

**T.C.
İSTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**

**ANALYSIS OF GOTHIC ELEMENTS IN THE TELL TALE
HEART OF EDGAR ALLAN POE AND YOUNG GOODMAN
BROWN OF NATHANIEL HAWTHORNE**

M.A. THESIS

Derya ORAN

**Department Of English Language And Literature
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İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

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I hereby declare that all information in this document named "Analysis Of Gothic Elements In The Tell Tale Heart Of Edgar Allan Poe And Young Goodman Brown Of Nathaniel Hawthorne" has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work. (21/09/2015)



Derya Oran

To my spouse and son,,

FOREWORD

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NATHANIEL HAWTHORNE'UN "YOUNG GOODMAN BROWN" VE EDGAR ALLAN POE'NUN "THE TELL TALE HEART" KISA HİKAYELERİNDE GOTİK UNSURLARIN İNCELENMESİ.

ÖZET

Gotik, günümüzdeki en etkili edebi türlerden biridir ve müzikten mimariye, sinemadan moda kadar birçok alanda etkilidir. Terim olarak Gotik çok geniş bir anlama sahiptir. Gotik, ilk olarak MÖ yaklaşık 300'lü yılların çok başında ortaya çıkmıştır ve kabileye verilen bir isimdi, daha sonra ilk olarak 12. yüzyılda görülen mimari bir biçim olarak gelişti. Edebi tür olarak ise ilk kez 18. yüzyılda görüldü ve bu türün ortaya çıkışı Horace Walpole'un "Otranto Şatosu" ile olmuştur. Gotik edebiyatının Amerikalı öncüleri, bu türe şeklini veren iki önemli karakter Edgar Allan Poe ve Nathaniel Hawthorne'dur. Bu çalışmada konunun odak noktası Gotik terimi üzerinedir ve Edgar Allan Poe'nun "The Tell Tale Heart" ve Nathaniel Hawthorne'un "Young Goodman Brown" adlı kısa hikayeleri Gotik edebiyatı ve bu türün kuralları bağlamında incelenecektir.

Giriş bölümünde Gotik hakkında genel bilgi verilir ve Gotik türünün gelişimi analiz edilir. Gotik edebiyatta nasıl ve ne zaman kullanıldığı bu çalışmada gösterilir. İkinci bölümde, Gotik edebiyatının unsurları üç bölüme ayrılarak analiz edilir. Edgar Allan Poe ve eseri "The Tell-Tale Heart" Gotik edebiyatının unsurları dikkate alınarak üçüncü bölümde incelenir. Dördüncü bölümde, Nathaniel Hawthorne hakkında bilgi verilir ve eseri "Young Goodman Brown" Gotik unsurlar ele alınarak tartışılır ve ayrıca Nathaniel Hawthorne'nun eseri giriş bölümündeki ve ikinci bölümdeki bilgiler ışığında incelenir.

Sonuç bölümünde ise, Edgar Allan Poe ve Nathaniel Hawthorne'nun Gotik türünü eserlerinde nasıl kullandıkları hakkında bilgi verilir ve yazarlar Gotik türünü kullanmaları açısından birbiriyle karşılaştırılır.

Anahtar Kelimeler: Tür, Gotik, Edebiyat, Terimler

ANALYSIS OF GOTHIC ELEMENTS IN THE TELL TALE HEART OF EDGAR ALLAN POE AND YOUNG GOODMAN BROWN OF NATHANIEL HAWTHORNE.

ABSTRACT

Today, one of the most influential literary genres is the Gothic and it is influential in lots of areas from music and architecture to cinema and fashion. As a term, Gothic has a very broad meaning. It first emerged very early around 300 A.D. and it was a name given to a tribe, which then evolved to an architectural style that can be first seen in the 12th century. As a literary device it's first seen in the 18th century and its emergence is with Horace Walpole's *The Castle of Otranto*. The American pioneers of the Gothic literature are Edgar Allan Poe and Nathaniel Hawthorne, who are the two prominent characters that had given shape to the genre. In the present study, the focus of the topic is on "Gothic" as a term, and short stories of Edgar Allan Poe's *The Tell Tale Heart*, (1843) and Nathaniel Hawthorne's *Young Goodman Brown* (1835) will be analyzed within the context of Gothic literature and its conventions.

It will be given general information about Gothic and also analyzed the development of this genre in introduction. It is shown when and how Gothic has been used in literature in this study. In the second section of this thesis, it will be analyzed the elements of the Gothic literature by dividing into three sections. Edgar Allan Poe and his work "The Tell-Tale Heart" will be examined in terms of the elements of Gothic literature in the third section. In the fourth section, It will be given information about Nathaniel Hawthorne and his work "Young Goodman Brown" will be discussed by taking gothic elements and also it will be examined by being used the information in the introduction and second section.

In conclusion, It is given information about how Edgar Allan Poe and Nathaniel Hawthorne use the Gothic genre in their works and they are compared with each other in terms of using Gothic genre.

Key Words : Genre, Gothic, Literature, Terms

1. INTRODUCTION

Gothic fiction is a literary genre that majorly bloomed during the eighteenth century especially in America. It is generally described as the popular horror fiction which has certain elements that are indispensable that are later to be seen. When a literary search is made, one can easily see that most of the studies point out the reemergence of the gothic literary by Horace Walpole's *The Castle of Otranto* (1765). Novel is about patriarchal tyrant who seeks to protect his name and tries to establish his line by pursuing a heroine who is later saved by a hero. It is set in a medieval castle and in its function it created the gothic genre. Of course, the writer of it is British and there are other pioneers in the area in Britain such as Ann Radcliffe with her gothic romances, M.G. Lewis with his famous novel *The Monk* (1796), William Godwin's Caleb Williams, and Mary Shelley's *Frankenstein* (1818) and so on. "Godwin strongly believed that socio-political reform needed to start at the level of the individual. Popular fiction, therefore, privately consumed and dwelt upon, was the perfect didactic tool with which to reach a vast audience" (Leeuwen). When we take a look at the American representatives, it is possible to say that gothic fiction has taken a slower but steady step and pioneer of the period was Charles Brockden Brown and his very first work on the genre was *Sky-walk* (1798). His works of fiction were early enough to even have effect on some British writers. However, Brown gave birth to Gothic novels in an early period, it was not until the mid nineteenth century that the major representatives such as Herman Melville, Edgar Allan Poe and Nathaniel Hawthorne made their contributions to the genre. In first and second part of the thesis by doing literary research, the meaning of Gothic is opened and how the word is derived the origin of it is shown and how it is evolved in literature and elements of gothic literature are analyzed. Nevertheless, some specific features are given by their parameters which primarily created the fiction itself.

Effects of Gothic in architecture and art are given briefly but its major improvisation in American literature and short stories are underlined. In the third part of the research, Edgar Allan Poe's *The Tell Tale Heart* (1843) is analyzed. Brief biographical information is given about the author and gothic elements of the story are investigated and psychological facts of the story are analyzed. In the fourth part, Nathaniel Hawthorne's *Young Goodman Brown* is investigated by its gothic elements and psychological facts and his brief biography is shared with its timeline.

1.1 Gothic As A Term

The term gothic is now associated with numerous references and it has a varied complexity from architecture to languages, music genre to letter fonts and in sub-culture it's a form of living and clothing style. If we take look to the word gothic from etymological, Kliger (1946) says that Gothic as a word is the name of one tribe that crossed the lake Danube in the year 376 (A.D.). He adds that it is not quite certain if we can call other German tribes Gothic. The name comes from Scandinavian tribes which made an invasion in east Europe and had an effect on the collapse of Roman Empire. Gothicism is founded by Jordanes, who established a tradition in this regard. Jordanes was a historian who studied Goths in the 6th century. Unlike Kliger, he suggested that all Germanic tribes can be called Goths. Therefore, he has played a role in the rejuvenation of interest towards the concept of Gothic. According to Kliger (1946), he was part of the reason why people in the modern ages placed so much attention on Gothicistic antiquity. As it's indicated that the word Gothic itself was historically a tribe's name but how does the word's usage become extraordinary in expansion and how did it take a turn in literature? Its usage in England was first indicated being primitive or being medieval and the things which are not Roman were called Gothic. As an architectural form, gothic had special features and its appearance is widely recognized by the pointed arch we observe in Gothic cathedrals. In Europe, especially the western part of the continent, Gothic architecture was dominant around the twelfth and sixteenth centuries (Vandana, 36). As it can be seen to going back to the twelfth century perception of the architectural

form was underlined by those firm edges with medieval features. As again it is indicated that in the eyes of the Renaissance aesthetics, mediaeval and Gothic styles in architecture were barbarous in nature. This led to the conception that barbarous things are Gothic in some sense (Longueil, 1923). With architecture the term began evolving but gothic literature has no common area to do with Gothic architecture.

In English the real history of "Gothic" 1 begins with the eighteenth century. The word, of course, is to be found before. Chaucer employs the noun as neither does Shakespeare Spenser uses the adjective nor are these uses isolated. The dark Renaissance color haunts the word even in merry England. And with growth of the interest in black letter and mediaeval architecture, the word is again given a fillip toward popularity (Longueil, 1923).

As a literature style, it's associated with Romanticism and it begins in the late eighteenth and mid nineteenth century. In literature, the concept of Gothic is difficult to describe in words. It signifies a certain kind of aesthetics and style, an ambience if you will, and the only way to grasp this specific ambience is to feel it, rather than rationally define it (Vandana, 36). In other words, in literature, it's a mode that deals with the events that are extraordinary or supernatural and they have horrifying effect. Demons, possessions, metaphysical elements are some of the most common elements that are used in the gothic. When we look at the time period of the Gothic literature, Industrial Revolution was starting to prosper by the population. There were new mysteries for men even though a big leap has been with the effects of Industries. The new feelings altered the mood and with the new tendencies, Gothic literature was born in to a new generation. The requirements which are sufficed by the literature has taken a turn and stimulated by fears. Throughout the 20th century, the Gothic style has gone through a great expansion and it extended into many different types of media, including computer games, movies, novels, TV series etc (Hogle, 2002). Mentioning Gothic in twentieth century, it's academically appreciated and studies at college and university level publications happened as some of those are used in this very study. Nowadays Gothic has become a widely used mode and its symbolic realm is used persistently across the world.

