth, there was one between Edwards and Emerson, and Franklin and Whitman (Adams 420). The Romantic movement was not fully embraced in North America until the 1830s. Some scholars like Peckham state that the exact date of the beginning of the American Romanticism was 1836, the year of Emerson's publication of Carlyle's *Sartor Resartus* and his own work *Nature*; meanwhile, others, such as Adams, declare that this movement did not begin until the 1850s that one can consider some American texts as truly Romantic, some of these being Melville's *Moby-Dick* (1851), Thoreau's *Walden* (1854), and Whitman's "Song of Myself" (1855) (Adams 422). The quintessential figures in Anglo-American Romantic literature were the hero, the wanderer, and the genius and the typical motifs were exotic lands, as in Melville's *Moby Dick*, dark terrors of the psyche, as in Poe's "The Tell-Tale Heart", and the sublime, described by Edmund Burke in his "The Sublime and the Beautiful" (1757) as "whatever is fitted in any sort to excite the ideas of pain and danger... Whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror ". Burke (and later, Kant) distinguished the sublime from the beautiful by suggesting that the sublime was not a stylistic quality but the powerful depiction of subjects that were vast, obscure, and powerful. These sublime topics or subjects evoked "delightful horror" in the viewer or reader, a combination of terror and amazed pleasure." This idea, and a reaction against the early American Romantic Transcendentalist ideas, led to the creation of the Romantic subgenre of the Gothic (Krupat and Levine).

Although both Poe and Hawthorne can be considered as part of the American Gothics, it is Poe that is considered the master of the Gothic in the United States, Davidson stating that it is in Poe's works where we are able to see a

"clash between a vision of antiquity and the new world of brawling destructiveness to anything that was past" (Davidson 25). Following the European Gothic tradition of Walpole, Poe's works were based on the Gothic architecture of the Middles Ages, depicting Gothic elements such as Gothic cathedrals, gargoyles, and draughty old houses, these last ones replacing the European castles that were not present in the American landscape. The use of these elements served the author to create a replica or mirror image of both the physical and the psychological state of the story's characters. As a result of this, the use of Gothic architecture would help Poe reach the pre-established effect of his short stories. In the case of the texts on which this paper focuses, "Ligeia", "The Masque of the Red Death" and "The Fall of the House of Usher", we can observe that there are three recurring Gothic elements in all three works: lack of natural light, decaying crumbling buildings, and sealed entombing chambers.

Prior to the Gothic literary period, one of the recurring genres in both Great Britain and North America was that of the pastoral; this variant reflected the "fulfilment of the passion of love", the consummation of men's wishes, a vision of Arcadia, the utopian land of light and harmony (Garber 435 - 436). Opposing this, Gothic literature became the reflection of nightmares and darkness. With only the light of the moon and of his own candles, it is how Frankenstein manages to reanimate his creature (Shelley 35 - 37); it is in the dark of the night, illuminated only by the foggy blurred lampposts that Dr Jekyll allows Mr Hyde to take control over him (Stevenson 22); only within the darkness of his house Reverent Jeggings' attempts to open his third eye (Le Fanu 53). Poe follows this technique to reflect that ambience of terror and uncertainty to allure to the readers' fear and paranoia. In Poe's first short - story of this work, "Ligeia", there are two different settings, one for each of the narrator's two wives, the dim city by the Rhine in the case of Ligeia, and a gloomy abbey in the least frequented portions of England (Poe 32,33). There is barely anything we know about the first wife and her downfall, or the exact whereabouts of their residence; nevertheless, in the brief space in which Poe narrates the brief marriage, the reader is submerged in an atmosphere of obscurity. Not only is the audience restricted to the undefined city by the German river in this passage, but the decay and death of Ligeia take place only in the mid of night, the narrator overlooking the details of the misfortune and

