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The Fall of The House of Usher

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Dedication

I dedicate this work to my dear parents for their unlimited love, faith and support, I will not get to this point of my life without them.

To my beloved brothers and sisters for encouraging and pushing me forward in every obstacle.

To all my friends and colleagues who stood beside me in good and hard times.



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Abstract

The dark romantic movement is a turning point in the American literature with its characteristics that influenced many American writers. The purpose of this study is to highlight the most important characteristics of this movement and its impact on the outstanding story of Edgar Allan Poe *The Fall of the House of Usher* and how he used these characteristics to give us a picture of the human psyche and its behavior through the application of Freud's theory that allows to study the psychological strike of the characters and the general mood of the story. To carry out this study we have opted for descriptive analytical method. This study consists of two chapters. The first chapter on the dark romanticism movement and its characteristics and Freud's psychoanalysis theory, and the second chapter contains the literary study of the story of *The Fall of the House of Usher*, including the application of the theory of Freud. Based on the study of the dark romanticism in the story, we realize that Poe has really depicted the suffering of isolated people with unstable psyches in his society through a dark atmosphere and a lot of symbols. Thus, the author has various objectives behind writing about this kind of people; he tries to put all the characteristics of that dark movement to show the dark side of people. All in all, we can deduce that Poe has a psychological motive in writing about the fall of the Usher family.

Key words: dark romanticism, gothic, human psyche, mystery, gloom, horror.

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General Introduction

General Introduction

1-Background of the Study

2-Aim of the Study

3-Justification

4-Motivation

5-The Research Question

6-Methodology

7-Dissertation Structure

General Introduction

1-Background of the Study

American literature has passed through many literary movements, among those movements, the Dark Romanticism, which is considered as one of the most important movements that changed the history of American literature.

Historically, Dark Romanticism revolves around the 19th century, a period wherein authors and poets aroused against the classical ways of writing and expression. It is believed that the reason behind this genre emersion was because of a reaction to the rapid development of society after the industrial revolution. Furthermore, the writers of this movement considered themselves the reminder of the evil doings of man for the world.

Some of the leaders of this movement are Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville and so on. Through their writing they wanted to show their readers both sides of the human nature (good and evil) and how the individual is controlled by his thoughts. They revealed the evil truths in the human life in a dark nature and that is shown in their writing. The dark Romantic authors have a pessimistic view that sees the natural world dark and mysterious, and most of their literary works contained horror elements.

Edgar Allan Poe is one of the prominent literary figures of dark romanticism literary movement; his works is widely popular and well admired by many readers. The use of dark romanticism features in his short story *The Fall of The House of Usher* mirrored the American society and literature of that time. Poe through his story created a line between reality and imagination which attracted the romantic readers more to his writings.

2- Aim of the Study

The story *The Fall of The House of Usher* represents a number of dark romanticism characteristics such as mystery, horror and madness of character.

For this reason, this study examines the use of dark romanticism characteristics in Poe's *The Fall of The House of Usher* (1839). It has two major objectives:

1-To Shed light on dark romanticism and its implications.

2-To Show how dark romanticism features are used in Edgar Allan Poe's story *The Fall of The House of Usher*.

General Introduction

3- Justification

The choice of Edgar Allan Poe's story *The Fall of The House of Usher* did not come at random but because of various reasons. First of all, it is related to our interest in this story, which is a good example of dealing with the psychological problems of the human mind. Secondly, the story is written in the 19th century where freedom was given to the imagination and the thoughts came from nature and considered the most popular of Poe's works and a representative of Dark Romanticism. Thirdly, it is clear that for a reader who knows about Poe's psychological state that there is a link between the social life of Edgar Allan Poe and the character Roderick. In addition to that, the story is related to the writer concern with the individual psyche and complexities of his behavior. Thus, Poe is known for his mysterious way of writing that puts his readers in his characters minds to help them understand his work.

4-Motivation

The Fall of The House of Usher mirrors the real life of American society during the 19th century. This, actually, invites us to discover the psychological problems of human mind through a terrifying atmosphere and dark plot.

Throughout the study, it is expected to gain more knowledge about the dark romanticism elements that can be found in Poe's short story; therefore finding out the characteristics of mystery, horror and madness of the character as an important elements in this movement. This study is hoped to be useful for the readers who want to expand their knowledge and enrich their interpretation about dark romanticism elements shown in Poe's short story.

5- Research Questions

To achieve our aim, we investigate dark romanticism in the story to find answers to the following questions:

1- How does Edgar Allan Poe make use of dark romanticism features in his short story *The Fall of The House of Usher*?

2- To what extent could Poe express dark romanticism through *The Fall of The House of Usher* characters ?

General Introduction

6- Methodology

In order to conduct our study, the descriptive analytical method is opted for. This implies the investigation of dark romanticism characteristics in the story; Therefore, we analyze the story and figure out how these features affect it.

Moreover, we have adopted the Freudian theory which focuses on the psychology of characters as a theoretical framework to depict the psychological features underlying dark romanticism in the story.

7- Dissertation Structure

Our study is divided into two basic chapters. The first chapter is devoted to clarify a theoretical part of dark romanticism; also it provides its main features in reference to the Freudian theory.

The second chapter explores dark romanticism features in Poe's story *The Fall of The House of Usher* through studying the psychology of the characters and the mood of the story.

Chapter One

Theoretical Part: Dark Romanticism

Theoretical Part: Dark Romanticism

Introduction

1. American Romanticism

1.1. Dark Romanticism

1.2. Characteristics of Dark Romanticism

1.2.1. Mystery

1.2.2. Horror

1.2.3. Madness of Character

2. Dark Romantic Movement Beliefs and Thoughts

3. Famous Dark Romantic Writers

4. Edgar Allan Poe

5. The Fall of The House of Usher

6. Freud's Psychoanalysis Theory

7. Freud's Structure of the Mind

7.1. Topographical Model

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Conclusion

Introduction

As an extension of British literature, American literature conserved most of its characteristics. Many writers have an impact on the American literature which formed its basics different from other literatures.

American literature passed through different literary movements; dark romanticism is one of them; it coincides with the changes that happened all over the world.

