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**Chronotope and Imagination in Edgar Allan Poe's "The
Fall of the House of Usher"**

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for
the "Master" Degree in Anglo-Saxon Literature and Civilisation*

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Dedication

*I dedicate this work to my dearest Parents Mohammed and Naima Benazza
for their support and help by all means.*

*I thank my sister and her small family, as well as my brother and all my
amazing friends specially Master Love.*

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Abstract

The focus of this research is in the area of literature studies. Such a study is important in order to shed light on the use of Time, Space and Imagination in literature, especially in Edgar Allan Poe's "The Fall of the House of Usher". The research approach adopted in this dissertation is a literary analytical approach based on close reading of the text. The findings from this research provide evidence that the use of Time within books is totally different from real life as if the reader falls in a new timing ruled by the author through the papers of the book in which Space goes beyond just providing a location for the story to reflect and describe the characters. These two elements working together could invite the reader to move from his real world into a new fictional one created by the author who enters into the reader's mind and directs his imagination, and helps him use it through the very detailed description of events and characters.

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General Introduction

General Introduction

If one goes back through the timeline, one will notice the different movements which came to shape the content of all arts from music to literature. When it reached this last, it changed the content of the story as well as the style. Since literature reported what was found in society, it reflected the political, economic and social conditions and this is what drags the writers' pen towards imagination with the combination of feelings and reason.

As literature travelled through the different movements, the effect of these movements started to be more witnessed in the literary works. One of the biggest influences was when authors shifted from all what was reasoning and real to the imagination, feelings and escaping to nature. These changes in literature did not stop only in themes or style of writing, but rather affected also the length of the literary works by making them smaller and more concise which helped introducing a new genre of literature known as the short story.

The Romantic era is a movement that spread as a soft wind through all different cultures and societies, French, Spanish, British and American, leaving behind a great influence on different fields such as Music, Art and, especially literature. This latter is full of different novels and literary writings.

Through the study of Romanticism as a movement in literature, and by focusing on this era from the American scope, the huge influence of the characteristics of this period over poets and authors is witnessed. The way writers present their literary works creates a special relationship between the readers and the books; the wonderful choice of words together with the smart usage of setting and the detailed description of characters all help establish a specific imaginary world known as the story or plot.

Those stories have nowadays become masterpieces and a field of study for literary students. Students, as well as readers, are eager to understand the key behind that passion that drives the reader from his real world into another world with the same characteristics and with the same usage of time and space, but with

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different interpretations of these two elements with what is called imagination. The gap of a new romantic imaginary world is what inspires the researcher to dig more into the literary world in order to figure out the key elements of this second world that the reader travels to whenever he opens a book, and that differs from one book to another.

Through this study, the focus of Edgar Allan Poe on Chronotope and Imagination is noticed; this work is aimed to analyze and shed more light on the use of Chronotope and Imagination in literature and to focus more on how Edgar Allan Poe uses these features while writing his short story “The Fall of the House of Usher”. Through the decoding of Poe’s words, the researcher would be able to analyze, study and interpret the necessary information concerning the use of Time, Space and Imagination in literature. The research question is to analyze the use of these three features within literature in general and “The Fall of the House of Usher” specifically. The analysis will follow the Formalistic Literary Approach, as an approach that considers close reading the key to understanding any literary work in which all the interpretations and necessary information are found in the text with no consideration of any external disciplines like historical and social once surrounding the literary text (Makaryk, p 53).

Through the following study, a question needs to be asked on how Chronotope and Imagination are used in Literature? And, by taking Poe’s short story, as an example, this work will investigate and discover how these elements affect the literary works? And, how it did creates a new imaginary world for the readers?

This work is divided into two chapters; the first one is devoted to the theoretical definition of Romanticism in literature and American Romanticism, the Gothic American Literature in the novel and short story as well as the definition of this latter and its characteristics. This work would travel back to see the origins of imagination in literature, since it started from the beginning of the Romantic Movement in literature. It will study how this movement started, and what makes American Romanticism different from the British one, it will, as well, focus on the

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Gothic literature that pictures the human struggle between evil and good, and presents the duality between mind and soul within each person, in both novels and short stories. It continues the discussion to focus more on the short story as a new genre of literature by giving its characteristics and clarifies the three elements “Time”, “Space”, and “Imagination” which are behind the creation of a Gothic Romantic world within a short story.

However, in the second chapter, and in order to have a close look at the use of Chronotope and study the imaginary world that authors invent within a number of yellow papers, one of the American Romantic short stories that belongs to the Gothic Literature has been chosen. Under the name of “The Fall of the House of Usher” (1839), it was written by one of the famous authors who helped create this genre of short story as well as being considered as the father of detective fiction, Edgar Allan Poe. It is to be analyzed by focusing on how Poe uses Time, Space and Imagination, and how these three elements create the events of the story and help the reader understand and interpret these events.

Chapter One

American Romanticism

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1.1. Introduction

Literature from the beginning of time passed through several different eras, each with its own characteristics that differ it from the other. Among these movements, there is Romanticism, the movement that placed intuition and imagination over reason.

In this chapter the focus will be on what romanticism is, especially in America, in addition to the darkness in society presented through literary genre known as Gothic Literature in both novels and short stories; and shedding light on the history of the short story by analyzing how this new genre turned from being a way of telling fairytales to be an established genre of literature.

1.2. Romanticism in Literature

The romantic era, romanticism or the Romantic period are all different names to one movement “which is loosely identified as spanning the years of 1783-1830” (Smith 2011). It was a movement that reached several aspects of society and came as a change and revolution against all that was real and scientific to focus on feelings and emotions.

However, this movement had existed a long time before and “the spirit of romance is as old as human language” although people did not really experience it in which they were living in reality away from spiritual and romantic things, “there have been times when the frame of the world rested not on facts, but on wonders”. It was necessary for the people to think and take a stand against their hard life; this revolution resulted in the spring of romance that changes their values and perception to the society around them (De Marr 01).

The first time the term “romance” was applied to a book was in England in the fourteenth century in which it “signif[ied] a tale in verse or prose, embodying the adventures of some hero of chivalry” (Ibid).