telling the reader only that it takes place at "high noon of the night" (Poe 31). With the omission of the narration of the plot, and not depicting and outside world the way Dickens does in *Hard Times: For These Times* (1854), Poe plays with the ignorance of the reader entrapping them and forcing them to face his horrors. In the house the narrator is inhabiting with his second wife, Lady Rowena, we find ourselves in a similar case. In the bridal chamber, where the "action" takes place, there is just but one window, one which is covered in a "leaden hue", impeding any natural light, whether this comes from the Sun or the Moon, from entering the abbey (Poe 33). By tainting the Venetian glass, Poe disfigures the interior of the abbey and despoils its inhabitants of a route of scape to evade the dangers in its insides. In the case of "The Fall of the House of Usher", we encounter ourselves with a gradual path to total darkness as the narrator reaches the heart of the house. Before arriving at the Usher's house, Poe places the reader in a dark autumn day, where the clouds hung "oppressively" upon the passers-by (49). By disposing the immediate exterior of the house from clear natural light, Poe impedes the reader from fully scaping the constricting atmosphere of the house; as the narrator enters the house's main hall, the author explicitly explains how the room's windows are "narrow" and "at so vast distance […] as to be altogether inaccessible from within" (52). In the case of this house, Poe takes one step further the inefficiency of the window in the abbey of "Ligeia" and, not only do the windows not allow much light into the house, but they prevent its inhabitants from scaping any danger while at the same times they permit for intruders to intrude and endanger them. Finally, the audience is forced into total darkness in the burying vault, a place with no "means of admission of light" (59). With this final touch, Poe leaves the audience blinded, forcing them to remain entrapped in his world of despair. In the case of the final tale, "The Masque of the Red Death", we find the culminating point of the absence of natural light. Prince Prospero's abbey does not only lack any window that connects its interiors to the outer world, but the light that illuminates the fortress comes from braziers from the corridors that connect each chamber, not from any light within these rooms, and this enters the rooms through narrow Gothic windows of tainted glass (130,131). The lack of natural light forces the prince's court to rely upon the braziers' fire, allowing for the darkness to engulf them and the reader once the fire goes out. Moreover, the use of tainted

panels disfigures the occupants of each room, creating an atmosphere of chaos and gloom that enforce the tale's encasing effect.

Within the Anglo-American literary tradition, it is considered that it is Walpole with his *The Castle of Otranto* (1764) who uses Gothic architecture at the highest level to create an ambience of mystery and terror (Tombleson). Following his example, we find, in the German tradition, Hoffman with *The Devil's Elixir*, and Braddon, in the English one, with *Lady Audley's Secret* (1862), who both make use of Gothic elements such as dark manors and former convents to build that sphere of angst and despair. In the American tradition, it is Poe that reaches Walpole's level of artistry in the use of this architecture for the support of the tale's desired effect. In the case of the three short stories of this work, we see the use of crushing buildings to force the reader into a claustrophobic condition. In "Ligeia", by taking the reader first to the unnamed decaying city by the Rhine and then to a mainly uninhabited region of England, Poe set the ambience of a crumbling world, unfit and unsafe for habitation and yet impossible to escape (26,33). Then, he takes the reader into Lady Rowena's bridal room, a chamber at the top of an isolated turret in an abbey (33,37). The description of this place as separated from the rest of the world and in the process of collapse forces the reader into an unsettling state, in which, there is only no way out of the situation, but where any attempt of escape can lead to a break in the already trembling balance and to a total collapse. In the case of "The Fall of the House of Usher", we see a clearer example of setting's crumbling apart with the Usher's house. Upon arriving at the manor, the narrator's first notice of the building is the fissure that divides the house in its middle from its roof to the surrounding waters of the tar (51). The rift in the moss-covered front of the house, along with the creaking metal doors, and the old tapestries create a foreshadowing effect of dread that engulfs the narrator and the readers into a quest for the truth behind the Usher family despite knowing that it will only lead to disaster, suffocating the reader in a necessity for solving the mystery jet trying to avoid it. Finally, in "The Mask of the Red Death", Poe takes us into a medieval isolated "castellated abbey" (129). By building the abbey into a cage-like structure, its inhabitants are deprived of the sense of security it is supposed to provide; moreover, the transition of colours of each room from blue to black symbolizes a representation of the passing of time

engulfs the Court and the reader in a premonitory sense of dread, not allowing them a single moment of safeness and dragging them into the final slaughter (Poe 131).