This chapter highlights the dark romanticism movement with its significant characteristics and its famous figure Edgar Allan Poe, through which Freud's psychoanalysis theory will be highly considered.

1. American Romanticism

Romanticism appeared in America in the first half of 19th century, branching off from general Transcendentalist ideas such as individualism, connection with Nature as a source of imagination, and the search for truth. Romantics aimed to explore beauty in its various forms, recognizing how "everything is alive, related, and meaningful", and ended by changing the American literature (Howard, 2015: 02).

In The Penguin Dictionary of Literary Terms and Literary Theory, J.A. Cuddon defines Romanticism as:

"A movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries... Any list of particular characteristics of the literature of romanticism includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the beliefs that imagination is superior to reason devotion to beauty; love of and worship of nature; and fascination with the past, especially the myths and mysticism of the Middle Age".

Two subgenres emerged from the literary movement Romanticism; one emphasized living a simple life close to nature and gave more importance to imagination, called Transcendentalism.

Geoffrey Harpham defines Transcendentalism in “A Glossary of Literary Terms” as “A systematic philosophical and literary movement which was appeared in Boston, that had an intellectual mode and emotional mood.”

Ralph Waldo Emerson was the leading figure of this movement by the mid-1800s, where he believed only in the goodness of people and encouraged them to follow their beliefs.

Against this movements appeared between 1800s and 1900s, appeared the Dark Romanticism as a second subgenre of romanticism, led by Edgar Allan Poe, Nathaniel Hawthorne and Herman Melville who were against the transcendental beliefs.

1.1. Dark Romanticism

A group of writers including Edgar Allan Poe, Nathaniel Hawthorne and Herman Melville did not agree with the view of the Transcendentalists, and that what helps in the appearance of Dark Romanticism. Karthik Venkat wrote a paper on Dark Romanticism in which he defines it and compares it with Transcendentalism.

“Dark Romanticism is primarily a 19th century literary movement, as a sub-genre of Romantic Movement , that retains several of its characteristics. ... In the late 18th century and early 19th century in America, transcendentalism appeared as a belief in man’s spiritual essence and his soul’s ability to transcend the physical, but it was rejected by some other people . Consequently, we had works of horror, supernatural that illuminated the ideas of the human mind obscurity, its affinity towards the unknown and the dark etc. led to the birth of the dark romanticist.”

The main focus of Dark Romanticists was on human psychology and the complexities that control the behaviour. They kept nature as the source of imagination, however it became dark and creepy, as well as the gothic elements that were prevalent in the Dark Romanticists literary works and writings.

As a reaction of Transcendentalism (also called Light Romanticism), Dark Romanticism (also called Anti-Transcendentalism) got elements of darkness and the supernatural characters with ultimate terror which linked it with the Gothic fiction and its themes of dark mystery, completely different from the previous movement .

Gothic literature has its beginnings in Romanticism, which had grown so large that it started producing subgenres. Some of these included metaphysical, naturalist, and realist, with gothic developing into the largest and most well-known subgenre. It presents “the darker side of awareness... guilt, fear and madness... the uncomfortable sense of being in a fantasy world which is about to reveal secrets of the human personality” (Howard, 2015: 03).

Dark Romanticism gave the romantic reader a new way of understanding his life besides his previous views about romance which according to Toni Morrison, it had everything: starting by nature as subject matter, a system of symbolism, and a thematic of the search for self-valorisation and validation-above all. Also, it gave the opportunity to conquer fear imaginatively and to quiet deep insecurities. Furthermore it offered platforms for moralizing, and for the imaginative entertainment of violence, sublime incredibility, and terror's most significant.

As a reaction against Transcendentalism, Dark romanticism is a subgenre that got a new way of writing , beside keeping the main features of romanticism, where “ the fallen man's inability to comprehend haunting reminders of another, supernatural realm, the constant perplexity of inexplicable phenomena, a evil moral choices without rule, and a sense of guilt combined with a suspicion the external world --these were major elements in the vision of man the Dark Romantics opposed to the mainstream of Romantic thought”. (Thompson1974: 5), even though both movements saved the main features of romanticism, except for the dark romanticism tended to see the gloomy and dark side of the human, and transcendentalism which tended to the light and good side.

1.2. Characteristics of Dark Romanticism

Most Gothic and Dark Romantic novels are tales of mystery and horror, intended to be gloomy and scary because of its element of the supernatural as desolate landscapes, dark forests, medieval castles with dungeons, secret passages, winding stairways, and torture chambers; monstrous apparitions and curses; a stupefying atmosphere of doom and gloom; mysterious characters, malevolent witches, demonic powers of unspeakably hideous aspect, and a proper complement of spooky effects and clanking spectres.

As a dark romantic writer, Edgar Allan Poe was famous for his writing that is full with the Gothic elements such as brooding atmosphere, thrilling exploration of characters in various states of extremity, sinister, violence and insanity. Through the atmosphere and the psyche of characters and their feelings we will describe three characteristics of Gothic, mystery, horror and madness of the character.

1.2.1. Mystery

Mystery is a work of fiction in which the evidence related to a crime on to a mysterious event that gives the readers opportunity to solve the problem and the author's solution being to final phase of the piece. Some events which have no answer or explanation are also belonging to mystery (Kennedy, 1976: 13, 14).

We can clearly find elements of mystery in stories of horror or terror, crime stories; and Edgar Allan Poe's *The Fall of The House of Usher* is one of mystery tales that are interesting to analyze because there is something unexplained, unknown, or kept secret. This mystery excites the reader's curiosity, heightens the tension and increases the suspense. Surprise solutions hints through clues in the stories, many scenes and incidents are revealed at the end, even though neither has a detective or an explicit puzzle to solve, and each page is filled with mystery with torture, terrible death and ghost or demons. He used anger, loss, fear, loneliness and nervous characters to create reader's suspense (Wiratningsih, 2003: 4).

1.2.2. Horror

The oldest and strongest human emotion is fear, and during their lives people come across many unexplained, and they attributed a character to every mysterious phenomenon, human or inhuman with supernatural skills and invincible power, such as gods, demons, ghosts, spirits or monsters (Prohászková, 2012: 132).