1.2 Gothic Art And Architecture

First of all, mentioning about architecture, it should be underlined that sheltering is the first subject that comes to minds and in every society the needs are shaped by the culture and period of time. As looking from a closer perspective, it is argued by Carter (1943) that Gothic architecture is a way of changing the standards, characteristics, dimensions of the antiquity. Gothic architecture looks quite massive and gloomy. However, it also includes in it some elements that shine bright, making a contrast that emits a specific sort of atmosphere. He defines the common characteristics of gothic architecture as “the abundance of little, whimsical, wild, and chimerical ornaments” with quite a disproportional profile (Carter, 1943). As it’s indicated, usage of gothic structures and their materials were varying. Once they can be really heavy and the other times they can be lighter and they can bring the flexibility to usage. As it is mentioned before, beginning of the first gothic architecture can be traced to the twelfth century. “We can pinpoint the origin of no previous [architectural] style as exactly as that of Gothic. It was born between 1137 and 1144 in the rebuilding, by the Abbot Suger, of the Royal Abbey Church of St Denis just outside the city of Paris” (qtd. Goldberger, 1995). Architecture is long before any Gothic work in literature and art. When literary search is made, one of the first known painters are Simone Martini as Stubblebine (1990) says; “Simone’s creation was surely made possible by the artist's firsthand experience of the newest Gothic styles in France. As a result, his Maesta may be the most French Gothic of fourteenth-century Italian paintings.” and Limbourg brothers. “Limbourg brothers: three Dutch brothers who are the best-known of all late Gothic manuscript illuminators” (*Encyclopedia Britannica, 1385*). Gothic architecture can be seen as a transition from Romanesque period “The Romanesque-Gothic phase-like transition appears, remarkably, to have been realized primarily through the creative efforts of a single individual...” (Goldberger, 1995). There are so many features of Gothic architecture and some of which can be seen as; “What distinguishes the gothic immediately from its predecessors is its lightness, in both senses; the architectural

forms seen graceful, almost weightless as against the massive solidity...” (Branner, 1973). With its wide variety in form, gothic architecture influenced many architects and with its magnificence, it gets rid of the Gothic’s first association with the barbaric. As an architectural style, it became dominant in its timeline. The philosophy and theology behind Gothic architecture were deep. The learned men of the time had a conception of divine beauty that resides behind the finite beauties of the external world. And Gothic architecture was in a sense reflecting this dual structure of aesthetics (Costelloe, 2013). It then evolved into something bigger and gothic architecture and art started to be used for showing power and beauty of the places. “The typical eighteenth century painting is a formal portrait. But under the romantic influence supernatural conceptions began making their appearance in this country early in the nineteenth century” (Coad, 1925). With its profound structures; cathedrals and fortresses are the most notable forms that can be seen and that can be linked with power and both with beauty in a divine manner. Ornaments and theatrical appearances of gothic buildings and paintings have an effect on the literature. In gothic literature there are many examples of castles that are ornamented with gothic elements. One of them is *The Castle of Otranto* which is the first gothic example in literature and later on one of the most famous literary work by Bram Stokers *Dracula* (1897) which has a mesmerizing effect on using the castle and its environment with powerful imagery.

1.3 Gothic Literature

“However, Gothic literature was said to be born in 1764. It originated in the 18th century, flourished in the 19th century and continues to thrive even today” (Vandana, 38). As a literature style, Gothic literature combines the way of Romanticism and horror with supernatural elements. Romanticism was born as a reaction against the era’s materialism and rationalism and it supported the emotions and inner thoughts of men like love, imagination etc. Towards the twentieth century, people were more willing or at least tolerant towards recognizing the fact that human beings have certain limitations and cannot strictly resolve any kind of uncertainty; much more

easily when compared to people from earlier centuries when learned people graced humans and believed that men is capable of almost everything (Hume, 1969). As aforementioned, in the beginning of Gothic literature, the greeting starts with Walpole's *Castle of Otranto* and its influence is all over the genre. Literature movements come at times of change and yet the rise of supernatural's very beginning is when Walpole introduced the literary community a new species. "Walpole not only provided a "lavish supply of clues" that are consistently explained within a "few paragraphs" to satisfy readers' "curiosity" but also modeled the act of interpreting the clues for his readers" (qtd Grace, 2013). Walpole made something new which is sustaining the suspense and curiosity of the reader quiet a period of time and creating a paradox by terror which made the reader go through. Its images evoke the notion of terror and as Walpole's own words, he uses the terror as a principle engine which creates an instable order for the reader.

While addressing how the "[m]iracles, visions, necromancy, dreams, and other preternatural events" enable the novel to "be faithful to the manners of the times" in which it was supposedly written (sometime between 1095 and 1243), he suggests that an "artful priest" may have "avail[ed] himself of his abilities as an author to confirm the populace in their ancient errors and superstitions (Grace, 2013).

Walpole by using supernatural things such as miracles, necromancy etc. tries to show the belief of the times and yet again he tries to show how superstitions can be powerful and people with vulgar minds react. "While, according to Walpole's narrator, a vulgar mind accepts the image as the thing itself—it does not distinguish between a vision and a description of a vision" (Grace, 2013). Briefly, Walpole tries to show that a person with a vulgar mind can't understand and create the difference between a metaphor and a real situation. What a vulgar mind does is that it perceives both of the situations as real. Furthermore, Walpole encourages his audience to try thinking of the edge and try making reasoning from his narrative. As it can be seen from the very first work of the genre, there is a great link between Romanticism and Gothic mode because in the era people thought that secrets of the universe were revealed and there was not much to be explored and to overthrow that idea Gothic

writers did their best with using imagination, supernatural and by creating suspense. When we again approach the novel “Yet, by drawing the first preface into the narrative through their shared emphasis on constructing history, the novel also satirize the ethical regime’s approach to reading” (Grace, 2013). Here, by creating an emphasis Walpole again suggests that readers should recognize to formulate how the terror can stimulate them to learn the facts that are already there by using the supernatural. In short, he tries to make the reader think. After Walpole, the Gothic is scattered its ingredients in to various works. The novels of Mary Shelley, M. G. Lewis, Walpole, Mrs. Radcliffe and Maturin are considered as Gothic in the history of literature. It can also be argued that Moby Dick, Faulkner’s Sanctuary and Wuthering Heights are in a sense Gothic works (Hume, 1969). Works after him yielded the possibility of using the themes which are opened by Walpole however, with the extension of more possibilities writers tried to construct deeper characters. “In contrast, Radcliffe and Lewis experiment with the idea of imitation and interrogate the concept of the original by creating characters with enough psychological complexity to doubt their senses and act on erroneous perceptions” (Grace, 2013). Other two major names of the Gothic fiction are Ann Radcliffe and Matthew Lewis. As it can be seen in Horace Walpole’s work, supernatural is present and it’s not questioned and when examining Ann Radcliffe’s works, they can be called uncanny. In her gothic novel *The Italian* (1779), rationality is searched. Or when we look at her novel which is called *Mysteries Of Udolpho*, setting is really important. Writer used the night and the horror elements as a setting which carries the gothic mode to a new perspective. It can be situated that Anna Radcliffe is the pioneer that improved the setting place and figures in gothic literature. There was a certain method of making remarks on the society and politics by writers which was quite subtle. They used to place their stories distant from the agenda of the day, but at a subtle level the remarks they made through the works had direct implications concerning the political issues of the day and age (Tooley, 2000). Inner perspective of the participants of the novel searches their way through supernatural setting but in a revolutionary scale. Idealization of the nature can be seen as an escape from the

times modern life and political issues. Furthermore, in Matthew Lewis' work is seen by the critic's one of the most controversial work of eighteenth century. As a gothic villain character, Monk is the epitome of the evil which is the creator of all kinds of negativity. The monk symbolizes evil, being held responsible for evil. Another example of the period should be another female writer Clara Reeve and her work *The Old English Baron* (1777).

Whereas *The Old English Baron* foregrounds a trio of leading male characters, all of whom Reeve glorifies unabashedly throughout the narrative, the vast majority of Radcliffe's novels pivot around a central heroine, if not two. Whereas Reeve transforms the chaotic, autocratic, and distinctly patriarchal setting of *Otranto* into a quiescent platform on which to stage the paternalistic philanthropy of the "Old English" barons of yore, Radcliffe not only embraces, but also enhances, the Gothic grandiosity that Walpole first licenses (Coykendall, 2005).

As setting, her work is so close to the Walpole's and yet it can be seen as another example which has a distinct taste of the Gothic but in a tranquil mode. Reeve is thought to have popularized and glamorized the Gothic style, encouraging inquiries towards the origins of the elements characterizing the style. The inquiry into the nature of the Gothic takes one into such a deep ground that the search itself is considered by some to be "as fantastic, nostalgic, and prolific as the genre itself" (Coykendall, 2005). Similarly, in some of the works of William Godwin, such as *Caleb Williams*, (1794) supernatural forces are shaped in the favor of social critique, dark side of human nature can be seen and the dangers that protagonist faces emerge from an unfair political and economic system. In the work, certain conflicts between individuals struggling for their rights is enlivened. And it is believed that Godwin demonstrates that this conflict is a symbol of the "paranoid and vengeful narrative" of the style (Jones, 2011). As the period of time coincides with the French Revolution, some of its effects can be seen in the works of Gothic writers but we can't say that Gothic literature is shaped by it. As a literary mode, Gothic bears the smoothness of rationality of its era and it's against blind rationality.

The eighteenth century witnessed a process of political, economic and social upheaval, and the projection of the present to a Gothic past occurred as part of it.