From one of his earliest works, "Loss of Breath" (1832), throughout several of his short horror stories such as "The Pit and the Pendulum" (1843), to "The Cask of Amontillado" (1846), Poe has sent several of his characters into a living burial, until creating in the height of his literary career a sepulchral study in "The Premature Burial" (1844) (Kennedy 165). In this story, Poe submerges the reader into the narrator's duelling with his fear of being buried alive. We find a similar case in the story of "Ligeia". In the case of his second residence, the narrator describes the bridal chambers as a "sarcophagus […] surrounded by ghostly forms" (Poe 34). This description, along with the previously mentioned lack of windows, strips the abbey from its homelike purpose. Furthermore, the narrator proclaims himself as no longer the occupant of the house, but as the "tenant of the tomb" (Poe 38). The abbey is no longer, if it ever was, a safe place for the inhabitants, becoming their downfall and gravedigger. In "The Mask of the Red Death", there is a different kind of premature burial from that of the one in the previous tale. Here, instead of someone else taking the Prince and his Court into the abbey, it is the Red Death itself that forces them into the secluded building. Nevertheless, the place which would serve as to save them from obliteration, by preventing anyone from ever leaving with those welded bolts, becomes their casquet (Poe 129). Even in the event in which the epidemic came to its end before the stores in the abbey were all consumed, the occupants would have no means to escape the seclusion, this turning eventually without even the presence of the Red Death into their place of final rest. Finally, in the case of "The Fall of the House of Usher", we find an evolution of the cases like those presented in the previous stories. Firstly, both Madelaine and Ligeia are placed into early graves, a common practice in 19th century America to prevent grave robbing (Kennedy 166). However, Madeline's burial is taken one step further, for she is not just taking into a burial chamber as is the case of Ligeia (Poe 32), but "encoffined" in a casquet with no admission of light nor air, deep in an underground chamber barred from the rest of the house with heavy metal doors (59,60). Nevertheless, despite this "double" burial, it is not until the literal fall of

the building that the narrator and the reader are forced to succumb to that feeling of being buried alive (65). With the use of a dark pseudo-coffin abbey, a castellated cage, and the collapse of the crumbling house into the tar nearby, Poe manages to depict the matrix of claustrophobia.

Following the American Independence (1776) and the expansion of industry in the U.S., there was exponential population growth in America: this radically changed the conception of the nation, for the new cities promoted a bond between people and laid a foundation for a multi-ethnic, multicultural society (Library of Congress). This migration to America, whether it was to join a social movement or to establish a new religious community, was one of the prominent features of the early 19th century. In de Tocqueville's book *Democracy in America* (1835), the traveller states that "Americans of all ages, all stations of life and all dispositions are forever forming associations. There are not only commercial and industrial associations in which all take part, but others of a thousand different types - religious, moral, serious, futile, very general and very limited, very large and very minute"; nevertheless, he also proclaims in here that he observed, in his travels in America in the 1830s, the desire of many American citizens to come together and eradicate evil from 19th-century life and perpetuate the evangelical way of life (de Tocqueville). This desire was in part a result of the revitalization and religious awakening that opposed clericalism and supported freethinking (Calhoun 398). Many of the members of these new movements believed in natural human innocence, and thought that the new social arrangements would bring corruption to its end, as well as erase the exhaustion of utopian energies; nevertheless, what these social movements derived into was the withdrawal of various religious groups from associating with what they considered a "corrupted society" (Marty 191). Instead of embracing Emerson's ideas of reform, these communities developed a series of anti-Transcendentalist ideas that would support their isolation from the rest of society and their reluctance for social change. Among these communities, we find the Puritan settlements of Massachusetts, to which Hawthorne belonged. Emulating the Puritan style of writing, Hawthorne centred his works around their community and its religion; furthermore, many of his works emulate the Puritan genre of the sermon, serving as a didactic tale and not an entertaining one. Similar to the traditional orally transmitted tales in central Europe, Puritan didactic tales use the technique of induced fear to implant their

doctrine upon the audience (Zipes). In the case of the tales of Hawthorne analysed in this paper, we find that to induce that fear to the external world, the author uses these elements in the settings: forests, and the outsider that corrupt the domestic sphere.