Towards the end of the eighteenth century, a wind of new revolt against aristocratic, social and political norms of the age of enlightenment started to appear; giving more interest to the role of spirit, soul, instincts and emotions which are against the principles of the era before that “advocated a cool, detached scientific approach to most human endeavors and dilemmas” (Smith 2011).

The romantic era was a new artistic, literary and intellectual wave of change which appeared most strongly in arts, music and literature. It was “a rejection of many of the values of movements such as the enlightenment and scientific revolution held as paramount” (ibid).

Moreover, whenever romanticism is discussed, generally the first thing that comes to the mind is love or romantic themes and topics, but in fact romanticism has “very little to do with things popularly thought of as romantics” (Mathur 2011). It is an escape from the strict rules of society and hard life to a spiritual world that exists in novels and stories. Readers as well as authors choose nature to be their own new world in which love, feelings and emotions are the ruling power. However, “although love may occasionally be the subject of romantic art”, “it is an international, artistic and philosophical movement that redefined the fundamental way in which people in western cultures thought about themselves and about their world” (ibid).

In fact, the romantic era started as a reaction to the classical way of life that people used to live, “there are certain ages of the world in which the classical traditions predominates” in which “the respect for authority, the love of order and following rules, the acceptance of academic standers overbalanced the desire for strangeness and novelty” (Beers 08). And, by the end of the eighteenth century, this movement appeared to be a wave placing a new emphasis on emotions, beauty of the language and tackling various themes in art, poetry and literature. It was described repeatedly as “... the reproduction in modern art or literature of the life and thoughts of middle ages” (Beers 02). In other words, Beers is presenting

romanticism as a wave that reproduces people's thoughts and lifestyle through a modern literature.

Writers and artist during the romantic era "saw themselves as revolting against the "Age of Reason" or "Enlightenment" period (1700-1770) and its values" (Harvey 1). Prof. Bruce Harvey explained in his essay "*American Romanticism: Introductory Overview*" how they "celebrated imagination/intuition versus reason/calculation, spontaneity versus control, subjectivity and metaphysical musing versus objective fact, revolutionary energy versus tradition and so on" (Idem). Romanticism was the wave that replaced all the old traditions, physics and reason that were buried in people's mind with a more spiritual and modern way of thinking.

The movement begins in Germany with the publication of Goethe's *Sorrows of Young Werther* which is a novel consisting in letters about a young man who committed suicide at the end. This novel helped create romanticism by producing new words in literature. Then, Romanticism "goes to England (Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats), until about 1830 (upon which the Victorian Age begins)". However, Romanticism "does not appear in the U.S. until Irving and Emerson are writing" (Harvey 1).

The term romanticism does not mean only romantic love stories and novels. It is a lot more than two characters who fall in love with each other while the events of the novel are progressing. "Romanticism is a wild revolutionary movement"; a movement that reach all fields "literature" and "art" as well as philosophy, politics and industry (Rosenthal 07). Jean Jacques Rousseau had seen that "the imagination could unlock the prison of civilized society" (Phillips, Ladd and Meyers 10). For him, "the key to freedom lies in the individual will and feeling" (Ibid). Rousseau believed that "civilization and science are corrupting the human mind" (Ibid). However, the authorities of Europe at that time would never accept these new ideas and would consider it as threat, "only a new generation in a new world could put them to practice" (Ackroyd 2015)

This new revolutionary generation appeared in the modern ideas of Thomas Paine. Inspired by the ideals of Rousseau, Paine produced a set of ideas that would unleash the American Revolution. That was reflected in literary works in which authors and readers stand against the pragmatic and scientific standards of their parents; taking their own path in the world of literature seeking freedom, imagination, spirituality and the purity of nature and leaving behind the civilization and rational constraints that had limited their freedom for ages.

So the Romantic era was one of the most confusing periods in literature and having a standard definition for it is quite inconceivable. Stendhal in his little book *Racine and Shakespeare* defined Romanticism as follows “Romanticism is the art of presenting to different peoples those literary works which, in the existing state of their habits and beliefs, are capable of giving them the greatest possible pleasure.”¹(Standhal 43), according to him it requires courage to be a romantic.

The variety of concepts within this movement and its love of novelty, experiment and the darkness and strangeness in beauty help it leave its print on the most wide wall that is called literature. Dealing with Romanticism means also to dig more in its characteristics that can help the reader to differentiate whether this work belongs to the Romantic era or not.

1.2.1 Basic Characteristics of Romanticism

This movement was a shift from faith and beliefs in science and reason to the faith in emotions, feelings and nature. Its aims were various among which what Rousseau had stated before about the belief in the goodness in humanity and the return to nature leaving the reason of corruption behind which is civilization.

¹« Le romantisme est l’art de présenter aux peuples les œuvres littéraires qui dans l’état actuel de leurs habitudes et de leurs croyances, sont susceptibles de leur donner le plus de plaisir possible »

Romanticism also believed in individuality as the absolute power that human beings need, it recreates a new wave of nationalist pride led by emotions and feelings in which reason and intellectual are totally neglected (Phillips, Ladd and Meyers 2010).

Through time, these ideas spread among people and influenced them deeply, specially poets and authors. Writers at that time were inspired by this new way of thinking and imagining. This was reflected in their literary works and novels. Eventually the themes of these literary works changed and started to be more pure and romantic by dealing with imaginary subjects such as terror, horror and awe.

The Romantic writers also placed a great emphasis on individuality which made it hard to separate the novel from its writer, by following their own feelings and emotions, it was this novel that describes its author and “ the result was a literature that continually explored the inward experiences of the self” (Ladd, Phillips and Meyers 05).

Moreover, if any novel that belongs to the Romantic period is studied the difference in the way of writing is clearly witnessed in the huge spaces of nature in which characters live where there are no factories or civilization. Perhaps *Wuthering Heights* can be an example of how the Romantic period influenced Emily Bronte. The love of nature in this novel offers an escape from the constraints of civilization to a wild, huge space of nature that symbolized freedom. And, this is one of the major characteristics of Romanticism in literature.