The Gothic fascination with a past of chivalry, violence, magic and malevolent aristocrats is connected with the changes from feudal to commercial practices, to massive transformations in ideas about nature, art and subjectivity. It's obvious that Gothic is to be linked to the anxieties and fears regarding the crises and changes of the present rather than to the terrors of the past (Emandi, 2013).

It gives importance to the thoughts, imagination of men and tries to extend the boundaries of him. In the eighteenth century, against the belief of everything is discovered and there is nothing more for the man to see, Gothic writers tried to defend that not everything is explainable by man and his ration and their writings differed from one from another but always the feeling stayed the same. It can be said that Gothic works are the evaluated versions of Romantic works which are written in a different context with more medieval touch that have supernatural images and representations exist in it. When Mary Shelley's *Frankenstein* (1818) is examined, it can be seen that it's a Gothic literature with science fiction in it. Mary Shelley's usage of setting differs from the older Gothic examples because she does not use doomed or ancient castles additionally; there are no ghosts or any supernatural creatures. There is a monster in the book which is delivered or produced by science. Some of the other major works which can be seen as different from their Gothic examples, can be listed as follows Charlotte Perkins Gilman's *The Yellow Wallpaper* (1892), Bram Stoker's original *Dracula* (1897), Oscar Wilde's *The Picture of Dorian Gray* (1890-91) and Henry James' novella which is in series *The Turn of the Screw* (1898). As we look at Bram Stoker's *Dracula*, it begins like early Gothic novels however; when you read furthermore it becomes like a detective novel and by using Vampire myth, Dracula became very important and is still appreciated. It's not just a mere Gothic literature but it has an effect on many kinds of works. Mainland of the Gothic literature or as another saying its origin of being England is because of the writers like Horace Walpole, Ann Radcliffe, Mary Shelley, William Beckford, Jane Austen. Too many features are common on these writers' literary search and they can be defined as using gloomy and bleak weather of England with their narrow streets, high towers, and tall towers and with the castles. They are the main setting of them.

When looking at America, some of the most prominent writers are H.P. Lovecraft, Nathaniel Hawthorne, Edgar Allan Poe and Charles Brockden Brown.

1.4 Gothic In America

In American soil, Gothic has an effect on every literary movement from poem to plays and from short stories to novel. However, they are mostly appreciated as short stories which distinguish them from English tradition at the first glance but most of the works will be briefly speculated. “During the period of 1765 American colonists had created a body of writing which the modern literary historian finds by no means negligible. There was no conscious demand for a national literature” (Vandana, 61). Common feature of American writers that use Gothic can be seen in two main points. The first main point is that they all provided explanations to what seemed to be supernatural. The second main point is that the story takes place in America’s remote, isolated and dreary settings (Coad, 1925). The persistence is the key that differentiated the style and sense of the gothic literature in America and by that way the writers came up with different ideas. Their imagination was themselves and the places that they already known where British and European Gothic fiction often dealt with actual supernatural as it can be seen in American examples. Writers tended to put a great emphasis on psychological aspects of the characters. As it’s been indicated that Gothic literature first shown itself in poetry. “In 1774 Philip Freneau wrote "The Pictures of Columbus," a poem featuring an enchantress who surrounds herself with snakes, toads, winding sheets, dead men's bones and ghosts, and who has the power of revealing the future” (Coad, 1925) and again another work of the Freneau is *The House of Night* (1779), where poem is center about the image of Death and it’s flourished by churchyard and specters. “Gradually the European Gothic was exported to America. It was in the 18th century when writers and philosophers wondered, for the first time, about the pleasurable effect of horror” (Vandana, 63). There was a growing tendency in America for melancholy with terror and desolated scenery. The Gothic became the product of the times because it attacks to the thoughts of everyday life. It’s different and sometimes it’s indifferent where

corruption, greed, and lust of the characters can be shown without hesitation and symbols can vary. However, there was something missing in America which are the gloom and mysterious elements that British writers were inspired from. “American writers chose Gothic romance instead of other genres such as the sentimental novel. This could be explained by an account of common features existing between Gothic literature and the history in America” (Vandana, 65).

One of the earliest figures that can be seen in America is Charles Brockden Brown and he is the first American novelist that contributed to the area of Gothic with his works. *Part II* (1801), *Edgar Huntly* (1799), *Merwin, Ormond* (1799) and *Wieland Part I* (1798) are the products of him. As it's indicated, Charles Brockden Brown's *Edgar Huntly*, which includes a very important preface; or, his prominent work *Memoirs of a Sleep-Walker* (1799) were dominant works in American studies. These works are said to successfully describe America after revolution. The different thing he did was by using the Gothic imagery, horror and supernatural elements. He clearly added a peculiar American style in it and he did it by adapting the Gothic style of Europe into images of more of an American kind, such as cliffs, frontier caves etc (Murison, 2009).

After Charles Brockden Brown and before Poe and Nathaniel Hawthorne, there was Washington Irving who made great contributions to the genre as no other done before. His earliest fiction was *The Sketch Book* (1819) and he has other works which are *Rip Van Winkle*, *The Spectre Bridegroom* and very famous *The Legend of Sleepy Hollow*. “As to "Rip Van Winkle" it is sufficient to say that a German superstition is transplanted to the Catskill Mountains and that in so doing Irving adhered to the Americanizing practice established by Brown, choosing for his setting a bit of wild native scenery admirably in keeping with the spirit of the tale” (Coad, 1925). The story of a headless horse man was a really different turn for the readers and setting was practically picturesque and almost inclined a quarrel which made readers believe in to the supernatural more because it was set in America the land where they live.

Irving could be said to have established a specific American type of style in terms of authorship in fiction, especially story writing (Vandana, 68).

Herman Melville is another writer that contributed to American gothic literature, however; he can't be solely categorized as a Gothic writer because of his tradition of writings. In his *Moby Dick*, the main character named Ishmael wants to sail far and joins a whaling ship. Captain Ahab is the obsessed captain who seeks a whale named Moby Dick. *Moby Dick* was regarded as a very important novel in America. It was widely recognized as a prominent work. *Moby Dick* became a national epic thanks to Herman Melville's success. Vandana sees the work as a modern manifestation of Gothic characteristics (Vandana, 71).

Another name in American gothic literature that greets us is Ambrose Bierce and his work *The Damned Thing* (1898) concerns and focuses on an invisible monster but of course, writer tries to focus on the fact that human race takes everything granted and the things can be as they seem so. Narration gives vague and intriguing keys of the thing that happened and they indicate it to be bigger.

Henry James is yet another American writer that is best known for his realistic fiction and he gave some works on the gothic literature. For some, James has taken ghost stories to a new level by making the centre of the story the consciousness of characters rather than ghosts that exist outside individuals' bodies or minds. "James probed social and psychological concerns such as artistic role of society, both need for the aesthetic and moral life" (Vandana, 72). The best contributions of Henry James on the American gothic literature are *The Turn of the Screw* (1898) and *The Jolly Corner* (1908) and *The Ghostly Rental* (1876).

Perkins Gilman Charlotte is a short story writer who is famous with her short story *Yellow Wallpaper* (1892) and it is considered to be her best work of fiction. This work is about a woman having a nervous depression. In the story, the protagonist is suggested medicinal solution of the time to beware from any and all activities in addition to this by the very protagonist Gilman tried to narrate the struggle of the

women at the times. Gilman reflects the women's struggle in a male-dominated society (Quawas, 2006).

Edith Wharton was a novelist and short story writer whose fiction depicts America at the beginning of the 20th century. In her short stories, reflections of the status of women and their place in society can be seen and as well as the decay of the morals can be seen. Apart from the collected short stories "For Edith Wharton it was not only a question of craft and technique, however; the biggest challenge of all may have been to transform formula of terror suspense into an expression of men and women that both explain them and extends the mystery" (Tibbets, 1983). Wharton's writings avoid the Gothic machinery meanwhile, many parts of her writing evoke the elements of psychological terror which is highly appreciated in the genre.

Gertrude Atherton is a short story writer and novelist. She wrote *The Striding Place* (1896). In the story, the thoughts of what happens after death and human souls presence are questioned. The main character Weigal recalls a conversation with his friend and he searches for him. All the thoughts of human souls and the other world or death is questioned. And the notion of soul leaving the body or staying inside of it creates anxiety and with it comes a fear. This terror and fear are explained.

William Faulkner is one of the most prominent figures in the 20th century in American literature. He created his works by centering the corruption and deterioration in the South America. William Faulkner's usage of grotesque, violent imagery and the bizarre makes his narrations powerful. His melodrama and narration of corruption makes him one of the very first for the genre which is called as southern Gothic literature. His major works known as Gothic are *Absalom, Absalom!* (1936), *Sanctuary* (1931), *Light in August* (1932), *A Rose for Emily*. (1930) and *As I Lay Dying* (1930). Faulkner's stories combine dark humors with realism and elements of the horrific to narrate the society. That narration is the critique which is painted by Gothic machinery. In Faulkner's "A Rose for Emily" and "That Evening Sun", the pain of desperate women imprisoned both literally and metaphorically is under the attention of the plot of the story. "As I Lay Dying" sketches a poverty-

stricken family's adventures which loses and buries the mother. Also, *A Rose for Emily*, a story in the genre of horror is like the epitome of a genre that is called Southern Gothic fiction.