Despite the fact that science explained a lot of incomprehensible phenomena, some stories and legends are used in literature until the moment. Three genres are based on fear and imagination: science fiction, fantasy and horror (ibid).

The definitions of the genre of horror differ. In his work "*An Introduction to Studying Popular Culture*" Dominic Strinati define it "as a genre that represents the need for suppression if the horror shown is interpreted as expressing uncomfortable and disturbing desires which need to be contained" (Strinati, 2000: 82).

Horror is a varied genre that is hard to be defined by one single definition. And therefore the most accurate is the one that defines horror through each of its categories and its subgenres. Todorov distinguishes between three forms of horror as a genre: uncanny, marvelous and fantastic.

In the uncanny, the reader has an opportunity to explain in their own way the elements of supernatural, events that seem to be impossible, unreal or irrational, or events that that are shocking, unusual or unexpected at the end of the story.

In the marvelous horror, seemingly irrational and incomprehensible phenomena can be explained only by accepting the second layer of reality – the supernatural while the story lasts. To explain the incomprehensible phenomena of the story we must accept “the new laws of nature”.

The fantastic horror does not allow us clear explanations of the irrational; it offers us several alternatives. The viewer/reader can decide whether they will explain the phenomenon as the existence of the paranormal or as a hallucination of the main protagonist. The fantastic horror raises doubts and hesitation between the natural and supernatural alternative, which the recipient may (or may not) share with the character (Todorov 2000:83).

When it comes to perform horror, it is not how we perform, but what it does perform. In here it takes the various horrors: our personal horrors, those that grow out of our needs, imagined or real, clashing with the social norms imposed upon us; and deals with the darkness in our humanity by transforming it into something inhuman and thus presenting us with an adapted portrait of our darkness which can be accepted and coped with (Sigurðsson 2009:22).

Edgar Allan Poe as an imaginative writer and through the horror story that focuses on creating a feeling of fear, he will let us know all the behaviours of people and the experiences they had in their lives by looking in their dark side of the mind which contain fear, madness and horror .

1.2.3. Madness of Character

It is a change of the character’s attitude, which is influenced by evil thought, crime, superstitious belief, and obsession and so on. The Gothic Novel characters that get mad are usually male characters while the women are in distress. As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, suffering and destroyed by the madness that consumes the male character. It is also a characteristic of Gothic element.

There are two types of madness: a true mental madness and a temporary obsessive madness. The true madness shows a more permanent effect of a ghost

experience; a haunting is such an incomprehensible situation, many simply cannot deal with the thoughtful implications. The obsessive madness, on the other hand, is more of a temporary state that is experienced in the moment of hauntings. Regardless of which type a character exhibits during the course of the novel, madness places that character on a different thought plane than the rest of the family. It is therefore difficult for the family to stick together and resolve the haunting because their understandings of the situation contrast (Starling, 2014: 71).

Furthermore, the changes in psychology and sanity throughout the haunting hint and that what is presented Poe's story between Roderick and his twin sister Madeline.

2. Dark Romantic Movement Beliefs and Thoughts

For Dark Romantics wanted to prove that human will is weak and because of that, in spite of attempts, individuals will fail their attempts to make changes for the better and the natural world for them was dark, decaying and mysterious (Cachová, 2016:15).

G. R. Thompson compares Dark Romanticism and Transcendentalism in "Introduction: Romanticism and the Gothic Tradition." He talks about how perfection was perceived by both groups. He also compares their views on nature and psychology.

“Dark Romantics are much less confident about the notion perfection is an innate quality of mankind, as believed by Transcendentalists. Subsequently, Dark Romantics present individuals as prone to sin and self-destruction, not as inherently possessing divinity and wisdom. G.R. Thompson describes this disagreement, stating while Transcendental thought conceived of a world in which divinity was immanent, "the Dark Romantics adapted images of anthropomorphized evil in the form of Satan, devils, ghosts ... vampires, and ghouls" (Thompson 1974:4).

While both groups believe nature is a deeply spiritual force; the Dark Romantics sees natural world dark, decaying, and mysterious; when it does reveal truth to man, its revelations are evil and hellish, and for Transcendentalism, nature is a divine and universal organic mediator.. Finally, whereas Transcendentalists advocate social reform when literary works of Dark Romanticism show individuals failing in their attempts to make changes for the better”.

3. Famous Dark Romantic Writers

Most of the Dark Romantic authors known by their pessimistic view that sees the natural world as a dark place, decaying, and mysterious. When it reveals truth to man, in an evil and hellish. They describe dark fantasy worlds and have cynical characters. The darker side of human psychology is explored. They examine the psychological effects of guilt and sin, the conflict between good and evil, and people suffering from madness and evil thoughts. They are also known as realistic, which means they are both pessimistic and optimistic and they looked deep in the past unlike the light Romantics. The use of symbols and images is what make their works unique, among those writers Nathaniel Hawthorne, Herman Melville and Edgar Allan Poe (DINÇER 2010, 222).

4. Edgar Allan Poe

Edgar Allan Poe (1809-49) is regarded as the greatest American teller of mystery and suspense tales in the 19th century (Collines, 1999). Poe was a prominent Dark Romanticist. His works contain the quintessential elements of Dark Romanticism. He started as editor of numerous newspapers and magazines throughout his lifetime, and wrote a numerous poems and short stories, Among the most famous stories were “The Fall of the House of Usher,” “The Murders in the Rue Morgue,” “The Masque of the Red Death,” “The Black Cat” and his famous poem “The Raven “Poe is noted for being an excellent literary critic. He published much about his own critical theories on literature and the Romantic period. Of all the short stories and poems published throughout his life, he did not truly receive great financial return or recognition. Poe wrote throughout his entire life, short as it was, and died in 1849, at age 40, two years after his wife’s death.

5. *The Fall of The House of Usher*

The Fall of the House of Usher is among Edgar Allan Poe’s most popular and critically examined horror story and one of his masterpieces written in 1839 as a good representation of Dark Romanticism because it has a psychological element and gloomy events including a strong symbolic representation of nature both in the description of the house and the surrounding and that gave it many critical readings.