The Romantic era did not affect only people’s way of thinking, but also their faith in God. Before, in Europe and in new America God was the supreme power that governs the universe. However, this belief changed by the Romantics who saw God as a part from the universe and not separated from it (Wayne 2006).

Finally, the romantics’ focus was on imagination as a door that helped the writers as well as readers to escape from their reality. This focus in addition to the wide nature was the dream and the holy place for those who seek freedom in minds

before in life. And that is what makes Romanticism different from the other literary movements.

Moreover the Romantic era is a special period of time. It differs from one country to the other, the European Romanticism as an example is different from the American one. This latter is a wider, specific movement full of new literary products and witnessed another movement inside it.

1.3. American Romanticism

Romanticism in America was the representation of what was buried in the human soul since the Americans were suffering from the issue of slavery, capitalism, industry crisis in addition to many other problems that make it hard for them to live (Ashworth 1995). In literature as other arts, it deciphered man's life; it represented nature as a source of instruction, delight, and nourishment for the soul. Novels, short stories and poems transmitted the suffering of individuals, wilderness and savageness whether implicitly or explicitly. The Romantic era in America lasted from about 1830 to 1870; it was a time when America witnessed the industrial revolution, a period of a great and huge development and expansion in all fields of life.

The Americans were so taken by the new ideas of freedom and self-reliance and their passion to create and live a new life that is completely different from the age before, that it made them revolt against the age of reason by focusing more on imagination, intuition and individualism. They were looking for a new identity that has nothing to do with the European beliefs.

American Romanticism in its standing against the rational thinking and pragmatic standards of the age of reason produced a huge amount of literary works and master pieces that gave that era specific characteristics. It was a vigorous movement full of distinctive themes like imagination, individuality, nature, even the way they described religion was different as compared with the age of enlightenment as Paul Briens noted in "Romanticism" (1988).

1.3.1 Basic Characteristics of American Romanticism

The first characteristic that differentiates the American Romanticism from the English one is “imagination”. The American society at that time was experiencing the industrial revolution; people were living in a time of great progress. People started to migrate through big cities, trying to imagine what would happen next. And as the country continued to develop cities started to be “dirtier” which led people to escape the bad situation they were living in.

Therefore, authors also were affected by these negative consequences of revolution and it was clear in their literary work in the use of escapism in which they could escape their unsatisfying reality into a better world. Characters in the American Romantic literature escaped the civilization and modern life and went to nature looking for freedom and purity. “Rip Van Winkle” by Washington Irving (1783–1859) can be considered as one of the best examples of the use of imagination and escapism by authors. The main character in this short story escapes civilization and responsibility and goes to the woods in which he falls asleep for a long time. When he wakes up and goes back to his old life, he discovers the death of his wife and the change of society. Irving through this short story is representing the hopes of the Americans that one day they would be able to change their lives.

The Americans were so anxious to be free from the European values that is why individualism appeared in their writings. The will to create a nation of their own influenced their way of thinking and writing, they asserted the importance of the individual and put a lot of interest in his relationship with nature. The Romantics focused also on the importance of following one’s own intuition and emotion far away from the parents’ beliefs (Smith 2011).

Even in religious topics, authors used to write about different themes from the Bible, but in a way that is not limited to the constraints of the government or church, they felt free to express their ideas and the way they feel and interpret these themes (Meyerson xxx).

Moreover, the era of Romanticism was also an era of the industrial revolution. The crowded cities and the noisy factories as a result of that progress led people to escape this civilization into the pure, wide nature. Writers as well as readers through the study of these literary works find that the real world should be the world where there is a manifesting silence and purity. A world that could help the mind go beyond and think, adventure and imagine how and where this world comes from. From here the view of God and religion started to change. Their rejection of the traditional religion led them to consider nature as a source of inspiration and spirituality; they saw “god as present throughout the world” (Bevir 03).

Romanticism as a literary revolution is typically defined by *Harmon* as a:

“ Literary and philosophical theory that tends to see the individual at the center of all life, and it places the individual, therefore, at the center of art, making literature valuable as an expression of unique feelings and particular attitudes and valuing its fidelity in portraying experiences(...) although romanticism tends at times to regard nature as alien, its more often sees in nature a revelation of truth... and a more suitable subject for art than those aspects of the world sullied by artifice. Romanticism seeks to find, the absolute, the ideal, by transcending the actual” (Harmon 457).

In other words, Romanticism is a movement wherein authors, artists and writers react to the constraints of Neoclassicism and moved towards the individual by focusing more on him as a unique and any truth could be achieved only through the experience of that individual, they believe that “emotion and the senses could lead to higher truths than either reason or the intellect could” (Phillips, Ladd and Meyers 05)

From here another movement within this movement appeared known as “Transcendentalism” and came as a “crisis of faith”. It was a reaction against the biblical rules and sought to replace “belief in the God of the bible with belief in the divinity of humanity” (Wayne vii). One of the most famous influential transcendentalists was Ralph Waldo Emerson who explained in his 1838 Divinity School Address “to go alone...to be a divine man”. Transcendentalists consider the individual as “the spiritual and moral center of the universe” (Ibid viii). In other

words, there was a certain relation between the individual and the universe as if each person carries this universe within himself; also as feelings were the center of Romanticism also intuition was the center of transcendentalism in which they believed that only through the intuitive experiences the person can be able to know things (Ibid).

Transcendentalists go beyond the Unitarian beliefs and focus on what is spiritual and emotional rather than what is physical. They believe that there is “divinity within humankind and within nature” (Myerson xxviii) and reject common ideas, practices and organized religion.

In literature, the impact of transcendentalism can be seen in their way of dealing with different themes such as: slavery, social classes and gender inequality (Ibid xxx – xxxii). Margaret Fuller’s *Woman in the Nineteenth century* (1843) is one of the best examples of books that deal with the issue of gender inequality.