Within the Dark Romantic tradition, Nature was commonly used as the counter-element to industrialization, as seen in Shelley's *Frankenstein* (Hammond); however, within the anti-Transcendentalist Puritan tradition, Nature was seen as the source of all potential evil. Based on this belief, Hawthorne uses as the main element in his tales to inflict fear upon those that dare to exit the community through the use of the forest. In "Young Goodman Brown", Hawthorne commences by introducing the audience to this idyllic domestic sphere of the newly married Goodman Brown and Faith; however, he immediately leads the reader into the narrator's unknown quest outside of the community (133). During his way to what would be later discovered to be a dark baptism, Hawthorne puts several authoritarian figures of Brown's life, from the woman who taught him his catechism to the deacon, in the forest to depict how only those that have embraced corruption dare to go in there (138,139). Furthermore, the author depicts how it is in the deep of the forest that all social rules are vanquished by the wilderness, allowing for members from all social classes and communities to merge as one, whether they be pastors, or Quakers, devoted wives, or members of Native American tribes (Hawthorne 143), Despite the initial innocuous description of Brown's "mission", the gradation of the terms used to describe the forest, from "dreary" to "heathen" to "wildly dangerous" inevitably submerges the audience into the dark baptism, forcing them to face what awaits them if they stray. In the case of "The Minister's Black Veil", there is no such in-depth depiction of the image of the forest. Nevertheless, upon finding themselves unable to solve the mystery of Mr Hooper and his veil, instead of following what would be the traditional Puritan way of solving the problem, either attempting to enforce the minister to undergo an atonement or to expel him from the community to prevent the propagation of the insubordination against the social rules, it is decided that to solve the problem they have to organize a gathering with the deputation outside of the community (Hawthorne 192). By dismissing the traditional ways and relying upon the solutions of the outside world, the characters

of this tale have forever condemned their community. It is in our third tale, "Ethan Brand", that we find Hawthorne's culmination of the use of the forest as a symbol of evil and corruption. From the very beginning of the short story, we are already made aware of the wilderness and the dangers of the forest, which serves as a premonition of the dangers that are about to come (419). It is within the forest that Brand proclaims to have been able to find the Unpardonable Sin, and it is in the forest where all folks alike gather to pry into what they expect to be their new entertainment, where they forget the values of community and, like Brand, where they are deprived of all salvation (Hawthorne 430).

Punter describes, in *The Literature of Terror* (1980), the concern with the barbaric, civilization and its boundaries, and the ease with which one can move from civilized to uncivilized (Punter). With a fear of the collapse of the borders within society, in literature, we find the models of chaos, the depiction of fear of the upcoming future and the decay of the past. In the American Puritan societies, this upcoming future was portrayed as the intrusion of outsiders and the corruption of their holly domestic spheres, untouched by industrialization and the wilderness. In "Young Goodman Brown", despite having the possibility of depicting the corruption of the high members of the Church or of the ancestors of Brown's family, by using the young married couple as the centre of the story, Hawthorne manages to portray the possibility of the external forces being able to corrupt even the purest and most innocent members of the community. Moreover, with the description of Salem village following the dark baptism and the normality with which Faith acts towards her husband, Hawthorne is able to capture Brown's sense of paranoia, imbuing the reader with a sense of dread towards the unknown and that outside of the community's boundaries (147,148). In "The Minister's Black Veil", Hawthorne uses the very heart of the community, the pastor, as the corrupted member (195). The image of the veil, unlike the tempting figure in "Young Goodman Brown", acts not as a deviation for Mr Hooper to astray, but as a symbol of his blindness and his decision to not see the chaos that the intrusion is causing the community. By keeping the veil on, Mr Hooper ostracizes himself from the members of the village, later stating that the curiosity that drove him to wear the veil was worse than any possible death (Hawthorne 199). Finally, in "Ethan Brand", Hawthorne portrays to the audience, not the corruption of one person or of a few members of the community with an intrusion, but the

corruption of the whole community (434). One could say that it is upon the arrival of the almost forgotten Ethan Brand that those from his village forget their tasks; nevertheless, it is with the description of the villagers' arrival to the lime kiln that the reader is able to see that it was long before Brand abandoned the village that the outside values had already sipped into the community. The stage agent, once renowned for his work, is then an alcoholic and heavy-tobacco smoker; the former doctor, had become nothing but a feared brute; and the youth that used to be pious, now spent their time praising the wandering Jew and his picture spectacle (Hawthorne 428,429). As if emulating Plato and his warnings against the corruption of the Republic with trivial shows, Hawthorne uses the intruding elements to warn the reader against the forces that come to break the stablished world, imbuing them with social anxiety and the and an agoraphobic sense.