It contains several literary devices used to craft the story. I.M. Walker claims, “The purpose of the tale is to explore mental derangement rather than to present an elaborate Gothic horror story, and the terror it contains is psychological” (592).

The central theme of *The Fall of the House of Usher* is terror that arises from the mysterious house. Dreadful, horrifying events result not from a single, uncomplicated circumstance (Cunnings, 2011).

The Fall of the House of Usher presents the readership with a unique combination of Poe’s literary talent and traits of the Gothic genre. The audiences across centuries are lured to it because:

“The tale offers an anxiety-ridden narrator-protagonist, a haunted mansion, a mysterious doctor, some Gothic features as bewildering corridors, eerie chambers, a terrifying poem... a picture that is animated in its in animation, mystifying illness of a perishing frail one, distorted thought a that disturb Usher and the narrator, live burial and the horrifying return of the interred, the deaths of both Usher siblings, collapse of the mansion, and the lasting effects of these horrors upon the narrator“ (Fisher 2007: 89).

6. Psychoanalysis Theory

Psychoanalysis is a system of Psychology by Sigmund Freud (1856-1939). It is conducted to give a theory to explain the human psyche and a method known as ‘Psychoanalysis’ that studies the human behaviour, and also as a good way to treat the mentally ill, and as Lois Tyson stated “if psychoanalysis can help us better understand human behaviour, then it must certainly be able to help us understand literary texts, which are about human behaviour” (Tyson, 2006: 11).

The aim of Freud’s psychoanalysis was to investigate inaccessible mental processes through an analysis of the unconscious. Freudian terms such as the unconscious and repression have become commonplace, but in contemporary usage their precise meanings within Freud’s system are often lost.

7. Freud's Structure of the Mind

In order to analyze the human psyche, Freud divided the mind's structure in two parts, the first part is the Topographical model which contains three layers as the Conscious, the Pre-Conscious and the Unconscious, and the second is the Structural model that has three components, the Id, the Ego and the Superego. In order to obtain an understanding as to why humans behave as they do, it is necessary to examine all this parts that will clarify the role of the human psyche in governing human behavior on both an individual and societal level.

7.1. Topographical Model

This model consists of three parts: the Conscious (our awareness), the Preconscious, contain all the information that was not in our mind and we gained from outside, and the Unconscious.

a. The Conscious

The ideas, thoughts, and images that we are aware of at any moment of our mental life are said to lie within this upper layer of our mind.

b. The Pre-Conscious

The latent kind of unconscious is the second level of awareness and is called the Preconscious Just beneath the Conscious layer. This part of the human mind generally represents ordinary memory, and contains all the experiences which have been gained.

We are not consciously aware of the information contained in the Preconscious; however, we can retrieve it and pull it into consciousness at anytime. An analogy of the Preconscious is one's peripheral vision. While operating a motor vehicle it is impossible to be completely conscious of everything happening around you. We use our peripheral vision, which works rather like the preconscious, to supplement our awareness and allow us to safely and effectively navigate, utilizing data derived from it when we need to (Siegfried, 2014:2).

c. The Unconscious Mind

The repressed kind of unconscious is the third level and is referred to as the unconscious mind. This part of the psyche deals with unconscious repressed data. It is a reservoir of feelings, thoughts, urges, and memories that are outside of our conscious awareness. Freud believed that most of the contents of the unconscious were unpleasant, such as feelings of pain, anxiety, or conflict; he also believed that the unconscious

continually influences behavior and experience, even though there is no awareness of the influences. Freud links the unconscious to dreaming. Freud asserts, ‘What we do and how we behave is always determined by the forces residing in our unconscious and not by the choices of the conscious’ (Siegfried, 2014: 2).

Upon discussing the unconscious, it is a key to note hypnosis and its ability to bring repressed feelings and desires from the Unconscious to a more conscious level of awareness. Under hypnosis, we enter a special psychological state with physiological attributes that resemble sleep but give rise to a level of awareness distinguishable from the ordinary state. Freud believed it to be possible to recover repressed memories through the implementation of hypnosis. Hypnosis could serve as an instrument supplementing normal psychoanalysis by recovering repressed memories of past traumas that one may have experienced early in life, which could then allow for therapeutic breakthroughs to be made on the psychoanalytic level (Siegfried, 2014: 2).

Freud’s conception of the unconscious moves from being one that is static to one that is dynamic because within the psyche, the forces will enter into psychical conflict with one another. The static conception of the unconscious is descriptive. It indicates whatever is outside the field of consciousness, thus embracing both the Unconscious and Preconscious as one. The dynamic approach to the unconscious allows for the distinction to be made between the two. It designates not only latent ideas but also ideas with a certain dynamic character, ideas keeping apart from consciousness in spite of their intensity and activity (Siegfried, 2014: 2).

7. 2. Structural Model

Although the topographical model is important and still useful, however, Freud later developed a more complex and structural model describe the human mind which is divided into “Id”, “Ego”, “Superego”, which are the ways of conceptualizing important mental functions.

1. The Id

The Id is the unorganized part of the psyche that contains a human’s instinctual drives. The Id is the only part of the psyche that is present at birth and it is the source of our bodily needs, wants, desires, and impulses; particularly our sexual and aggressive drives. The Id is an entirely unconscious aspect of the psyche and, according to Freud, is the “source of all psychic energy”; thus making it the primary component of personality.

Freud claimed that the Id acts according to the pleasure principle and that the Id contains the libido, which is the primary source of instinctual force that is unresponsive to the demands of reality (Siegfried, 2014:1).

The id cannot distinguish between reasonable objects and unreasonable or socially unacceptable ones. (Rivkin, 2004: 391). The id represents the basic inborn drives and the sexual and aggressive impulses of a human being. (Bateman, 1995: 35) The basic inborn drives are to satiate hunger, or to seek protection; they are related to human survival. Aggression is one of these basic biological drives.

The pleasure principle drives the Id to seek immediate gratification of all needs, and desires. Clearly instant gratification of these desires is not always possible and thus psychological tension is created that needs to somehow be discharged. The Id remedies this tension through, what Freud called, Primary Process. The Id uses Primary Process to fulfill the need to act on an urge that is dangerous or unacceptable by creating a mental image of the desired object to substitute for the urge. This mental representation then diffuses psychological tension and relieves anxiety (Siegfried, 2014:1).