Furthermore, unlike the European Romanticism, the presentation of the protagonist in the American Romantic literature was different. British authors presented the hero as an educated, wealthy character who has a high position in society. However, American writers presented the hero as a common, simple character who follows his own emotions, intuition and feelings. They created a unique relation between the hero of the story and the reader in a way that makes the latter become emotionally involved with the first. In *The Scarlet Letter* (1850) by Nathaniel Hawthorne as an example, the major character Hester Prynne is a simple, poor woman whose husband died in the sea and she committed a sin that brought her shame for the rest of her life. However the reader feels pity for her, and secretly admires her because of her strength to face society and stand against its judgments. Hester is portrayed as a character that is capable of changing reality and this is one of the characteristics that differentiate the Romantic movements in American literature from the other countries’ literature.

Eventually, the American Romantic era is rich in prose narratives done by authors who helped create the country’s treasure of literature. Among these masterpieces we have novels like *Moby-Dick* (1851) by Herman Melville and *The*

Scarlet Letter (1850) by Nathaniel Hawthorne in addition to Edgar Allan Poe's short stories.

This country's treasure is full of types of literature; and as the romantic one witnessed a huge development, the Gothic literature also had its print in the American literature. In the following lines of this research, the reader will be able to understand better this last type of literature and see it in novels and short stories.

1.4 The Gothic American Literature

In its broad sense, Gothic literature can be related to all what is dark, scary, gloomy and mysteries; The word "Gothic" derived from "the Goths" who were "Germanic tribe" that "settled in much of Europe from the third to the fifth centuries AD". It developed in the mid and late eighteenth century in Britain as a reaction to the ideology of enlightenment that "extolled the virtues of rationality" and human reason (Smith 02).

The Gothic novel first originated in England by the publication of the first literary work called "A Gothic Story", Horace Walpole applied the word "Gothic" as subtitle for his novel *The Castle of Otranto* (1764). (Hogle 01); It is generally regarded as the first gothic novel and it tells a supernatural tale about Manfred, the prince of Otranto, who develops a secret admiration for the beautiful princess Isabella. The story opens with the tragedy of Manfred's son Conrad who has been crushed to death by the huge helmet from a statue of a previous prince of Otranto on the morning of his wedding with Isabella. Throughout the story, the reader experiences the supernatural accidents in the castle in which Walpole provides an old mysterious buildings for the protagonists.

During the eighteenth century, America witnessed a new wave or a movement in literature known as the Gothic, or anti-transcendentalist movement, concentrate on "subjectivity", "the inner life" and "imagination", due to the historical and social conditions at that time, gothic writers saw the tragic life the

American society was living instead they created a new literary genre in which they express their beliefs, suffering and the darkness inside them (Lloyd Smith 26).

The gothic is a genre of literature that creates feelings of mystery, fear, gloom and suspense. It generally deals with a variety of themes related to fiction and supernatural world and creatures “claustrophobia, atmospheric gloom, the imminence of violence were generated in early American literature” (Savoy 196).

In most cases, this genre is filled with death, mystery and terror. It shows the dark side of humans and nature, generally a gothic story or novel will turn around an old creepy castle, with supernatural beings and women suffering or in distress. Such characteristics can be easily found in American gothic literature, such as Bram Stoker’s *Dracula*, Mary Shelly’s *Frankenstein* and especially it can be seen in stories written by Edgar Allan Poe due to the fact that he grew up in a very bad life conditions which provides him with the right atmosphere that helps him write a very successful gothic stories like “The Haunted Talace”, “The Tell- Tale House” and his poem “The Raven”.

Gothicism can be found in both Novels and short Stories as follows:

1.4.1 The Gothic Novel

A novel has always been defined as a long story that gathers characters, dialogues, actions, events and a plot all together in order to create a coherent whole following a chronological order. It serves many purposes; the most important one is to amuse and interest the reader; through the events the author gives his view and opinions about the different life’s fields which led to create a relation between the writer and the reader through this “novel”. It tackles several topics concerning social, political and even cultural life (Crawford, p11-p18).

The novel, also deals with fictional topics in which there is horror novels, detective novels and gothic novels. This last one was very famous in the American society by the end of the eighteenth century. It broadly combines elements of

horror, darkness and Gothicism with nature and Romanticism as it is found in the novel “*Frankenstein*” (1818) by Mary Shelly in which the author provides a monster made by a doctor which consists of different parts from dead humans, to be his friend but then he realizes his mistake when he loses control over him. The events of this classic novel offer an example of the use of supernatural, horror, darkness, mystery and fear which are all characteristics of gothic literature.

1.4.2 The Gothic Short Story

As the gothic novel, the gothic short story also has its own characteristics and a unique journey it made before being as much successful as it is nowadays. This short story that appeared as a new literary form and genre, after, being only an oral way to retell old stories and fairytales, and continues to evolve and develop through time. It contains specific characteristics as it will be explained next.

1.5 The Short Story in American Literature

From the beginning of time man had been interested in stories which were passed from one generation to another orally either in words or in songs. Usually the stories were myths, epics, fables and parables.

According to Viorica Patea, the origins of the short story “go back to myth and biblical verse narratives, medieval sermons and romance, fables, [and] folktales” (02) Since people were living in a time of rapid expansion they had no time to read long novels and thick books which helped in the emergence of this new genre of literature.

The short story is a story that is shorter in length than novels. At first the term “short story” did not exist. According to *the Oxford English Dictionary* the earliest usage of this term was in 1877. It was not until the 1880s that this term gained currency in the United States. Authors used to refer to their short stories as fables, novellas and short novels. (March-Russell 2009).

The short story is a work of fiction that evolves quickly over few scenes, the plot usually revolves around only a limited number of characters and language is specific and carefully chosen by the author. It is the literary form to which the United States made early contributions to. However, the short story existed a long time before the nineteenth century in the form of fairy tales, folk tales, legends, and so on, but we could say that this new genre of literature was purely an “American invention and arguably the most important literary genre to have emerged in The United States” (Bendixen and Nagel 03).

By the early nineteenth century there were some famous authors who were responsible for the development of the short story. Among them we have: Nathaniel Hawthorne, Washington Irving and Edgar Allan Poe. During the nineteenth century, the short story reached a significant point of development, “Poe’s critical comments towards the middle of the nineteenth century are responsible for the birth of the short story as a unique genre through his studies and discussions of issues of form, style, length, design and authorial goals” (Patea 03).