H.P. Lovecraft is famous for his horror fiction that gave him the reputation. He is an American author of the supernatural and macabre short stories and novels. He is one of the 20th century masters of the Gothic tale of terror. Some of his major works can be seen *The Music of Erich Zann* (1921), *The Case of Charles Dexter Ward* (1927), *Pickman's Model* (1926), *At the Mountains of Madness* (1931), *The Call of Cthulhu* (1926), *The Shadow Over Innsmouth* (1931). Each of his works has a mesmerizing effect on the reader by combining the qualities of supernatural, terror and his subconscious manifestations of the characters bring a unique taste to his stories. Even though, his works weren't appreciate in his life time, today they are well known. His works can be helplessness or hopelessness can be seen in the works of his with a great desperation and fear that can't be overcome by the characters. Sometimes sanity of the characters are questioned how it can be so fragile and how it can be hurt even broken. Generally most of the Lovecraft's main characters can't cope with the gruesome effects of the horror and lose their sanity. If they try to understand the supernatural things that are happening, they completely go insane. Most of the characters are introvert individuals or they become one after the unexpected twisted events. His stories can be classified under three different categories which begin with macabre stories that are the first stories until the Cthulhu. Each of these stories can be classified in different contexts which don't have a story bound. With the beginning of The Cthulhu Mythos, Lovecraft narrates cosmic entities, elder Gods and ancient ones but of course they are all portrayed in a horrifying and sinister image and have a deeper context together. In this myth, realm perversion of a cycle which is defined with sorrow, death, insanity and insignificance of universe can be seen at their core. There is the dream cycles in which the stories are intermingled in alternate dimension of dreams. They can be entered through dreams, *Hypnos* (1922), *Polaris* (1918), *The Outsider* (1926), *The Silver Key* (1926), *What the Moon Brings* (1922) are some of the examples of these stories.

2. ELEMENTS OF THE GOTHIC LITERATURE

There are many elements that are present in Gothic literature and some of which are can be narrowed in to suspense, intrigue, terror, violence, insanity, vengeance, changefulness, grotesqueness and mistaken identity etc. Suspense, mysterious atmospheres etc. are considered Gothic aspects. Unidentified threats create a suspense mingled with a certain kind of fear. Usually, the story itself is a story centralized and focused on a certain mystery. The lack of explanation until the end of the story serves the function of creating the desired suspense and ambience (Vandana, 36). As it can be seen, almost everything that can be connected with supernatural or the feelings that can give a reader heart beat are used in the Gothic literature. Reader feels the fear and at the same time opposing thoughts are transferred with the most terrifying elements. Sometimes characters may see a disturbing vision or sometimes they can be in an unexplained phenomenon. The imitations of the feelings are carried out through the elements to the reader. Fantastic events take place and fantastic creatures are mentioned. Sometimes there is a non-supernatural explanation to the strange events. But occasionally, the weird state of matters is just the way it is, utterly supernatural (Vandana, 39). Supernatural is indispensable in Gothic mode while some of the gothic works don't represent the supernatural in a wide context, some use it in a natural form that it is present in everywhere. One of the many other elements is disorientation. Disorientation is characterized by fast dynamic changes, spatial movements, enchanting changes related to spells or mystical features. This leads to an ambience suggesting supernatural beings or powers. It is not always the case that there turns out to be a supernatural being, but the important thing is to move the reader from his standard comfort and alert him/her by replacing the standard routine of his world with a

dynamic rhythm of the unknown elements of a complex set of unusual events (qtd Emandi, 2013).

Themes

Before identifying the themes of the Gothic, time period must be taken into consideration. After the beginning of the genre, the industrialization period began. Evolving capitalism brings alienation and loneliness with its perspective. Mechanization rips the working class from their jobs and city life becomes much fiercer as it begins to separate completely from nature. Defining the theme should be under the context of the effects of the period. Gothic works touches on the pain and fear subjects and when doing this they bring an escape from the reality for their readers. Gothic literature takes its source from many different areas. Its theme differs and with the supernatural effects, it's fed by myths, anything that is mysterious and unspeakable. In addition to its epic and dramatic side, Gothic literature's discourse is shaped by its times events. It has a more inner effect but its more melancholic or scary and rigid and optimism are not a feature of it. When all of these circumstances are observed, Gothic literature's mystic, supernatural and fantastic ways are the surface of the genre but when deeply analyzed psychological and sociological effects can be seen and this is the understanding of the Gothic literature. In Gothic literature, dominance of the man society over women can be seen and their brutality is shown with different elements. Class discrimination, sins of fathers passing to the other generations can be seen. Supernatural manifestations of omens are present and most of the time, they are intermingled with the reality and oppressors and psychology of people are observed or shown in different ways. Sometimes the controversy of sanity and insanity is reflected with the period's conditions. Contradictions are powerful devices in the discourse. Good and bad, sanity and insanity, sacred and not sacred, past and now, being civilized and being barbaric are some of the contradictions that are dominant in the genre. Gothic themes are evolved around contradictions, paradoxes and dilemmas. In most of the gothic works, good and evil encounters each other. Trails of the past can be seen in the present events. As long as the characters

are drifted in supernatural, readers stay in between the events. Supernatural events bend the possibilities of the mind with an inner questioning of the characters and it's tried to be emphasized that nothing seems the same as they tend to look.

2.1 Characters

Gothic characters or heroes become a sort of archetype and there is a steady pattern in creating them. The protagonist is generally an isolated type of person who either voluntarily wants to be isolated or something made him isolated. Then there is the villain, sometimes he is the protagonist himself who is the epitome of evil, who has some ill will or who is not sane. Feelings are important and surprise factor is central (Hume, 1969). Works create an emotional response in the reader with using their powerful imagery but it must be underlined that the response isn't moral or intellectual, it's purely emotional. There is yet another feature that can be linked with characters that in Gothic literature, there can be unlimited numbers of settings which will allow writers to have lots of power on the situation in which their protagonists will go through. These clashes which are created on central characters create a feeling on reader which was a different aspect for the time and psychology of the villains or characters were dominant for the readers to question. As deeply created with romantic disguises, characters of the Gothic have their deep fears and longings or contradicting thoughts which are intermingled in their own way. Relations between the characters and gothic clichés of the gothic female archetype; wants and needs of the people, their fears, and their secrets are not so indifferent from Romantic period. However, in projecting the dreams a gloomier point of view can be observed. Its natural aim isn't showing the reality of the life and no idealization is searched. Evil or villain characters, high spirited young characters and female characters that are in trouble are all vulnerable and they can be hurt. "The result is a hero who is not a hero, a luminal figure marked by ambiguity and a tragic destiny. Conversely, in Gothic the standard hero of traditional tales is often demoted to a helpless or passive stance: Walpole's Theodore (*The Castle of Otranto*), Radcliffe's Valancourt (*The Mysteries of Udolpho*), Godwin's Caleb Williams turn out to be mostly witnesses or

victims” (Aguirre, 2013). They can go through psychological sufferings or any physical pain. Fears of the desires from the past and now are projected within a mental context which gives the possibility to confront psychological aspects of the characters.

At the same time, the conflicted positions of central Gothic characters can reveal them as haunted by a second “unconscious” of deep-seated social and historical dilemmas, often many types at once, that become more fearsome the more characters and readers attempt to cover them up or reconcile them symbolically without resolving them fundamentally (Hogle, 2002).

By telling a second unconscious, Hogle tries to specify the dilemmas which are created by past and recent elements. As in Shelley’s *Frankenstein* work, the doctor’s monster is created by the body parts which are gathered from the graveyards. There are ambiguities present; “... between the attraction of old alchemy and modern biochemistry, strictly biological and emergent mechanical reproduction, the centrality and marginality of women, and middle-class scientific aim set against the rise of a “monstrous” urban working class upon which bourgeois aspiration is increasingly dependent” (Hogle, 2002). Additionally, in Gothic literature, instead of vampires and villain characters or pure and lonely protagonists, there are evil scientists, or monsters. As Stevenson’s *Dr. Jekyll and Mr. Hyde* or Shelley’s *Frankenstein*, there is a character whose consciousness is yet again divided into two. There are two person in one body. In the end of the nineteenth century when there became the notion of unconscious or inner self and in the beginning of twentieth century, these monstrous characters with their underlying identities make an example of the different character choices. In the readings of some of these works like above equations like man-woman, civilized-barbaric, and monster- human are faced. Giving these paradoxes and embodying them in different contexts are showing the complexity of the characters of Gothic literature. Even though, Henry Jekyll who is the protagonist and the hero of the novel is an intellectual personality who has knowledge on science and law. He creates an elixir that can change the good and bad behaviors in a human being and the duality begins with this very elixir. “But through

their specific analyses of the threats to character and how best to preserve it, they also reveal, on the other, the way communities are formed through acts of selective disclosure silence, acts that do not eliminate social relationships between people as much as relocate them as private relationships conducted behind closed doors” (Frank, 2010). Here it is indicated that returning to inner self but when doing it, separating from society and closing oneself inside its doors can be dangerous. Jekyll writes a note at the end but he knows from inside that he will become the Hyde permanently and he wonders if Hyde will face execution for the deeds that he has done or if he will suicide. Jekyll notes that in any case he will be not know it because he won't exist.

2.2 Setting

Setting is one of the most important things in the Gothic literature because it doesn't only evoke the atmosphere of fear and terror, further it gives the disruption of the place which readers encounter. Castles or old decrepit houses which can also be haunted always gave the needed tension for the writers to create contradictory feelings. Creation purposes of the buildings were to make people comfortable however, gloomy and at the same time spectacular gothic settings trigger the imagination of the readers. Gothic novels are quite similar. Their descriptions include a certain dark ambience. Quite often there is a dim, haunted, gloomy setting. Supernatural elements feed into an atmosphere of dark suspense, even though these elements are sometimes provided with a logical explanation (Hume, 1969). Usually the ambience is such that it is forsaken, dark, ruined, hallow in terms of its current characteristics. However, the very same setting is quite often such that it had been very shiny, valuable, graceful and elegant once, with nothing but glamour. Still, the current state of the setting is dark, bleak, dreary, forlorn and murky. In his story, Edgar Allan Poe neatly describes the house of Usher and it is a great example of that:

...the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because

poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible I looked upon the scene before me upon the mere house, and the simple landscape features of the domain upon the bleak walls upon the vacant eye-like windows upon a few rank sedges and upon a few with trunks of decayed trees (171).