The desires of the Id give rise to the Ego, which is generally the component of the psyche that ensures that the impulses of the Id are expressed in a way that is acceptable to the real world and if this part was not controlled by reality and society, we would become uncivilized people living in a timeless world.

2. The Ego

The Ego has a set of psychic functions able to distinguish between fantasy and reality. It is the organizer of our thoughts and the representation of reason and common sense. The ego is said to serve : the external world, the Id, and the Super-Ego.

In Freud's structure of the psyche, the Ego is identified as being " a coherent organization of mental processes", and its conception is strongly related to consciousness where it controls approaches to the discharge of excitations into the external world. It is also an element of the psyche that tries to regulate all of its constituent processes.

Freud believed that even when one went to sleep at night, the Ego continued to exercise a censorship upon ones dreams. It is from this aspect of the Ego that it becomes necessary to discuss its role in the unconscious (Siegfried, 2014: 2).

The ego began its development of after birth, become apparent at the age of six months, where it mediate between the reality principle and the id impulse, in order to

obtain the most pleasure, it looks for the best time with the least pain or damage to the self, so it neglect past experiences.

The ego is partially conscious (preconscious): because it also uses temporary ways of resolving the contradiction between the biological drives and the reality and it follows the rules of adult thinking as logic, time orientation and distinguishing between reality and unreality (Lemma, 2005: 181).

It controls the id and mediates the realities of the world, and the demands of the superego among the demands of the id.

3. The Super-ego

The Super-Ego is the third part of Freud's system. The Super-Ego reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. For Freud the Super-Ego can be described as a successful instance of identification with the parental agency.

The Super-Ego aims for perfection. It is made up of the organized part of the personality structure, which includes the individual's Ego ideals, spiritual goals, and ones conscience. It is a psychic agency that criticizes and prohibits ones drives, fantasies, feelings, and actions. The Super-Ego works in contradiction to the Id because it strives to act in a manner that is socially appropriate (Siegfried, 2014:2).

The superego is not attentive to reality, and doesn't differentiate between desires and actions, also as its main functions, the super ego, rewards feeling of pride and self-esteem for good behavior and uses punishment feeling of guilt and inferiority for bad behavior.

According to Freud, the superego is harsh and punitive taskmaster because It looks for the perfect individual without taking into account the capabilities and circumstances in the environment (Lemma, 2005: 182).

As a consequence of the Super-Ego conflicting with the demands of the Id, the Ego often has to mediate between the two (Siegfried, 2014:2).

Conclusion

This chapter represented backgrounds of the American Dark Romanticism in the nineteenth century, and gave information about its features and main beliefs, also it dealt with one of its major writers "Edgar Allan Poe" who specialized in the gothic fiction, and his

famous work *The Fall of The House of Usher* and it gave hints about Freud's psychoanalysis theory .

Therefore, our main focus is on the characteristics of this literary movement in Poe's short story's *The Fall of the House of Usher*, especially mystery, horror and madness of character in light of Freud's psychoanalytic theory.

Chapter Two
The Practical Part:
The
Literary Analysis of The Short Story

Practical Part: The Literary Analysis of The Short Story

Introduction

1. Analysis of Dark Romanticism features in The Fall of The House of Usher

1.1 Atmosphere

1.2 Characterization

1.3 Symbols

2. Implication of Freud's psychoanalysis theory on *The Fall of the House of Usher* characters

2.1 Roderick Usher

2.2 Madeline Usher

2.3 The Twins

2.4 Unnamed narrator

Conclusion

Introduction

The Fall of The House of Usher Edgar Allan Poe's best known short story appeared in a dark romantic literary period of the American literature. This chapter seeks to explore dark romanticism features in the short story and to see how it is implicated through the analysis of the atmosphere, the characterization and the symbols. Therefore we applied Freud's theory on the characters of the story in order to study their psyche as a representative of Poe's mental disorder.

1. Analysis of Dark Romanticism Features in *The Fall of The House of Usher*

1.1. Atmosphere

One of the dark romanticism elements is the atmosphere of mystery and suspense. The work is pervaded by a threatening feeling, a fear enhanced by the unknown; with a mysterious plot, unknown characters, and a creepy event.

Nature as a dominant theme in romanticism was obviously apparent through Poe's setting, which he used to establish a gloomy mood and to foreshadow dark future events; the narrator set us closer to nature from the very beginning of the story, where he described the weather on the day of his visit to Roderick :

"...During the whole of *a dull, dark, and soundless day* in the autumn of the year, when the clouds hung oppressively low in the heavens, I (the narrator) had been passing alone, on horseback ...with the first glimpse of the building, *a sense of insufferable gloom pervaded my spirit...*" (Poe, 1910: 1).

When he uses "dark, dull and soundless day in autumn" as if he feels that death is coming. Also he described the house with some Gothic elements like "dark with bleak walls, vacant eye-like windows, a few trunks of decayed trees" (Poe, 1910: 1). At the very beginning readers can feel the dark mood as the narrator feels. He says that "A sense of insufferable gloom pervaded my spirit" (Poe, 1910: 1) with the house effects make the narrator's imagination be like if he sees things for real.

The house changed from a simple object into a Gothic house full of suffering and gloom , through Poe's emotional description .

The ruined castles , old houses and abbeys as setting for its stories , the dark romanticism atmosphere has a gloomy dark passages, stairwells and creepy houses that has its origin from the Gothic architecture. The atmosphere can be very simple, but when dealing with Poe’s works we find that its atmosphere is varied.

In *The Fall of the House of Usher*, atmosphere is used either to convey ideas, effects, and images. It establishes a mood and foreshadows future events. Poe communicates truths about the character through atmosphere. Symbols are also used throughout the story to help understand the theme through the atmosphere.

To create a gloomy mood in the reader’s mind, every word and sentence is chosen very carefully; as the windows of the house and dungeon are used to make a dreary atmosphere. The “vacant, eyelike windows” “the white trunks of decayed trees,” the “black and lurid tarn,” together create an atmosphere of sorrow and despair (FHU by Edgar Allan Poe).