The short story is that little world to where the readers escape. It is a little bit smaller than that of novels, but it provides them with the same sensation either of humor and love stories or terror and Gothic scenes. “Despite its relatively limited scope, a short story is often judged by its ability to provide a complete and satisfying treatment of its characters and subjects” (Kuiper 134)

Compared with novels, short stories are a smaller world with a limited number of characters living in a short period of time with a single setting and dealing with a one plot and a counted number of events passing in few scenes.

Short stories as a genre of literature also contain a specific core of elements to produce events. Starting by the exposition when events starts and continue to develop until they reach the climax or crisis then going down when problems are solved and the story finishes with a resolution to the plot. However, this pattern changes from one author to the other according to the length of the story and the

era. Modern short stories for example have no resolution at the end. It is a new style of writing called open ending in which it depends on the reader to find a solution for the climax following his own imagination. This new modification in the story endings played an important role in defining the American short story. In his famous essay “Philosophy of Composition” (1846), Edgar Allan Poe asserts the importance of the events of the short story which is considered as the preparation for its ending. He also insists on the role of the author in creating these events and drawing the result in the reader’s mind.²

Moreover, this new genre of literary is not just a fictional events or stories narrated by an author; it is rather the production and representation of the different aspects of the whole society. In other words, the author is presenting his culture, beliefs and social background. Thomas Fasano explained that saying:

American writers have commanded respect and attention for their short stories for almost two centuries, or as long as the short story has been a recognizable literary genre. American stories are...an examination of a diverse and complex culture, a record of ideas, trends, conflicts, politics, and social history, a powerful record of nation” (Fasano v).

What shapes a short story differs between countries, genres and eras. Like the novel the short story has an introduction, a setting, a climax and a resolution, a genre and characters which are limited according to the flow of the short story. Similarly to all genres of literary works, the short story contains some key elements that exist in every short story and help making it a great piece of literature.

Among these elements, the five main components are: the setting, the characters, the plot, the conflict and the resolution. Most authors use these elements to keep the flow and development of the events in a way that attracts the reader.

²“It is only with the denouement constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention” (Poe 2014)

- 1- The Setting: the setting is the time and place where the events of the story happened; the author describes the environment by producing a detailed description. This may help the reader to visualize the story and create a relation between him and the plot.
- 2- The Characters: the characters are the actors within the story, and the main element of the plot because the plot can only exist with characters. The author provides each character with his own physical and personality description which can help the reader to picture them and understand better the events and scenes.
- 3- The Plot: the plot is the event of the story which the book is based on. It must contain three levels: the beginning, the middle and the end in which the reader would be prepared to what will happen then reach the crisis of events until the end.
- 4- The Conflict: the conflict is the moment of greatest suspense in which the events reach their climax. It is generally the part when the story's action becomes more exciting.
- 5- The Resolution: the resolution is the end that solves the conflict. It is the part where the writer draws an end that makes the reader leave the story satisfied. (Gulnaz 2012).

There are some other elements that are as much important as the previous ones in creating and forming the short story, especially, when it comes to the gothic short story.

1.6 The Definition of Time, Space and Imagination in literature

Every work of literature is a world in itself, a fictional world that is similar, in its structure, to the real one, it also contains time, space same as the real world but different in the way how the author uses them; this combination along with the use of imagination can provide a masterpiece. in the following paragraphs, these three elements will be explained theoretically as well as, the important of using them in creating a literary work will be discussed.

1.6.1 Time

Just as “Time” is a fundamental element in humans’ life, it is also an important element in literature. As long as literature exists, time (along with other elements) plays a key role in structuring the literary works, novels and stories. David Lodge in his book *The Art of Fiction* states the importance of this element for the reader “the contextual details of time and place, without which the story cannot be followed” (Lodge 05).

Each story takes place in a specific period of time and each author deals with time and presents it throughout the events of this story in a chronological development or real time narration; moreover in some other stories, there are writers who use flashbacks, to show past events, and flash-forwards, to describe the events that will take place in the future, as a way to narrate the events. Lodge highlights this point by saying that:

The simplest way to tell a story...is to begin at the beginning and go on until you reach the end...But storytellers perceived the interesting effects that could be obtained by deviating from chronological order...[...] Through time-shift, narrative avoids presenting life as just one damn thing after another, and allows us to make connections of causality and irony between widely separate events (Lodge 74-75)

It is the use of time that allows the reader to connect the different events of the plot and allows the characters to be drawn.

There is a big difference between the time people live in daily and the time they live in when reading a book, “Thanks to foreshadowing and flashbacks literary time differs greatly from real time”. The way it is presented through novels and stories even poems is also different from one book to another according to the literary “genre”, “individual author’s style” and “type of the text” (Panassenko 69).

Unlike the real time, the literary one is controlled by the author who can move from the past to the present without limits and still the story will remain interesting and attracting to the reader.

In order to illustrate the theory given above, the short story “*The Dead*”³ by James Joyce can be an excellent sample. This short story is a part from the book “*Dubliners*” (1926). Its events happened in one night; however Joyce used the move back to the past time to tell the reader about the tragedy of Michael Furey. The way the author moved from the present to the past by using a dialogue, help deeply in creating suspense for the reader and keep his focus and interests on the events. It also led him to question what would be the reaction of Gabriel. And, how he will perceive all these secrets from the past? The reader move with Gretta to the past while she is narrating her story then goes back to the present to see the reaction of Gabriel till the end of their talk as if the author is traveling with the reader between the past and the present.

Furthermore, analyzing any literary work by focusing on the way the author uses time demands also to analyze the way he provides space for the events of this literary work since space is as much important as time in creating and visualizing the events of the story for the reader. These two elements (Time and Space) are “inherent in every narrative work” that cannot stand without a setting no matter if this text was written in papers or not; “the text occupies a place, it is a presence, even when we look at it on computer screens- it is there- spatial” (Vucanovic and Grmuša, 09) Whether, reading it from old yellow papers in an old library or from the last version of computers, time and space would always be there as the basis of this text.