An antiquated space is essential in the Gothic form. A vast prison, an abbey, a foreign palace, a castle, decrepit houses or haunted houses, a subterranean crypt, attics, basements, winding stairways, subterranean passageways, dark corridors, extreme landscapes, dungeons, laboratories, public building, an old theatre and urban underworld are some of the most used settings. There are also hidden elements in the surroundings, either as secret passages through the hallways or as hidden artifacts in chests, or memories or ghosts haunting the characters either directly or emotionally. Gothic writers do not do just by creating and narrating with those places and forms. Perhaps we can put this definition to the works of most of the writings which are called Gothic because ornaments are important and creating divergence in which style is dominated with supernatural and abnormal qualities of life is a fact that feeds the writing. In addition to the ornaments, there are different elements. The haunted elements are in an abundant variety. Supernatural spooky beings such as phantoms, shadows, beasts that exist in the domain of the living or the dead haunt the characters and settings. Most of the time they come to avenge or resolve past issues (Hogle, 2002). Possibilities of the supernatural are shaped according to the setting with the other awry elements and by these factors the laws of reality are blended. Another example in which setting leads to create a major effect on the protagonist of the story is Charlotte Perkins Gilman's *The Yellow Wallpaper*:

...a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was a nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls. The paint and paper look as if a boy's school had used it. It is stripped off – the paper – in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life. One of those sprawling flamboyant patterns committing every artistic sin... [the pattern is] pronounced enough constantly to

irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide – plunge off at outrageous angles, destroy themselves in unheard of contradictions. The colour is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight. It is a dull yet lurid orange in some places, a sickly sulphur tint in others (Gilman, 648).

As it can be observed and concluded from the Perkin Gilman's description of the setting, it's highly imagery and has a further effect on the influence of the narration. Setting stimulates the emotional stimuli and with the Gothic machinery, it utilizes a fictional world that can overwhelm the senses.

3. EDGAR ALLAN POE

American writer, Edgar Allan Poe, is one of the greatest lyrical poets of all times. He was a writer whose works were inspired by what he had undergone throughout his personal life and his special interests. He was similar to the writers of his day and age in that respect. However, there were also important differences between him and other writers during that period. Most importantly, his style and imagination differentiated him from the others in many ways. His stories are generally filled with a sense of anxiety and have a dreamlike state. “Although Poe would immediately rush to claim that this closed circumscription “must not be confounded with mere unity of place,” the fact that such an idea might occur to his readers, does certainly account for the similarity having become apparent to him” (Santiago, 2011). His setting is defined by him as not be confounded with a unity of a place and because of the notion his usage of setting differs. Taking a quick glimpse of Edgar Allan Poe’s life is crucial because every major writer becomes that writer by their experiences. We are living entities that can be resembled to introjections devices which project the things that we see and experience through our shot lives to the works we do. As Philips (2007) indicates by projecting his inner self to his works Poe creates a different taste on Gothic literature. Edgar Allan Poe was from Boston. His date of birth is in January 1809. He had two siblings. One was older and one was younger. He lost his parents when he was only three years old. He attended University of Virginia but not having a good financial status to pay for his education. He tried his luck in gambling but failed there. After not having an education he signed for army for five years. Then he lived in New York. He was living under difficult conditions. He lived in desolate places and he even had difficulty finding sufficient and quality food. He was in Lower Manhattan first, and Philadelphia next. Poe had a commendable reading enthusiasm. He read and developed himself well, and he got

under the influence of Samuel Taylor Coleridge. Coleridge was a famous English poet and critic who authored the famous works of *Christabel* (1816), *Kubla Khan*(1816), and *Biographia Literaria* (1817). These works played an important role in defining the literary understanding of Poe. All in all, he was considerably influenced by Coleridge (Snodgrass, 2005). In 1829, he tried to publish poems *An Acrostic*, *Al Aaraaf*, *Tamerlane* (1827), and *Minor Poems* which were never published in his lifetime. In 1833, Poe wrote *Manu Script Found in a Bottle*. At the time, he was in a very difficult situation. He was penniless, his life conditions were quite harsh. Like Poe himself, the story's protagonist is strangled both from his country and family and when he is in the ship, supernatural events take place. With time, Poe's literary awareness and style began more distinctive. After going to his aunt's place, he married her daughter named Virginia Clemm in 1835. After that in 1838, he published a short story named *Ligeia*. It is narrated by a widower who suffers from the death of idealized wife named Ligeia. He remarks, "I was never made aware of her entrance into my closed study save by the dear music of her low sweet voice," and a little later he recalls how her "beauty passed into my spirit, there dwelling as in a shrine" (*Ligeia*, 311). Its supernatural tendencies are so powerful that the dead woman comes back to life. "It is noteworthy that in this case "content and process" are intertwined, with the chronic splitting and subsequent psychotic break both involving fantasy to a great extent, and he idealized Ligeia herself representing the romantic principle and thus the antithesis of reality" (Zlotnick, 1999). As with its supernatural tendencies and subsequent search of the Ligeia leads to psychotic fantasies even that the corpse of deceased is seen in the end. After publishing *Ligeia*, his only narrative of *Arthur Gordon Pym of Nantucke* (1838) is published and it is the only novel that he had finished through his lifetime. The work is about the tale of Arthur Gordon Pyn who sails with a whaling ship called *Grampus*. It's first person narration from the protagonist Arthur; "Poe's author figure resembles a ghost, a presence that it is no self-determined and self evident but determined and evidence by the interpretive response of its witnesses." (Jang, 2010). As he uses in most of his works, he did use the protagonist first person narration in

his novel. As it's indicated, Poe's poetics and oppositions come from the American traditions and with his life time, he tried to project them in his works. In 1840, Poe's work *The Man of the Crowd* is published. It's about a nameless narrator who will remain like that. He sits behind the window of a coffee house in London and contemplates and classifies the passing crowd on the street outside. Like his other works again the nameless character and the first person narration give the reader the empathic resolutions. One of the underlying elements is the loneliness of the person which can later on be seen in his other works more profoundly. Protagonist of the story pursues an old man who is evil but at the end, he gives it up because he senses that he can't reveal the secret of this man which he calls "The man of the Crowd". "The Man of the Crowd" penetrates to the very bare bones of detective fiction, "seeing through" its parables of suspicious reading. As much as detective fiction is a response to socio historical factors such as the emergence of the city and the police force, it is also the product of a particular way of thinking of the literary text which emerged at this moment in cultural history" (Nicol, 2012). After traveling a bit, he moved to Fordham because her wife was sick and country side is said to be curable for her and she died there because of tuberculosis. After her condition went quite bad from the disease in 1842, Poe oriented more of his attention to morality and reason. One tale of a doomed beauty, "Eleonora" (1842) expresses the fear of death, and a desire for an emotional catharsis (Snodgrass, 2005). One of his very famous works is *The Masque of the Red Death* (1842). Poe pictures an illness which is as devastating as tuberculosis, but more quicker and gruesome and it's set in a fictional country. In the story, there is a prince who is not afraid of the sickness hosts a masquerade. Prince Prospero and his friends are happy however, when the red death comes, they regret living because everyone else dies. They can't eradicate Red Death, they try to suppress their guilt by way of trying to cheer up rather than thinking about and feeling sorry for their impotence (Bennet, 2011).

Timeline of Edgar Allan Poe can be seen as follows:

Timeline

1809 Poe is born in Boston, Massachusetts

1811 Mother dies and is orphaned

1815 The Allan family sails to London, where Edgar enrolls in school

1827 Joins the army under an assumed name

Publishes *Tamerlane and Other Poems*

1820 Five years after leaving America for England, the Allan returns to Richmond

1829 Publishes *Al Aaraaf*

Poe's stepmother, Frances Allan, dies

1830 John Allan helps Poe get into West Point

1831 Publishes *Poems*; makes no money with poetry so turns to fiction and criticism

1832 Publishes 5 short stories in newspapers

1836 Poe marries Virginia Clemm, his 13 year-old cousin

1838 Publishes only novel *Narrative of Arthur Gordon Pym*

1839 Publishes "The Fall of the House of Usher"

1836 Publishes his great mystery stories like "The Tell-Tale Heart" and "The Black Cat"

1845 "The Raven" is published and gains him much acclaim.

1847 Virginia dies of Tuberculosis

1849 Publishes "Annabel Lee" (Hammond, 1998).

Poe has a certain mythological force. He makes use of ups and downs, turmoil and dilemmas. In *Black Cat* (1843), he uses the first person narrative form which creates a devouring repetition with the love and hate relation for the object which is a black cat. In the story, narrator loves the cat but he kills it anyway. Fear and repetition are the power of Edgar Allan Poe's most of the themes and then comes agony, loneliness and he is a mastermind in creating madness. "In Poe, one travels through dream-land at his own risk; for the dream process includes the dissolution of material reality and of finite life-the very danger to which Clyde (and Roberta) fall victim on the lake" (Riggio, 1978). The main character in *Black Cat* gives details about his life. This gives a quick glimpse to the reader for the events that happened before and that are going to happen. In the story, again this foreshadowing used by main character creates a different mood in the story line with this technique, Poe shows that he is not a traditional writer in many ways and the end of the story finishes with a twisted and shocking way. In 1839, he wrote *The Fall of the House of the Usher* in which again an unnamed narrator tells the story. It begins with a letter that narrator gets from his old friend Roderick Usher. The setting is, unsurprisingly, a gloomy and mysterious house. Supernatural elements are used with the gothic architecture and because his friend Usher wants help, protagonist goes to Usher's house. The building itself is not only a spooky place but outside of it is the same. Roderick who lives with her sister Madeline under these circumstances and who is also ill is in a sorrowful situation. After a short time of the narrator's arrival, Madeline dies and her brother makes his mind on burying her inside the building. Actually she isn't dead but she is trapped inside a grave. In the final, Madeline and Usher die together and after narrator escapes from the house, it collapses. So when we look at his life story; it gives us the term of being a romantic, and being so he didn't need any encouragement but his life. However, some of his stories truly express his emotions such as his work *Annabel Lee* (1849). The words come from his experiences, in a way he projects his experiences and he curses angels and demons for being jealous and taking his wife and he sees his love in a place that is beyond the reach of the others that exist. In the poem named *Alone*, he clearly describes his inner world how he feels about himself

or how he felt when looking back to his life. “From childhood's hour I have not been, As others were; I have not seen, As others saw; I could not bring, My passions from a common spring. From the same source I have not taken, My sorrow; I could not awaken, My heart to joy at the same tone” (Poe, *Alone* 1); his loneliness is clearly seen. One of the most appreciated works of his is *The Raven* (1845). Again, like most of the other works of Poe, *Raven* begins with a man sitting alone in his room and telling the narrative poem which offers us with the very beginning a mystifying entrance. The man hears a tapping sound on the door and before opening the door, he thinks that it must be Lenore who he had lost and fears to open it. After gaining courage, there is nothing but darkness that greets him. A raven comes into the room and places itself while narrator asks its name and the raven says “Nevermore”. In the entire poem, repetition of the word “Nevermore” is seen and Poe uses it to create a melancholy within a unity that contributes poem to give a circular sense. The Raven is a symbol in the poem which is in general meaning a scavenger bird and a bird that is black and prefers cold weather. The raven doesn't move because it's a symbol which repeats only one word and as narrators love Lenore it is still. The narrator has been caged into his inner world and his soul is in a relentless torment of losing the one.