Chapter 2. Author's narrative technique for characters' conception of their surroundings: senses vs. traditional community's moral rules

Before the rise of the Romantic movement and the subgenre of the Gothic, the literary aesthetic of the Enlightenment gave preference to form over feeling, leaving no space for the portrayal of the author's individuality nor the development of the inner "I" (Penny 65). However, with the arrival of the new movement, there was a necessity for the exploration of the mysterious, once forgotten and set aside for its "irrationality". This necessity derived from the artists' preoccupation with the depiction of their personal experiences. If Romanticism is largely a philosophy of consciousness, Dark Romanticism and Gothic are the drama of the mind engaged in the quest for mythical and moral absolutes in a world that offers semblances of an occult order but withholds the final revelation (Thompson). To convey that personal experience from the paper to the audience, Gothic writers faced the challenge of having to be able to transmit the terror they induce in their characters by forcing them into going through those horror scenarios to the readers of the story (Kennedy 170). The issue with this dilemma is that to transfer this sense of horror to the audience, this must be done through a specific technique, for the reason an audience may be prone to fear the collapse of a society's boundaries, another one may fear the oppression these boundaries have on them. Following this line of thought, the techniques Poe and Hawthorne have to follow to convey their stories' sense of fear and be able to achieve the desired effect of the tales are different because the social backgrounds of each of the audiences they are trying to target are different. As previously mentioned, the evolution of the social norms in North America derived into two different types of socially driven fears: the fear of the collapse of society's boundaries, and the fear of intrusion of the outside world within those boundaries. With the purpose of facing these anxieties, Poe and Hawthorne use each a technique to approach their audiences and induce them with terror: the use of senses in the case of Poe to create a parallel experience between the subjective phase of the characters and the reader, as depicted in Locke's and Kant's theories of epistemological uncertainty in which the obsessive doubt and ambiguous mystery precipitate the reader into a terrible limbo in the case of Poe (Voloshin), and the use of the community's traditional moral rules, part of the commitment driven Christian tradition, in the case of Hawthorne.

Both in the case of the Gothics and the Transcendentalists, the view of the American Romantic writers is marked by a recurrent apprehension that all matter may be a mental construct, just as all dreams of the spiritual world may be a delusion. Despite Kant's influence in 19th-century human perception and conception with his idea of all objects being known only by qualities not inherent in the things themselves, but given to us by our sensory "intuition", Gothic fiction is also determined by the Lockean ideas that undercut reason, understanding, and the will, which proclaims that material things may be barely subjective impositions (Thompson 549). This sense of an ambiguous world structure derives from the idea that all instruments for perceiving this structure are, not only limited but flawed, driving into insanity all those that attempt to follow the orderliness of design inherited from the Enlightenment and organize senses and impressions into meaningful patterns. In the case of Poe, the sense of oppression as a result of the epistemological uncertainty is achieved by the use of the senses of the tales' narrators as the only source of information to the audience.

In "Ligeia", we see a transition from the moments in which the narrator describes the surrounding setting with objective adjectives, the physical description of the city by the Rhine (Poe 26) and the description of Lady Rowena's bridal chamber (34), and the restrictive use of only sensations to describe the moments in which the wives die (32,39). The points in the story in which the reader is subjected to try to understand the surrounding of the narrator with no sense of certainty engulf the audience in an ambiguous sphere of mystery, similar to that portrayed in Todorov's "Theory of the Fantastic" (Lem and Abernathy 227). We find a similar case in "The Mask of the Red Death". Despite the lack of natural light, Poe plays with the idea of the cacophonic music of the Court, the ruckus of the crowded abbey, and the disconcerting chiming of the pendulum in the western chamber to create an anxious sense of oppression (130,133). Furthermore, unlike the sections in "Ligeia" where Poe provides the reader with a liminal space to scape the chaos of the tale, dismissing the use of adjectives referring to the senses; in "The Mask of the Red Death", the author does not allow the audience any "recovery moment", encompassing them from the outer world with total silence and darkness, using this technique to establish a crushing illimitable domination over them (134). Finally, Poe achieves the depiction of epistemological uncertainty through the use of the sense as a narrative technique in "The Fall of the House of Usher". Here we can see the relation between Poe and the Enlightenment, that possibility of intellect and passion working together in art as depicted in "The