2.2.2 Space

While reading a book, the reader is exploring a new world that exists beyond the boundaries of those yellow papers written by authors from different cultural backgrounds. Through his journey the reader is moving from the familiar world he daily experiences to another different world with a different perception of time and space. This latter is where the characters of the story are living and is considered as the background in which the events take place. “...a literary text is situated in a

³ See page 62

certain time...and about...a certain space” (Ibid 02). Since the setting is one of the key elements and components of any literary work whether prose or poetry.

The authors use the detailed description together with the literary techniques: “Telling” and “showing” in order to create an environment that can hold the events of the story together and eventually give the reader the chance to imagine this environment and emotionally interact with. Through this description “the reader is often invited to translate specific clues into a kind of spatial understanding”, the way the writer uses words and “verbal suggestion” can give the reader the opportunity to visualize this space and understand what the story is about in a better way (Henighan 05).

Providing a space for the events of a novel is as much important as time or even more. The place can help the narrator to create a very interesting and attractive story, in the same time help the reader to capture this story and live within each character and experience every single event with a complete enjoyment and full attention and without this space that would be just characters in an empty space and vacuum. Taking as an example *Alice’s Adventures in Wonderland (1920)* no one could ever imagine this story without the space and the place where the events happened because without this place there is no story. Carroll in this story provides the reader with two different places where the events happened, the first one is the real world in the River Bank where the story begins, and the second one is the imaginary world that Alice explores while sleeping. This latter contains many other different places in it, starting by The rabbit-hole where she fell “The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down...she found herself falling down what seemed to be a very deep well” (Carroll 03).

Moreover as the events continue to develop, other places appear in the story such as “The White Rabbit’s House”, “Duchess’s House”, March Hare’s House “...the chimneys were shaped like ears and the roof was thatched with fur. It was so large a house” (Ibid 94). In addition to so many other different places that Alice explores through her journey.

It is this place (Wonderland) that provides a landscape for all the other elements such as characters, plot and time to melt together in order to create the story. The variation of the different places within the story by the author creates a charming world for the reader to live in and experiences the events as if he is inside the book. The way Carroll describes every detail for each place Alice had visited through the events of the story, helps to draw a full image of this dream land for the reader who find it easy to see and imagine “Wonderland” with all its charming magic of woods, houses and characters.

The use of space in novels is considered as one of the fundamental elements that any story consists of since it is concerned with “points of crisis” in which the story reaches its climax or what is called “concentrating action” (Vice 207). It affects the plot deeply since omitting the space from any novel or poem would certainly make things different and if there is no space there would not be a plot. As an example if there were no “Wonderland” for Alice’s adventures story that means that there won’t be a story at all and readers probably would never hear about this character.

However “space” cannot be defined or analyzed without mentioning “time”. Through the development of the events in any story, time indicators can be seen through the author description of space and space is understood through the use of time. This interrelated relationship between them is called by the Russian critic M. Bakhtin “Chronotope” which indicates “the relation between images of time and space in the novel” (Ibid 201). The combination between them is what helps the reader to imagine the setting of the story and its characteristics.

1.6.3 Imagination

By the spread of gothic literature, as a new theme and way of writing authors followed to express their real life and misery, the use of imagination became more important. Authors through their gothic stories provided imaginary places and

supernatural characters like ghosts, vampires, monsters in order to create an imaginary world for the reader to live in while reading the book.

And since imagination is closely related to Romanticism and considered as one of its important features, as explained before, according to the Romantics, “imagination is the power in nature from the beginning of time, it is a force, a capacity, not simply to produce imagery, but to manifest, to visualize or speak into being” (Dwyer 05).

Generally, most gothic plots are based on imagination in a way that helps the reader get involved with the story, taking as an example Bram Stoker’s novel *Dracula* (1897). It is a story about supernatural creatures called vampires who live in a creepy old castle in the countryside. This story uses imagination to provide creatures that never die except by stabbing them with a stick within their heart which is the only thing that could kill them and turns them into dust. The author used imagination in a way that touches the reader and visualizes the events for him which helps him to picture all the details and story’s events.

1.6 Conclusion

The shift which literature knew from the 1750’s to 1840’s, from faith in reason to the reign of senses, feelings, and escapism to imagination changed the writers’ spirit towards their writings. The style and words changed going hand in hand with the genres. Just like the previous movements, Romanticism manifested itself in poetry and drama, in music and paintings, in novels and short stories.

As Romanticism altered this last genre, it changed its content and dragged it from being a folk tale or a song to a small book sold in bookstores, little in size, but rich in content. It hypnotized the readers to choose another book from the same collection. It was no more a realistic report from their lives; it was another world to where they escape after being exhausted from the real world.

This new world was known for its new characteristics, it was the dark presentation of the hidden gloomy part of human beings and nature. It was gothic

full of supernatural creators with fear and death in a way or another; it presented how the Americans at the nineteenth and eighteenth century saw their society.

Chapter Two

*The Analysis of Time, Space and
Imagination in “The Fall of the House of
Usher”*

Contents

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- 2.2 The Summary of the Short Story “The Fall of the House of Usher”
- 2.3 The Analysis of Time, Space, and Imagination Through the short Story “The Fall of the House of Usher”
- 2.4 Conclusion

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2.1. Introduction

Since the beginning of civilization, the short story rooted its origins in people’s culture and literature. The journey the short story passed through was long; it was hard for authors to prove it as a genre of literature and change it from being a way to tell an old fairy tale to be a genre in the world of literature that is able to compete and become as successful as the novel.

In order to reach that huge success authors were obliged to follow a set of characteristics, among them, time, space, and imagination. These three elements played a key role in the structure of any short story, especially Edgar Allan Poe’s; and these elements are the center focus of this chapter, in which they are going to be analyzed through one of Poe’s stories.

Through the use of the Formalistic approach, this chapter is a study of one of Edgar Allan Poe’s short stories known as “The Fall of the House of Usher” and focus on the use of “Time”, “Space” and “Imagination”. Then it will shed light on the role of these characteristics in creating the black Gothic atmosphere of the short story. However, before getting into this analysis, the summary of the short story is needed in order to help the readers to understand better the events of this story.