3.1 The Tell Tale Heart

The Tell Tale Heart begins with a monologue of which a murderer tries to justify his sanity but not his innocence where Poe mostly focuses on human psychology as he mostly does in his stories. Poe does this to create tension which makes an expectation on reader meanwhile projecting the effects of the language essentially. The phrase tell-tale can be defined as a revealing tale and the word itself indicates the genre which the short story is an actual tale. By all means, Poe tries to indicate that the heart tells the tale.

Poe was a master of the technical elements of verse, including caesura, inversion, repetition, and rhetorical question; equally, in prose, he had consummate skill in manipulating the drama of character duality, SUSPENSE, morbidity, intimidating

ATMOSPHERE, unresolved conflict, and escalating psychotic obsession, the motivation in “THE TELLTALE HEART” and “THE BLACK CAT,” both written in 1843 (Sondgrass, 2005).

Unlike most of the other works in gothic fiction, this short story’s setting is not the typical one. It’s not in a monastery or in a haunted house or a castle or cemetery. However, setting is narrated as shadowy place which is also very dark. It must be a place which is not isolated because police come there and instead it may be in an urban area. The affect of time in narration; completely done by negation which is again indefinite and the rhythm of the story dominates the meaning with repetitions and outbursts of the character. It can be deduced from the story because the neighbors are able to hear the man crying out at night and call the police because of that reason. The point of view is from the criminal’s and it gives a look from the gaze of the suspect. By doing this Poe tries to make a contact with the reader and evoke emotions of empathy and by this way reader lives through a paradox which he tries to understand the villain. Villain spies a sleeping old man for a week. He wants to kill him and at the eighth night; he kills him, takes the body parts apart and dumps him under the floor. After the villain pulls the bed over the old man, his actions are suited to his assertion that he is able to hear the old man’s heartbeat. First, he relaxes because he is relieved and his heartbeat becomes normal and normally it’s impossible to hear anyone’s heartbeat and the man lies in a bed which should be even impossible for someone to have a deafening heartbeat. When he replaces the corpse, he examines it and puts the hand upon the heart to feel its pulse. Again ironic tone of the protestation of villain makes an opposite effect on the reader. “More to the point, however, Poe stood out for Dreiser as the one American who had mastered the techniques of portraying criminal obsessions and mental disorders” (Riggio, 1978). These two key features create a distinct taste in the reader. Narrator’s search for the sanity is yet transcended its purpose for some of the critics and his psychic self defense is ultimate thing for him even though it creates a self-destructive drive. Poe’s narrator is not a sane person. He can be said to be guilty of crime. This is an allusion to the 19th century setting in which crime and punishment are central issues (Wall,

2013). It created thoughts of again empathy and it involves confession of the guilt and crime. Specifically, the killer or the villain bases his plea on not being mad and he tries to justify his deed which is a horrible crime. “Individual capacity as the heart of the insanity defense is notable in discussing “The Tell-Tale Heart” because of Poe’s evident knowledge of the “right-or-wrong” test” (Wall, 2013). Here it can be concluded that villain can’t make a ration in his mind even though he protests to make and he sees himself as the master and the one who is in charge. Furthermore, he claims that his disease merely sharpened his senses and they did not destroy and they did not dull them. He murders the old man because of his “vulture eye” that is unbearable to him. Poe presents the death and dying in the protagonist’s thinking of death and its course and the obsession of the unfortunate eye. “One of his eyes resembled that of a vulture a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees very gradually I made up my mind to take the life of the old man, and thus rid myself of the eye forever” (The Tell Tale Heart, 3). Additionally, it can be concluded that the murderer’s motive is a thought. Old man’s eye is represented as evil from the villain’s perspective. Humans don’t need to be mad to prefer self and the deliberate recognition is a device for villain to show what is right or wrong and what is good or bad, and with this very idea he feels that he is not guilty. According to him, the old man must die owing to the appearance of old man because; “Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever” (The tell Tale Heart, 3). The man is obsessed with it and for him the right day, the right hour and the right angle should be present to view things. That only one eye becomes a big threat that gives the right for the villain to kill the old man.

And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye (The Tell Tale Heart, 4).

There is another thing in detail that bothers the villain as it can be seen above. He can't work if that eye doesn't look at him. The eye is the ultimate surveillance for the villain and he can't escape from appearing. When the narrator looks upon him, the old man can't catch the sight of anything but he senses that someone or something is in the bedroom and he feels insecure. When the old man gets into a vigilant state, the narrator becomes anxious because of the behavior of the old man. After looking upon the old man inside his room, the villain can't avoid responding to the eye's gaze. "It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot" (The Tell Tale Heart, 6). After replacing himself, he can't see the eye as a safe object but instead he hated the man more but on the other way he says "I knew what the old man felt, and pitied him, although I chuckled at heart" (The Tell Tale Heart, 5). Furthermore, the loud scream of the murderer is echoed when old man dies and makes a noise and later on when policemen are there, the villain says it's his own. Villain and the innocent man they intermingled together. Poe makes the villain or narrator suffer from the horror that the old man was subjected to:

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me (The Tell Tale Heart).

When the villain murders the old man, he ironically empathizes the feelings of him and he suffers the horror that old man suffers. There is no good way for murder and villain has a paradoxical mind which can't differentiate the right or wrong. There is a real problem in his defense when expressing himself; "...he may be speaking to his auditor(s) in a prison cell-but that he is telling his side of the story to someone is clear by his use of the word "you"; and that he is speaking rather than writing is clear

by his exhortation to "hearken" (listen) to what he has to say" (Zimmerman, 2001). "If still you think me mad, you will think so no longer when I describe the wise precautions I took for concealment of the body" (The Tell Tale Heart, 7). While completing his deed, at the same time there is a big confusion within him because he admits a lack of motivation by saying: "Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire" (The Tell Tale Heart, 3). By telling this, it doesn't actually seem wrong by the villain because he thinks his rationality is perfect but it shows the reader how mad he is. He wants to convince the reader and wants them to understand why he did this deed which is understandable in relation to his ordinary motives. Here it's important to figure out that his argument is more than invalid. Reading the story for the first time, a futility can be seen because Poe presents the reader two main characters who don't have a name and in addition there are three policemen who are indistinguishable and while narrating the place, there is no specific setting. The story is short and Poe evokes uncertainty and when the policemen try to search the house, the villain hears the heart-beating of the old man. He thinks that policemen hear the sound but they don't give out a reaction, or maybe they pretend not to hear.

The man or the villain thinks himself that he is the right one and the policemen are the villains. On the contrary, he is the only one who is being hypocritical and it's because his mental instability and this paradox create an irony on the narration. However, the significant ethical dimension of the narrator is seen as a pure urge that must be completed from his side. The mental deterioration of the villain and his inhuman and evil capacity turn itself out with the suspicion of getting caught. When police officers come to the house, he is very confident and before that we can't see any sign of guilt in the thoughts of the villain. "In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound" (The Tell Tale Heart, 6). When he is doing his evil deed, he is happy to do it and also he adds "There was nothing to wash out—no stain of any kind— no blood-spot whatever. I

had been too wary for that. A tub had caught all—ha! ha!” (The Tell Tale Heart, 6) and he is proud of his job. He thinks that it’s a perfect crime where there is not even a drop of blood is presented but the words “gaily, and ha! ha!” show he is not so cold blooded and he praises himself and boosts his mood with this notions. It’s clear that he is beyond the sense of guilt. At the beginning, he says that he was “dreadfully nervous” but when policemen come, his attitude is swift. “The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things” (The Tell Tale Heart, 8). Again paradox and intermingling thoughts of the villain can be seen his emotions are on the edge. At a time he is at ease and at a time he is nervous.

They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! (The Tell Tale Heart, 8).

Here yet another ambiguity can be seen in his thoughts because normally the mocking person was him who kills the old man and then smiles to it. From the very start of the tale, the villain’s idea was that he can get rid of the old man because of his eye by killing him but after killing the old man, the vulture eye’s purpose is shifted or projected to the heart of the man. He is pursued by the heart and it strikes him when he was most confident and when his mood was good. Sound of the heart which gets “louder! louder! louder! louder!” rips his confidence in front of the policemen and he becomes irritated and horrified. The heart beat sound serves as a unconscious guilt which floats to the surface and his ironic self exposure becomes an unexpected event for the reader. Poe uses controversial thoughts, ambiguity, death, horror, insanity, deterioration, alienation and isolation and even inhumanity in order to convey his gothic work’s dramatic irony and he pushes the button of ethical purposes with observing a mad man’s mind.

4. NATHANIEL HAWTHORNE

Facts, as we really find them, whatever poetry they may involve, are covered with a stony excrescence of prose, resembling the crust on a beautiful sea-shell, and they never show their most delicate and divinest colors, until we shall have dissolved away their grosser actualities by steeping them long in a powerful menstruum of thought. And, seeking to actualize them, we do but renew the crust. Nathaniel Hawthorne (qtd Wineapple, 2005).