Philosophy of Composition" (1846), a balance between the analytic intelligence and the creative mind, as it is found in other contemporary works, such as in Hawthorne's "Rapaccini's Daughter" (Poe). However, as the narrator deepens into the house and the mysteries of its inhabitants, he starts to fall prey to the same insanity of Roderick, being able to portray his surroundings in an uncanny uncertain way as a result of the intensification of the senses (Poe 63). With the amplification of the senses, the reader is placed inside the mind of the leading character, coming to a point of near insanity. Despite the reader having a more deductive sense than the characters of the short story, they are forced to follow the sense-driven narrator until reaching the extreme limit of safety before fleeing. The obsessive epistemological doubt caused by the narrative calls the narrative into question, turning the story into an almost metaphysical fiction text, the weakened framework hitting the centre of the claustrophobic social anxieties of the audience.

The new social movements derived from mass migration to North America in the early 19th century played a major role in the social reforms regarding gender roles, class, and sexuality (Library of Congress). The new beliefs stated that both virtue and self-denial could be embraced by anyone willing to do so, the same way members of the Evangelical community did, supporting the Transcendentalist doctrine by the acceptance of emotionally reassuring tools. This led to the belief that only the Transcendental categories of Christianity could serve as an adequate counter to the reality of the time's new behavioural demands (Rosenberg 146). As a response to this new thinking, the more conservative Puritan settlements in North America, who believed in the New Land as a utopian territory, responded by enforcing their policies against outsiders, following traditional socio-moral rules that met the community's systematic "needs" (Kanter 500). One of the enforced policies in these settlements was that of commitment. The policies regarding the community's members' commitment were believed to ensure the solution of their systematic problems. These policies were established through a process in which the interests of the individuals became attached to the socially organized patterns of behaviour and their carrying out, leading the individual into believing that their interests were fulfilled when the puritan social rules were followed (Kanter 501). In Hawthorne's tales, we can see the manipulation of the audience into an agoraphobic sense of despair through the three main steps of social commitment policies in Utopian communities shown in Parsons and Shils' social action theory *Toward a General Theory of Action* (Parsons and Shils). The three steps of social

commitment established by this theory are social control, through which the members of a community receive approval or endure sanctioning for their conduct; the continuation as an action system, in which it is established that the cost of leaving the community is higher than the cost of staying and trough which the individual internalizes the group's symbols (Mayhew); and the group cohesiveness, by the forming of affective ties and the ability to withstand disruptive forces from the outside (Gross and Martin 535).

In the case of the rule of approval and sanction, we see the forsaking of this rule for the first time in "Young Goodman Brown" upon Brown's departure into the forest. Despite asking him to stay with her, Faith does not urge him to remain within the community nor does she chastise him for deciding to go into the forest (Hawthorne 133). Despite having the possibility of reproaching the rest of the members of the community that were in the dark baptism for their behaviour, Brown remains silent, allowing for Salem village to remain corrupted and open for outside intrusions (Hawthorne 148). Then, in "The Minister's Black Veil", the members of Mr Hooper's community are unable to solve the issue with the pastor's new behaviour, not daring to punish him for his ecclesiastical rank, following the rules of the so-believed corrupted Church they had escaped into coming to America and embracing their ways (Hawthorne 198). In the last tale, "Ethan Brand", we see a total forsaken of the community values upon the receival of Brand: not is he punished for his dissertation, nor forever expelled from the community, but rather they embrace him as a new source of gossip and entertainment (Hawthorne 435).