2.1. The Summary of “The Fall of the House of Usher”

“The Fall of the House of Usher” is one of the most widely read of Poe’s stories. It starts with an epigraph in French written by De Béranger: “Son coeur est un luth suspendu; Sitôt qu’on le touche il résonne” (Poe 01). If it is translated to English, it means “his heart is a suspended lute; as soon as it is touched, it resounds”. This epigraph adds mystery to the short story and creates suspense for the reader.

The events of this short story all begin when the narrator receives a letter from his best friend Mister Roderick Usher, who lives in a very old castle; and is suffering from mental and emotional distress.

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The story, at first starts with the narrator describing the House of Usher and the darkness and gloom surrounding it. He states his fear and concerns about that old mansion which from the first sight gives him a feeling that something bad will happen.

As the narrator arrives, he heads to a room with a long window and “black oaken floor”(Poe 07) a room that makes him feel as if he is breathing “an atmosphere of sorrow” (Poe 07) in which he meets his friend Roderick, who looks terrible with large and liquid eyes, thin and pallid lips, silken hair, and pale skin. In addition to this, Usher seems nervous, his voice is shaking and his action is “sullen” (Poe 09).

Usher soon tells the narrator about his illness that resulted in some symptoms, among them he can only eat and wear a certain type of food and clothes, he cannot bear flowers anymore, his eyes cannot stand light and all sounds of musical instruments “inspire him with horror” (Poe, p 09) He was terrified by the fear of death. Usher mentions that one of the reasons behind his illness is the bad health condition of his sister Madeline.

As the days pass, the narrator keeps trying to help his friend get through his obsession of fear and death; they enjoy playing music and painting till the day when Lady Madeline dies. Usher decides to preserve “her corpse for a fortnight” (Poe, p16) and to bury her in one of the house’s vaults since the family burial grounds are far away. At the request of Usher, the narrator accepts to bury Madeline with him in a dark vault which had been unopened for a long time.

In the following days, the narrator notices the increasing of Usher’s madness, he also figures out that the brothers were twins and “that sympathies of a scarcely intelligible nature had always existed between them” (Poe 18).

After a few days on a dark, gloomy night a strong storm hits the area and the narrator as well as Usher find themselves unable to sleep, the fear overlaps them. They sit together in the bedroom trying to pass away the night by reading the “Mad Trist” of Sir Launcelot Canning. The narrator is reading loudly until he arrives to a

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chapter where the hero of the story breaks down a door. At this moment the narrator thinks that he hears the same sound as mentioned in the books. He stops for a few seconds, then carries on reading about the fight of the hero with a dragon in which Ethelred removes the dragon's corpse and the shield falls at his feet making “a terrible ringing sound” (Poe, p 23) Again, the same thing happens and the narrator hears the echo once again and the sounds coming from below the mansion become clearer. It does not take long for Usher to be irrationally nervous and declare that they have buried his sister alive and that now her soul is coming back for revenge.

At this moment the doors open and Madeline's bloody figure appears with a “low, moaning cry,” (Poe, p 25) She throws herself at Usher, who falls to the floor and both die while the narrator runs outside the house, leaving behind the house cracking to the ground and sinking into the dark pool that lies before it: “there was a long tumultuous shouting sound like the voice of thousand waters and the deep dank tarn at my feet closed sullenly and silently over the fragments of “the House of Usher” (Poe 25).

The way Edgar Allan Poe uses imagination and creates a Gothic world for the events of his story together with the use of space and time invites to dig more into these three elements and explore their role.

2.3. The Analysis of Time, Space, and Imagination through the Short Story “The Fall of the House of Usher”

Before analyzing, it is important to shed light on the fact that Edgar Allan Poe experienced a difficult life full of troubles and misery since his childhood⁴, this life's events he passed through were reflected in his literary works among which “The Fall of The House of Usher”. From the very beginning and before even reading the story, by only reading the title “The Fall of the House of Usher” the reader directly thinks that it indicates the physical fall of the House, but in fact, it is not until he starts reading that the meaning of this “Fall” appears clearly in which the real fall is actually the fall of the whole family of Usher and not just the House.

⁴See page 62

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2.3.1. Time and Space

When it comes to literature, the use of time and space moves beyond the familiar human experiences of these two elements; the activity of narrating a story acquires the use of these characteristics together in a combination that helps create a certain space and time that exist behind those yellow papers of each novel and book. This combination could take the reader to a world that is completely different from the real one. The term “Chronotope” denotes the interrelated spatial and temporal relationship, according to Bakhtin “these two categories constitute a fundamental unity, as in the human perception of everyday reality” (Bemong and Borghart 14).

In Edgar Allan Poe’s short story “The Fall of the House of Usher” the use of Chronotope is seen. The story begins in an autumn, on a dark day “... a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens” (Poe 03). This indicates despair and death from the very beginning; since autumn is a dark and gloomy season, it leads the reader to expect that something bad would happen. Indeed, the American-English word for autumn is “fall” which reflects collapse and end. The mention of autumn, as a cold season along with ‘dreary tract of country and at length... as the shades of the evening drew on, within view of the melancholy House of Usher” (Poe 03) in the very first sentence of the story projects a gothic mood for the reader and makes him involved directly into the story and become a part of it.

Edgar Allan Poe is a transcendentalist writer who believes in dark beauty, the fact that he chooses autumn as a season for his story reflects the way the Americans were living at that time, since it was a time of the newly-independent nation when people were looking for an identity separated from the British one. They rebelled against reason and looked for dark imagination and nature as an escape⁵.

The description of time goes along with that one of space. Poe chose an old traditional isolated castle as a space for the events of the story. The way he

⁵ See chapter one page number nine

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describes the house and the atmosphere surrounding it create suspense for the reader.

The story starts when the narrator receives a letter from his childhood friend Roderick, who is suffering from a mental disease and a deep loneliness that pushed him to lock himself inside the house. When the narrator arrives and from the first glance at his friend’s house, a feeling of oppression and gloom overlaps him slowly. He describes that in the first paragraph when he says

...within view of 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... (Poe 03)

The way he describes it as unbearable indicates how stressed the narrator is.