With Edgar Allan Poe, he is the one of the most known and appreciated prodigies of Gothic literature. He is an American gothic writer, who is famously known with *The Scarlet Letter* (1850). “Hawthorne enjoyed considerable success in his own right after the publication of *The Scarlet Letter* in 1850, but he began his career on the cusp of the transition Buell remarks” (Person, 2005). Suspense is readily present in most of his works stimulated the intensity for the readers who waits for the outcome of the events. Basically he created his style by making his readers holding their breaths with the power of his words. His use of ambiguity, irony and paradox was one of a kind to be find in the literary movement and like every other gothic writer, his use of psychology in their characters is attractive. His fiction is created with the representation of alienation of the characters, initiation and problem of guilt. Like Edgar Allan Poe, Hawthorne is affected by his life too. “His inner life inseparable from his outer life, they come together, perhaps, in his stories and tales and letters, but if he perceived inner or outer in conflict, or if others did, then that, too, is part of the story” (Gollin, 2005). As a child, Hawthorne was born in Massachusetts on the fourth of July in 1804. He was from a puritan family whose father was a marine captain. When Nathaniel was only 4, he died. In 1808, he moved to a solitary

farmhouse in Maine with his mother (Columbia Electronic Encyclopedia). His father was a ship's captain and he died at sea when he was four years old.

His symbolic narration gives the powerful effect on his works and Puritan roots of him can be seen in his works. "Melville detected in Hawthorne a gloomy view of humanity that he might have inherited from his puritan ancestors. But this was something available without reference to that heritage, something to be felt by any deeply reflective person" (Bell, 2005).

Timeline

1804 Nathaniel Hawthorne was born in Salem

1820 He published *The Spectator*

1821 He enrolled at Bowdoin College

1825 He graduated from the college Bowdoin and moved back to Salem.

1828 He anonymously published his first novel, *Fanshawe*.

1830 He started to use the name "Hawthorne" for his works as well

1839 He got a job at the Boston Custom House

1841 He quitted the job and moved to Brook Farm

1842 He married Sophia Peabody. She was a painter

1844 His wife bore their first child. It was a girl. Her name was Una.

1846 They had a second child, this time it was a boy.

1849 He had to leave Salem Custom House due to political reasons

1850 He wrote his novel *The Scarlet Letter*

1851 He wrote *The House of the Seven Gables*.

1852 He wrote *The Blithedale Romance*

1860 He wrote *The Marble Faun*

1863 He wrote *Our Old Home*. It was a sketch of the day and age in Europe. It was not a fiction work. It was his last publishing.

His first novel *Fanshawe* (1828) with both its characters and story indicates his first work in fiction and Hawthorne's style as a young writer can be seen. The setting takes place in Harley College which stands for Bowdoin and that is Nathaniel's college. Fanshawe is an ambitious student who is remote from others. There is a female character named Ellen Langton who is abandoned by her father and again she isn't protected. "The idea of marrying Ellen Langton causes such inner turmoil in the eponymous hero of Fanshawe, for example, that he becomes a study in twisted psychology that anticipates male characters such as Parson Hooper, Richard Digby, and Wakefield, as well as Arthur Dimmesdale and Miles Coverdale" (Person, 2005). Ellen wants to marry Fanshawe but because of the domestic situations hero resists to marriage and marriage is portrayed by Hawthorne with the character of Mrs. Butler. As long as this point of view even though Fanshawe loves Ellen, he can't marry her because it's his thoughts that bare an unwritten prohibition against love and marriage. In 1830, he wrote *The Hollow of the Three Hills*. It's a story about dishonor, trickery and death. Main character is a beautiful woman who has a shameful past. Her mother and father speak for her badly even her husband and at the end when she dies she can see how people talk bad about her. "In particular, Hawthorne imagines women's roles far removed from the "cult of true womanhood" then emerging in the nineteenth century and founded on "four cardinal virtues—piety, purity, submissiveness and domesticity" (qtd Person, 2005). Hawthorne's early works yet again identify and exploit differences of men and women situation in his lifetime and he doesn't merely use female characters but he works out special relationship within his fiction between characters and narrator. In *The Wives of the Dead* (1832), Hawthorne serves another sample of female characters in order to manipulate readers and their feelings. Two young women are grieving for their husbands and they are brothers. Women are grieving because their husbands are death one in Atlantic sea and the other in Canadian warfare. Their husbands live in the same place because they don't have much money. After that, women learn that

their husbands are alive. “Hawthorne plays, sadistically, with his characters’ emotions by leaving them and the readers who identify with their emotionally wrenching experience in a state of suspense and thus at the mercy of an author who enjoys a “sweet hour’s sport” in prolonging it” (Person, 2005). Sometimes Hawthorne’s use of female characters is to capture the female reader’s attention and lure them into his work by using empathic feelings. Another story of Hawthorne is *The Canterbury Pilgrims* (1833) which is about a couple named Josiah and Miriam. They live their Village to live in a larger world together. “However cynical its view of marriage, the prophetic vision Hawthorne attributes to the wife in “The Canterbury Pilgrims” pales” (Person, 2005). “Nevertheless, Hawthorne sometimes had a bad conscience about his apparent neglect of the outward world there to be believed in” (Bell, 2005). According to Bell, Hawthorne was not so outward with the world and this proves that he was a prodigy with his own perspective without having effects of the others on him. “Hawthorne would later style himself (IX, 3), he enjoyed little public reputation before 1837. Publication of *Twice-Told Tales*, therefore, marked a watershed moment in Hawthorne’s career” (Person, 2005). But before getting this regular success, he was supported by his family. Before 1840, Nathaniel Hawthorne had his first real job as a measurer at the Boston Custom House and he published *The Gentle Boy* (1839) and *Thrice Told Tale* (1839). One of Hawthorne’s most popular tales during his lifetime, “The Gentle Boy” also epitomized his “feminine” qualities. Margaret Fuller praised the tale for having “so much grace and delicacy of feeling, that I am desirous to know the author, whom I take to be a lady” (Person, 2005). In the years between 1837 and 1851, Nathaniel Hawthorne’s *Twice Told Tales* can be seen. Hawthorne’s title foreshadows the duality and double thinking or double logic of the tales. “...all of the tales within the collection are twice-told not just because they were previously published in annuals and magazines, but also because they manifest the tension between reckoning and chronicling, between predestination and free will” (Fash, 2013). In his work, *The Scarlet Letter* (1850), original sin and guilt notions are deeply analyzed. Heroine of the novel is punished to be an example for ever other woman. In this novel of

Hawthorne feminism and social criteria's can be seen. Hawthorne not only shows the place of the women in the society but also blends the context with the political time's discourse. "Whether Hawthorne was rebelling against his own domestic situation or against constraints that an increasingly female audience placed on his writing, his tenuous circumstances in the late 1820s and early 1830s must have influenced his conception of himself..." (Person, 2005). Boundaries of the society and its political moods are questioned.

Hawthorne's politics, growing out of an aversion to violence, social unrest, moral absolutism, and faulty perception, expressed itself in *The Scarlet Letter* and throughout his works in allegories of self-delusion and faulty vision, where lies and myths of salvific action, rather than devils, take possession of people and lead them toward a hell they do not see ahead (Reynolds, 2005).

Hawthorne, in his work in his *The Custom House*, follows an autobiographic narration and intermingles his life experiences with his imagination. Supernatural events are dominant and gothic setting is empowered with haunted buildings and it's one of the first reflections in American literature. Hawthorne questions the past and the faults which are done to women, and his criticism is fed by the axis of supernatural elements and made a contribution on the point. His tendency on supernatural events can be defined as an investigation and examination of the supernatural. He is a reformist that has a different perspective on the matter and he used the Gothic literature as a means to convey his political discourse. As we look to his work which is called *The House of Seven Gables*, (1851), the novel searches a family and their ancestral home. Hawthorne again analyses the themes of guilt, retribution and supernatural. He describes the problematic situations that can merge when a family allows itself to be locked in the old traditions where sins of the past with each generation are shifted from previous generations. It is not acceptable to think of the story's ending only as a happy ending to the clash between the classes. It is more than that. We also see a new social model for gender roles. The women are empowered. The class struggle is intertwined with the gender markings (Arai, 2008). "Hawthorne's writings of the 1850s and 1860s, especially, show us that the historical

novelist, like the historian, can acquire as a blessing and a curse. The ability to come at political issues with imagination and understanding, to approach emotive discourse with skepticism and insight, seeking truth through structural links to the past, both fabulous and real” (Reynolds, 2005). As a Gothic writer, Hawthorne was familiar with the imagery and how it can serve through language to manipulate reader’s senses and emotions and his language acted as a tool to serve his deed. He is considered as “the most perfectly domestic of all American writers, the one most devoted to the family as the scene of fulfilling relation” (qtd Person, 2005). Situating him within a domestic concept shows his early tales in a more precise way and they are all in a perfect domesticity.