In order to create his atmosphere, Poe uses words such as decayed, strange, peculiar, gray, mystic, gothic, pestilent, dull and sluggish. This is done with the words black, lurid, decayed, and vacant. The narrator says that the Usher mansion had “an atmosphere which had no affinity with the air of heaven” (Hayes, 2002: 163). It was nowhere near being beautiful, holy, or clean.. A very effective atmosphere is created in the story through Poe’s unusual choice of words.

By using the gloomy atmosphere that has the mood, characters and foreshadowing, Edgar Allan Poe is able to expose the character traits and treat the story events. Also in order to give the story depth a lot of devices are used and can be easily noticed by the reader.

1.2. Characterization

Techniques of characterization are used in texts to enable readers to form a mental construct of a character. There are some aspects to be considered; as how the characters are described and what can we learn from their inner lives?

In order to deal with these aspects, we have first to present the characters of the chosen story, in this short story we have two main characters which are: Roderick and Madeline Usher, and unnamed narrator.

Poe's characters are usually dominated by their emotions. This concept explains much of the seemingly erratic behavior of the characters and many of them emerged with a fear for death: as can be found that one character is mad or he is suffering from some kind of illness and wants to get away from madness, and that's exactly the case of Roderick Usher in *The Fall of the House of Usher*; also characters may be fighting to come back from death to life again escaping from their tomb as Madeline Usher did, who is buried alive by her own brother Roderick, who became fully mad after committing this horrible sin; describing the individual of dark romanticism, Peckham states that:

“The alienated individuals, who are guilty and broken, are a unique symbol of dark romanticism movement. And depending on what they have done in the past, they will be presented, as committing a horrible. They are outcasts from men and from God; they are almost always wanderers on the face of the earth”(Peckham, 1951:5).

Most of Poe's characters are victimized, either by their dark psycho that “do wrong just because of wrong sake or because his inner fear is full of terror. Roderick Usher is Poe's the most victimized character whom Poe described like “... *an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid...; a nose of a delicate Hebrew model...; a finely moulded chin...; hair of a more than web-like*” (Poe, 1910: 4).

The description which is given to Roderick Usher is very close to Poe himself. And because of what the narrator finds in his room in House of Usher, “*Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered*” (Poe, 1910: 4), all these features make a close image to Poe's inner world environment.

The narrator was unaware that his friend Roderick is suffering bitterly from his inner fear for the result of what he has done which is caused by his inner horror and secret sin, and without considering all this, he connects his Arabesque expression to a simple human who is unable to do such a sin because of his intimate companion of boyhood.

Roderick mysterious fear does not affect only his mind, but also everything else, from his friend and even the House itself and the dark tarn beyond it. And because of his full madness and his death with his sister at the end as the last two in the Usher's bloodline, it makes his house fall right after him. Despite the fact that the collapse of character's mind may cause only his own death, but it causes the same results for the concrete things.

1.3. Symbols

“The Fall of the House of Usher” is a good representation of Dark Romanticism. Because of its strong symbolic representation of nature both in the description of the house and the surrounding with the storm. Poe used the setting to establish a gloomy mood and used symbols in order to help understand the theme behind his writing.

As we all know, symbol in literature can be defined as something that we see has taken on a meaning beyond itself or a visible object or action that suggests some further meaning, in addition to itself.

From *The Fall of the House of Usher*, we can figure out that the Usher family is the symbol of remain from a highly tangible civilization, which has been forgotten and buried by horror under the ground. The tarn “black and lurid tarn that lay in unruffled lustre by the dwelling” (Poe, 1910: 1) symbolizes evil. Though the house of Usher “*the melancholy House of Usher*” can be regarded as the body of Roderick Usher, the gloom inside the house

“the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed” (Poe, 1910: 11)

This symbolizes the illusion in his mind, the whole story can be taken as “a journey to the depth of self”, and its hero Roderick is the metaphor of “hypnosis of the brain” (Xiao, 2005).

Being in a horrible atmosphere the readers will have a huge imagination when they search for the symbolic meaning of the story because of the mysterious symbols that Poe has used in his work.

2. Applying Freud's psychoanalysis theory on *The Fall of the House of Usher* characters

Edgar Allan Poe has a unique way of presenting his characters, and by using **Sigmund** Freud's theory in his story *The Fall of the House of Usher*, we can see that Poe presented to us the different parts of the human mind and this by relating each character to a part of the mind. As a representative of the human mind, *The Fall of the House of Usher* characters mentality will be examined through studying their psyches.

Through *The Fall of the House of Usher*, we are going to examine and investigate how these characters can be seen a representative of human's mind with its division in light of Freud's the psychoanalysis since Poe is a well-known critic and psychoanalytic . Furthermore, to test the mental capacity of human beings, we will illustrate the mental capacity of Roderick Usher, Madeline Usher, and the unnamed narrator, and what counts between them.

2.1. Roderick Usher

Roderick the master of the house and who is with his twin sister, Madeline, are the last of the Usher's lineage. Because of Roderick's illness and madness and although he is surrounded by some people as the narrator, his sister, a doctor and servants, he become very agitated and isolated himself in his mansion. Roderick never tries to be free of his isolation; instead he becomes fully mad and more detached from reality.

When the narrator met his friend Roderick, he didn't recognize him, because of all the changes he found in his appearance, which he counts it as:

"A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity" (Poe, 1910: 4).

After seeing his friend Roderick for the first time, since their boyhood, the narrator was shocked and he claimed that he could not easily forget his picture *"a countenance not easily to be forgotten"* (Poe, 1910: 4).

With *an eye large, liquid* , and as a representative of the Id; Roderick was able to predict the future events even before happens. Like when, he was sure that he is going to die from horror and that what has happened after. He was ready for his sister death from the beginning and that what cause him to prepare her grave even before she dies and later on he did buried her in it. Then when he was with the narrator he expected that his sister is the one who makes the sounds in the end of the story although he buried her. He is influenced by his ultimate love for art that could be easily seen, and which becomes part of the reality he's living in . That also supports the idea of representing the Id "the unconscious", more from the part that can be expressed as in this case (his love for art).