In the case of the second rule, the continuation of the community through the imbuement of fear of the cost of leaving the community, there is a total lack of control in all three tales from any local authority over the village's members. In "Young Goodman Brown", not only does the leader of the parish accept the outside corruption, but it is their participation, along with Faith's, in the nocturnal act that finally drives Brown into forsaking his Puritan vows and embracing the external corruption (Hawthorne 140). In the case of Mr Hooper's tale, due to the lack of punishment to the pastor because of his behaviour, it is declared that the cost of leaving the community is not worse than that of staying, for now, there is no cost for leaving behind the village's moral rules and acting as an isolated individual (Hawthorne 199). It is in the last tale where we see the climax of the break of the third rule of social commitment in utopian societies. Despite abandoning the community for decades in a quest to satiate his curiosity, it is only upon his return to the village that Ethan Brand is finally punished;

furthermore, despite forgetting the community's moral rules in exchange for entertainment and vice, the rest of the inhabitants of the village do carry on with their lives as if nothing ever had happened, cursing the settlement into never again being able to recover the former sanctity in which they used to believe (Hawthorne 438).

Finally, with the forsaken of the third rule, the necessity to form affective ties with the other members of the community and resist any external disruptive forces, we find the climax of the induced agoraphobic sense in Hawthorne's tales. First, with the acceptance of the Devil's temptation, Goody Cloyse breaks his relationship with the rest of the parish (Hawthorne 138); then, the deacon breaks his relationship with the rest of the members of the Puritan Church by setting aside his sacerdotal vows (140); ultimately, Brown and Faith break their relationship, despite keeping the appearances after returning from the dark baptism, by forsaking their matrimonial vows (143). In the case of "The Minister's Black Veil", there is not such an expanded case of people setting aside their relationships in exchange for external compensation. However, the sole case of Mr Hooper of ostracizing himself from the community and abandoning his post as parishioner due to the people's incapacity for understanding the reason behind his actions serves as an example for Hawthorne to show how the inner core, the sole pillar of the community can be compromised and corrupted by influences from outside the settlement (197). Ultimately, Hawthorne portrays the breaking of bonds of brotherhood, the very ones that promoted the original Puritan settlers to immigrate to America, through Ethan Brand, the stage-agent, and the doctor in "Ethan Brand". Despite having been friends before to Brand's departure, the isolation of Brand and the acceptance of vices in the case of the two other men pose an impediment great enough to break their former bond and prevents them to ever heal it again (Hawthorne 431). Through the use of known social rules and the need for communal commitment, Hawthorne achieves to reach his audience and convey the dangers of the external communities and the price to pay forever living their society, causing the reader an agoraphobic sense of anxiety.

Conclusion

As expressed in the introduction of this academic paper, the aim of this study is to analyse the settings and the narrative techniques of the horror settings in the short stories by Edgar Allana Poe, and Nathaniel Hawthorne, to prove that the works by these North American writers, "Ligeia", "The Fall of The House of Usher", and "The Masque of the Red Death", and "Young Goodman Brown", "The Minister's Black Veil", and "Ethan Brand", result in the emotional effect of claustrophobia and agoraphobia, respectively. This has been achieved by focusing in two key features. Firstly, to study the tales' settings, in the use of traditionally Gothic architecture like the one used in Walpole's *The Castle of Otranto: A Gothic Story,* with elements such as decaying buildings, dark abbeys, and burying chambers in the case of Poe's works, and the image of pre-independence puritan settlements endangered by forests and external intruders in the case of Hawthorne's. Secondly, to study the effect of the narrator's descriptive technique, the use of the narrator's senses and their epistemological uncertainty with Poe, and the use of socio-moral rules of commitment in utopian communities from Parsons and Shils' social action theory with Hawthorne. This work is relevant to the studies of the literary field for it promotes a deeper study of works that have been forgotten until recent rediscoveries, for it advocates in favour of the research and study of texts beyond the white heteronormative canon, whether these are ethnic narratives, texts in gender studies, or the recently emerging works on sexuality. As a possible continuation of this line of study, taking into account the further exploration of forgotten works, other students or scholars could research and study the possible influences on Poe's and Hawthorne's works, such as the influence of Poe in Hawthorne, and vice versa, or the influence of other previous or contemporary writers in the two Romantic authors, the same way early studies of the two American writers show the influence of Hoffman in Poe's works and the influence of Puritan narratives in Hawthorne.

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