4.1 Young Goodman Brown

Young Goodman Brown is written by Nathaniel Hawthorne and it is one of the very first short stories that has different elements in it. Its hero is a decent young man which can be called naive and who accepts all the facts of the society truly without questioning. He has got a wife named Faith. The names of the characters serve as a sole indication of what Hawthorne intended, they are religious allegories which are under the names of faith and good-man which soon will be plotted against an evil that is unspeakable. In a general perspective, the story narrates good and evil inside the people. Hawthorne used in the stories the elements of Salem magic and witchcraft. He knew very well all the lore, wielding his knowledge to compose authentic stories. So when Hawthorne narrated the story, he wanted to stress the wrongness of the incidents that occurred the times before him. Story begins in Salem village where Goodman Brown comes forward at sunset and sees his wife. He deliberately based the story on the Village of Salem, rather than the Salem where he was originally from. Intention of the setting is indicated by some authors as that Hawthorne was against the events that happened as Salem witch trials (Levin, 1962). Goodman Brown goes into a forest with an evil invite and he promises to be with his wife Faith, after this very night. “I’ll cling to her skirts and follow her to heaven” (Yong Goodman Brown, 1). When he departs from the village, he looks back to Faith

who has a troubling look. After going into wilderness, he greets the devil himself. "What if the Devil himself should be at my very elbow!" (Young Goodman Brown, 2). He meets with a man who is represented as the devil that tries to give him a staff but Goodman refuses to take it. Nevertheless, they proceed on walking with Goodman and he is not expecting the staff. When they move on, the Devil tries to make Brown's mind on the notion that the best men are wholly evil. After walking with the strange, he thinks that he is way too far; "My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and good Christians since the days of the martyrs; and shall I be the first of the name of Brown that ever took this path and kept" (Young Goodman Brown, 2). While they are making their journey the reasoning of the Satan or the devil continuous, he tries to manipulate the ideas of Brown on the fact that the best men are wholly evil. He says; "I have a very general acquaintance here in New England. The deacons of many a church have drunk the communion wine with me; the selectmen of divers towns make me their chairman; and a majority of the Great and General Court are firm supporters of my interest. The governor and I, too..." (Young Goodman Brown, 3). After their encounter with the woman, Satan again manipulates the thoughts of Brown. They proceed and they appear to pass places which have mingled sounds and figures for a while. The shiny brightness of the sky changes. After going on sometime, Brown wants to turn back to his home but he faces his hardest test. He hears the sounds of horses.

There, he hears the sound of Faith, his beloved wife but here again Satan plays with him. Brown calls out her name in agony but here actually evil mocks him. Then Satan sends Faith's pink ribbon as her voice fades in the distance of fiends. At the end, we see that Faith still wears the pink ribbons when Brown goes back to home but he is convinced that his beloved wife "Faith is gone" and all the world belongs to the Satan. There he takes the staff of the evil man and; "...set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides

mortal man to evil” (Young Goodman Brown, 6). With his focus on the psychology of the character, Hawthorne uses elaborate descriptions to a strong language which emphasizes these meanings while Brown has some horrible experiences.

A basin was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame? Herein did the shape of evil dip his hand and prepare to lay the mark of baptism upon their foreheads, that they might be partakers of the mystery of sin, more conscious of the secret guilt of others, both in deed and thought, than they could now be of their own (Young Goodman Brown, 9).

Here, Brown thinks that he recalls people from Salem Village who are the members of the church and he sees minister who resembles to his dead father, another figure resembles to his mother and yet the slender form resembles his wife. The husband looks at his wife who looks pale and informs her to look up to heaven the entire communion disappear. He can't understand if she was Faith or not. This incident is an allegory that mingles the reality with the dream and adds a deeper value and an ambiguity to the story's end. This helps the modern reader to familiarize herself with the flow of the ideas in the story. The author leaves matters open-ended, which is in parallel with the notions of indeterminacy and uncertainty in life in the modern period. After all, life cannot be reduced to a linear storyline (Bell, 2005).

Doubleday praises Hawthorne for his skill in the adaptation of traditional elements to allegory or elements of psychology. According to Doubleday (1946), Hawthorne illustrates the style of Gothic in a particularly good way. We see that this praise is not in vain especially in the part of the story where Brown psychologically feels compelled to move on after hearing the sounds.

This night it shall be granted you to know their secret deeds; how hoary bearded elders of the church have whispered wanton words to the young maids of their households; how many a woman, eager for widow's weeds, has given her husband a drink at bed-time and let him sleep his last sleep in her bosom; how beardless youths have made haste to inherit their fathers' wealth; and how fair damsels—blush not, sweet ones!—have dug little graves in the garden, and bidden me, the sole guest, to an infant's funeral (Young Goodman Brown, 8).

Brown can't help himself and the force of devil's vision conquers him especially devil commands him to look at his wife and he looks to his wife, Faith and the horrific vision of family life. Goodman Brown became cynical because of the night that changed his entire perspective about the good and the evil. Everybody he had known became a sinner and he thought he saw all the evil in them. They were all supposedly religious and virtuous people for him and they became the sinful people with in a night. He judged the others by judging himself and his attitude was hypocritical about leaving Faith at home and going to the woods for an ill will. Goodman Brown is shaken due to the vanishing of the stable pillars of his mental scheme. He was a simple and pious man holding onto certain pillars of thought and belief as a framework of reference. So, the disruption in his stable universe drives him into chaos. What he held most dear, religion and state, turns out to be corrupt, which shakes his fundamental notions (Fogle, 1945). The allegory which is suggested in the Young Goodman Brown shows that the real intention was not the specific reasoning of Brown's journey that night. Hawthorne constructs his gothic scenery with a careful craftsmanship to make a great balance with the story. First, he encounters with Goody Cloyse who is the first hypocritical woman, he saw at the woods with the evil man and then he sees Deacon Gookin right away after that, last touch is done with the pink ribbon that her wife wears.

Young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man. The good old minister was taking a walk along the graveyard to get an appetite for breakfast and meditate his sermon, and bestowed a blessing, as he passed, on Goodman Brown. He shrank from the venerable saint as if to avoid an anathema. Old Deacon Gookin was at domestic worship, and the holy words of his prayer were heard through the open window. "What God doth the wizard pray to?" quoth Goodman Brown. Goody Cloyse, that excellent old Christian, stood in the early sunshine at her own lattice, catechizing a little girl who had brought her a pint of morning's milk (Young Goodman Brown, 9).

Earlier and the latter situations serve as a dramatic climax for the change of events and their portrayal on Brown consciousness. Brown perceives the ribbon just like he perceives the devil (Levin, 1962). The real and the dream are carefully intermingled

to each other and Brown becomes to a state that he can't understand if the things he had encountered were real or not. Furthermore, gothic machinery is conveyed by the ambiguities which are almost everywhere in the story line. Day and night had significance in the story line because at night Brown learned everything that he knew was different and it happened right after going from town to the forest. Town and forest are again signifying the open dualism which is like good and evil. Yet again Goodman Brown is an everyday person who is too simple and straightforward to be interesting however, when he goes to his stressful journey in the night he becomes more interesting. The Church which is represented by respectable people who are Gookin the Deacon and Goody Cloyse the minister represented as wizard and witch. "The clarity and simple structural solidity of "Young Goodman Brown" evinces itself in its tight dramatic framework" (Fogle, 1945). The writing style of Hawthorne gradually gets deeper and it intensifies along with the carefully graduated elements, and Hawthorne establishes a natural sequence of events that neatly manipulates and reveals the doubt from a pure mind. Nature of the man is twisted and plotted against himself and is made at once to sympathize with him. All the use of allegorical proceedings with the intention of restlessness and doubt creates a stable system of correspondences. All of the images and ideas that are used by Hawthorne had a purpose which rejected normal ways of reading and they gave an open ending for the reader by creating suspense.

"Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch meeting?" (Young Goodman Brown, 9).

5. CONCLUSION

Gothic literature didn't reflect the real life or it didn't show humor or reveal the characters that people were used to however, it reflected fractions from the lives or memories of the writers and its aim was different from the others. Its main intention was stimulating the sentimentality through pure emotions of fear and pity. Hume (1969) argues that;

The Gothic writers, though possessed by the same discontent with the everyday world, have no faith in the ability of man to transcend or trans-form it imaginatively. Their explorations lie strictly within the realm of this world and they are confined to the limits of reason. Thus the writers of Gothic never offer intuitive solutions; they cannot present the sensed order found by the romantics in their highest flights.

As characters are observed generally the heroine who suffers without the fault of her own can be seen or the hero who had different and unfortunate solutions which was breed by melancholy and indifference at times wins the sympathy of the readers. The villain who is too bold in his actions and too incoherent in his attitude but sometimes he is admired by the effect of fear that he stimulates on the readers or many other characters with different purposes are present to convey the thoughts of the writers. Meanwhile, as observed in the text, most of the writings are the pure reflections of the writers through the means of Gothic machinery. As Poe's short stories seem to have a distinct setting in both terms of place or time, we can see Nathaniel Hawthorne's most famous works take place in historical places of New England because of his Puritan background. They both observe the mystical, good and evil, guilt, psychological conditions and sin, and even madness. Hawthorne and Poe share certain gothic elements like ambivalence, women's death, haunted places, individuals with irrational preoccupations or obsessions, guilt etc (Ginsberg, 2012).

As Poe searches and analyzes the darkness or evil in the human psyche, Hawthorne examines it in the souls of or heart of human beings by their fictional characters. In Poe's work of fiction self catastrophic villains can be seen as in *A Cask of Amontillado* and *The Black Cat* or *The Tell Tale Heart*. Evil side and inner consciousness of the characters are deeply searched. The *Tell Tale Heart* explores the feelings of the murderer and his violence on victim, his first person narration enables to hook the reader inside of the character. As in *Scarlet Letter* or *Young Goodman Brown* black veils, poisons, haunted places, witches represent sin for Hawthorne which is a very common symbol in his works. Furthermore, using of light/dark imagery is again a common point for both of the writers and they contain the same imagery for the conveying purposes. *The Tell Tale Heart* of Poe is told by first person and it reaches a single consequence which can be defined from a single psychological perspective while Hawthorne's *Young Goodman Brown* ends with an ambiguity which isn't concluded with the tale's end. In Poe's narration more introverted self loathing characters can be seen agony, pain and sufferings and madness of the characters are obviously mesmerizing while the characters of Hawthorne do have some hope and they look a bit more optimistic than Poe's characters. Hawthorne turned European Gothic scenery in the American Gothic with replacing the castles, monasteries to American wilderness. He criticized Catholicism and questioned the belief of sin. His characters are punished because of the society and religious hypocrisy and supernatural elements are present in his works. Poe's gothic terror emphasizes the subconscious of the characters deeply instead of focusing on religious hypocrisy. He uses the forces of evil and death with the focus on human psyche. His stories also create a point of view that provides insights on obsession, pride, ambiguity and twist of reasoning.

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