"I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly... shall I be lost. I dread the events of the future, in their results. I shudder at the thought of any incident. I have, indeed, no abhorrence of danger. In this pitiable condition—I feel that the period will arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR" (Poe, 1910: 5).

According to Freud when we express more the unconscious, we will face fewer problems, as Roderick represents the part that can be expressed from the unconscious which is less dangerous. If we repress the dangerous part, we will face a lot of psychological problems. And because Roderick represses many feelings of fear and terror and part of his desires, he had a psychological problem that led him to madness.

2.2. Madeline Usher

Madeline is Roderick's twin sister, the mysterious ill woman, only appears three times during the story as a haunting ghost not as an actual human being and as his twin , she always remind him of the usher's blood line, which explains why he is the only one who knows about her.

"While he spoke, the lady Madeline passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. A sensation of stupor oppressed me, as my eyes followed her retreating step" (Poe, 1910: 6). The lady Madeline was sick and *the disease which had thus entombed the lady in the maturity of youth,*

had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death (Poe, 1910:10).

Madeline was unknown for the narrator because when he entered the house for the first time, he has never met or seen her; and if Roderick didn't tell him about her, he will never know that she exist, beside that he had no conversation with her at all. As a mirror for his curbed ideas and a substitution of his inner self, Roderick's sister, Madeline represents his primary desires such as the fear, the love even if she was the reason of his death. Roderick couldn't sustain the fact that his feelings of fear were represented by his sister, because she was part of him. *"For several days ensuing, her name was unmentioned by either Usher or myself: and during this period I was buried in earnest endeavours to alleviate the melancholy of my friend."* (Poe, 1910: 6).

Because Madeline was barely present during the story and could not be seen by the narrator, it is possible to say that she was just and imaginative character in Roderick's mind, and does not exist in reality, even her appearance at the end of the story as a ghost could come from Roderick's imagination. That led us to consider Madeline as an imaginary character from the very beginning.

2.3. The Twins (Roderick and Madeline Usher)

At the beginning the narrator had no idea that Roderick and Madeline were twins until he helped him to bury her corpus

"striking similitude between the brother and sister took the narrator attention; and Usher, murmured out some few words from which he learned that they are twins, and that sympathies of nature had always existed between them" . (Poe, 1910: 10)

As twins, Roderick and Madeline represent together the two parts of the Id where they cannot be apart from each other either in life or in death. Madeline proved this when at the end she came from death just to take her brother with her, by frightening him.

Roderick and his sister are the last two in the Usher's lineage, thus, at the end when Madeline falls upon Roderick, the house seems to collapse with them since the bloodline is forever broken.

2.4. The Narrator

The narrator is Roderick's Usher childhood friend, although there was a long time since they have seen each other, and as a representative of the superego, that represents the reality which is against the desires of the Id; and art. Roderick knew that his friend the narrator, will help him a lot, and that what he did through changing his wrong ideas and making him more conscious. Though he came to provide help, the narrator is not a member of the family, and he represents the external part.

The ideal person inside us is represented by the superego, from where we are able to make difference between right and wrong, and guided through directions, that *person* inside us is Freud's way in referring to the superego. Most of us have a picture in their minds of whom they are or ought to be, and that picture judges our behaviours depending to what is suitable to it. Thus, the superego is our ideal self and our ideal person.

The narrator relationship was only with his friend Roderick and because he's an outsider, he has never met Madeline. Even when she came back from death at the end, she has no communication with him and has not even noticed him.

In fact the narrator intervenes with the family only a few times when he helped his friend Roderick. "*While he spoke, the lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared*" (Poe, 1910: 6).

Even without a name, the narrator is the only witness who knows what happened to the Usher family, since the twins are the last decedents of their family. The narrator came to their life to provide help, as an ideal picture of what we ought to be. Besides the story affected he didn't. Madeline had no relationship with him and he was clearly ignored from her side where at the end of the story she let him go and did not frighten him as she did with her brother. Although he said to be Roderick's childhood friend he couldn't cure his grief.

Nevertheless, in this mansion of gloom I visited one of my best boyhood friends Roderick Usher of some weeks; but they didn't see each other for many years. A letter, reached me in a distant component part of the country—which, in its wildly importunate nature, had admitted of no other than a personal response (Poe, 1910: 2).

We have to distinguish between the things that happened unconsciously within the Id and the ones that happened intentionally. When reading *The Fall of the House of Usher* that presents the man's mind, we can view the twins Roderick and Madeline presenting the Id, and the unnamed narrator presenting the superego. By arranging between these two characters, the reader will be able to have his own reason also his own ego concerning the story.

It is the repressed desires inside us. It includes the taboo things that we are not talking about with its our repressed idea, weakness, desires, instincts and shortcomings. the shadow as the dark side of human mind, will lead us to be the evil person that we might have been if we let our tendencies control us .

Being rationally the narrator tries to explain everything in a rational way , and Roderick and Madeline were against him ; as in here he tried to convince Roderick that the sounds he was hearing are results of electrical phenomenon.

"I said, to Usher *You must not behold this!*", as I led him, to *a seat* and told him that "*These appearances, which frightened him, are merely electrical phenomena not uncommon—or it may be that they are ghosts stock in the rank miasma of the tarn. Let us close ending this casement;—the air is chilling and dangerous to your frame*" (Poe, 1910:12).

According to Freud expressing the Id and the shadow which is "without considering moral effort, no one can become conscious of the shadow as a moral problem that challenges the whole ego-personality" (Jung, "*Researches into the Phenomenology of the Self*" 8), helps us avoiding many psychological problems. The struggle between these parts is illustrated in this story; the superego overcomes the Id and becomes determined by expressing these problems in the ego.

The gloomy atmosphere and the surrounding of the house described by the narrator at the very beginning, indicate that the ideal person (superego) and the desires (Id) are struggling. The reflection the shadow in the river and its effect is also noticed by the narrator. Where the river is even gloomier than the house. The fissure; that spreads just after the narrator flees and the house falls after him, supports the struggle between the Id and the superego a lot. This led us to the winning of the superego that will live with the ego after.

"From that chamber, and from that house, I fled astounded. The tempest was still abroad I wound up intersection the old interstate. There shot a wild light, and I swung to see whence a sparkle so

uncommon might we be able to have issued; for the unlimited house and its shadows.... It has the full, setting, and dark red moon which shone through a crisscross heading, to the base... there was a long tumultuous yelling sound like the voice of a thousand waters—and the profound and moist pool at my feet shut grimly and noiselessly over the sections of the "HOUSE OF USHER." (Poe, 1910: 15).

From the beginning the house and its surrounding is dark, but by expressing the Id, it becomes brighter. Furthermore, and as the house falls apart at the end of the story, more light comes out from the fissure as it increases.

The title indicates that the Usher family falls just as the house has been destroyed; and as Roderick and Madeline died their family house falls apart, because it is part of them; and a reflection of their state of mind since they spent their entire life in it.

Though the superego is unnamed, must be respected since it is the superior and the dominant power. It is the ideal self which we seek to be and there is no need to identify the superego.

Conclusion

In *The Fall of the House of Usher*, everything from atmosphere, characters to the use of symbol aims at creating Gothic horror in the story to attract readers. An analysis of Poe's use of dark romanticism presents the readership with a unique combination of Poe's literary talent and traits of the Gothic genre is helpful to have a good interpretation of the romantic literary works and to decipher the hideous meanings that the writer wants to convey, and that will help him to get an appreciate of the aesthetic charm of his work.

After understanding how the characters in Edgar Allan Poe's short story *The Fall of the House of Usher* represents the human mind division in light of Sigmund Freud's psychoanalysis, the readers will be able to depict the mentality of human mind, since Edgar Allan Poe is a well-known psychoanalytic and critic and his unique way of presenting the story with his selection of specific characters will help to uncover the possibility of the psychoanalytic reading.

General Conclusion

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General Conclusion

The aim of this dissertation has shown the dark romanticism elements in Edgar Allan Poe's *The Fall of The House of Usher*; who is specialized in this genre. And it is obvious that experiences from his life played a major role in shaping most of his writings which is characterized by his dark imagination and his gothic style.

So our aim have spot light on the use of dark romanticism in his short story *The Fall of The House of Usher*, taking into consideration the psychoanalysis theory which the story is characterized by.

From this work, we infer that the short story of Edgar Allan Poe *The Fall of The House of Usher* is mysterious, gloomy and highly imaginative. It examines the dark side of the human mind in an extremely detailed way, as his other stories, which communicate a world of terror and horror that comes straight from the depth of his own unstable psyche. So, here we have talked about Freud's psychoanalysis theory that shows the personality of the writer who has this unstable psyche.

This work is divided into two chapters, the first chapter, dealt with American romanticism, the literary movement in the nineteenth century, and Dark romanticism movement as a sub-genre; beside having some common features with romanticism, the nature was dark and it focuses more in the dark side of the human mind, also we gave a brief biography of Edgar Allan Poe one of the famous leaders of dark romanticism movement and whose associated with themes of death, horror and madness and his stories are still read today because they simply get the reader into its mood and provide also insights into the minds of their protagonists. And they reveal, sometimes, that there's a very fine line between reality and imagination. In his works, Edgar Allan Poe uses many gloomy features to make a story seem more interesting to the reader. Mystery, horror, madness, darkness are the elements that suggest dark romanticism characteristics in his short stories.

The investigation of dark romanticism in Poe's *The Fall of The House of Usher* has passed via applying Freud's psychoanalysis theory and this application to the dark romanticism has been highly successful, so that we have dealt with this theory.

The last chapter is the practical part, we have respond the questions asked before, we have shown how Edgar Allan Poe achieves the use of dark romanticism features in his story, through analysing the atmosphere, the symbol and characterization, where we have quoted from the story that this features are presented in, and we found that the gloomy atmosphere that has the mood, characters and foreshadowing, helped Poe to expose the character traits

General Conclusion

and treat the story events, and despite the fact that the collapse of character's mind may cause only his own death, it causes the same results for the concrete things, also the strong symbolic representation of nature both in the description of the house and its surrounding helped to understand the theme of the story; then we have applied psychoanalysis theory through the characters of the story, Roderick Usher and his sister Madeline and the narrator, where they represents the human mind division in light of Freud's theory.

In short, through the analysis of the corpus, *The Fall of The House of Usher*, we point that it is a good representation of dark romanticism, where its features are characterised in it. Also, from our analysis of the suffering of Roderick's life, we realize the isolated people suffering in the society who looks only for the good side of people forgetting the dark one. In the same time, we have discovered that beside isolation and mysterious thoughts after committing a bad sin will lead to madness and death later. Also It is found that Edgar Allan Poe achieves the effects of dark romanticism through the dark atmosphere, the symbols he used, and also through the psyche of his mysterious characters.

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Abstract in Arabic

المخلص

هدف هذه الدراسة تسليط الضوء على أهم خصائص الحركة الرومانسية المظلمة التي هي الأمريكي ذات تأثير كبير على العديد من الأعمال الأدبية، من بينها و الشهيرة، لمعرفة كيفية توظيف هذه الخصائص لتعطينا صورة النفس البشرية .اتها من خلال تطبيق نظرية فرويد التي تسمح شخصيات والمزاج العام للقصة. وتتكون هذه الدراسة من فصلين. الفصل الأول عن الرومانسية المظلمة ومميزاتها ونظرية التحليل النفسي فرويد، والفصل الثاني يحتوي على الدراسة الأدبية بيت أشر بما في ذلك تطبيق لنظرية فرويد. الرومانسية المظلمة في القصة، ن ظهر لنا معاناة الناس المعزولين نفسية غير مستقرة في مجتمعه من خلال جو مظلم الكثير من الرموز. وهكذا فإن المؤلف لديه أهداف مختلفة وراء الكتابة عن هذا النوع من الناس، وقال انه يحاول وضع كل خصائص تلك الحركة المظلمة لإظهار الجانب المظلم من الناس. وبالتالي، يمكننا أن نستنتج أن بو لديه دافع نفسي في ال .

الكلمات المفتاحية : الرومانسية الة، القوطية، النفس البشرية، الغموض، الكآبة، الرعب.