From the very beginning of the story, Poe uses some words to create a dark gothic atmosphere:

I looked upon the scene before me-upon the mere house, 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 white trunks of decayed trees. (Poe 03)

Words like “bleak”, “vacant”, “decayed”, gave the reader an impression of depression and sadness.

Being an author who belongs to dark Romanticism or what can be called Gothic Literature, Poe presents nature in “The Fall of the House of Usher” as something that reflects the soul of the characters with all the emotions and conflicts existing inside them. When the narrator arrives in the House “as the shades of the evening drew on” (Poe 3), he was only able to find a reflection of the sadness of his friend Usher represented in “the melancholy House of Usher” (Poe 03), a house that looks with “vacant and eye-like windows” (Poe 03) is just as his master who is suffering from illness.

The way the House is surrounded with a mystery that differs it from the usual houses,

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forced [the narrator] to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth (Poe 03-04).

The narrator in the following paragraph gives a physical description of the house in a way that helps the reader to capture the atmosphere as if he is inside the story:

with an utter depression of soul which I can compare to no earthly sensation more properly than to the after dream of the reveler upon opium, the bitter lapse into everyday life, the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart- an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime”. (Poe 03)

The narrator shares his feeling of unease, “the sickening of the heart” and “dreariness of thought” and carries on his black description of the area surrounding the house and shows the trees and the pool to the reader by saying

I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled luster by the dwelling, and gazed down- but with a shudder even more thrilling than before upon the remodeled and inverted images of gray, sedge, and the ghastly tree-stems, and the vacant and eye-like windows (Poe 04).

In this description, Poe’s usage of words like “black”, “lurid”, “unruffled luster” and “shudder” attract the reader by creating feelings of fear and mystery about that pool and leading him to question what would happen in that pool where the reversed image of house is reflected and leave him in suspense to read the whole story in order to figure out the role of that creepy pool which turned out at the end that it swallows the full house. Even the “eye-like windows” are in fact eyes for the House which seem to look not only at the narrator but also stare at the reader from the pages of the story.

Poe also describes the inside atmosphere by giving an inside description of the house, and using words that indicate darkness, “I entered the Gothic archway of

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the hall ... while the carvings of the ceilings, the somber tapestries of the walls, the ebon blackness of the floors...” (Poe 06, 07)

Moreover, the decay of the mansion seems to the narrator to be connected with the breaking down of the Usher family, when Poe described the front of the narrator to the House and how he notices the changes that happened to it over time:

I scanned more narrowly the real aspect of the building. Its principal features seemed to be that of excessive antiquity. The discoloration of ages had been great...fungi overspread the whole exterior...no portion of the masonry had fallen...a barely perceptible fissure...extending from the roof of the building in front, made its way down the wall in zigzag direction (Poe 06).

Here by the description of the “Fissure”, Poe symbolizes the split of Roderick and his sister Madeline. They were not just a brother and sister but rather twins who share everything, and the split in the house symbolizes the split between these twins who share same soul but different bodies. So when Madeline gets ill with a mystery physical illness, Usher starts to be mentally unstable and even gets ill too by his body reacting negatively by suffering much from “a morbid acuteness of senses” (Poe 09). Poe makes this bond between them strong and very clear in which Madeline symbolizes the body, while Roderick is the mind.

In addition, the author also describes the several different changes that happened to his friend, the thing that made him doubt his ability to recognize both the House and his friend:

Upon my entrance, Usher rose from a sofa on which he had been lying at full length, and greeted me...I gazed at him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief period, as had Roderick Usher, it was with difficulty that I could bring myself to admit the identity of the man being before me with the companion of my early boyhood...[...] so much of changes that I doubted to whom I spoke (Poe 07-08).

Furthermore, through the description of every detail concerning the mansion, Poe characterizes the house and gives it a very important role in the events of the short story. The reader emotionally interacts and interferes with the house in the

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same way as he does with the human characters. Even at the end, when it collapses and disappears behind the black dust, it was not only the fall of the House of Usher but the fall of the whole Usher Family. Its collapse mirrors the breakdown of its inhabitants: “there was a long tumultuous shouting sound like the voice of a thousand waters- and the deep and dark tarn at my feet closed sullenly and silently over the fragments of the House of Usher” (Poe 25).

The mansion in this story symbolizes the end of the whole Usher’s family since Roderick and Madeline were the last members; so with the collapse of the House comes the decline of the Usher Family. From the very beginning, when Poe describes the house that was falling apart along with its owners who were also declining, Poe creates a relation between the house and the Twins as far as they passed away, the House collapses. This connection between them is seen in the way Roderick’s mind is affected by the surrounding environment and agitated by the house itself since it was full of fear:

He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted... an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the moral of his existence. (Poe 10)

Poe’s presenting of the house as the only space of the story is a way to establish a specific, gloomy, and dark atmosphere full of suspense for the reader to live in while reading the story. It gives him a foreshadow about how this house would affect the characters.

The house does not only play the role of space in this story, it also symbolizes its owner. The way the House looks like with all its furniture and decorations which has been there for decades symbolizes the degradation of the twins Roderick and Madeline. Also its existence in a forest far away from the country with a bridge as the only road to pass indicates how the Usher Family used to live away from people and their only connection to the outside world was the narrator. This isolation in addition to the unique presentation of the space and time of this story create another world different from the usual. The way the House is far

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from any human existence and the fact that Roderick chooses a vault under the House as a tomb for his sister, as well as his will to preserve her body for a fortnight before taking her to the burial ground of the family is a proof that the Usher's family were living in their own world which seems completely unlike the one the narrator comes from.

He stated his intention to of preserving her corpse for a fortnight... in one of the numerous vaults within the main walls of the building.... The brother had been led to his resolution by consideration of the unusual character of the malady of the deceased ... and the remote and exposed situation of the burial ground of the family. (Poe 17)

In other words, Poe does not project ghosts in the story even though it is a main characteristic of American Gothic literature. He rather presents people who are becoming ghosts like by their inability to adapt to the real world; the story presented characters and people who are turning into ghosts. Madeline and even Usher are ghosts as indicated by their living in a place outside the city and having no relatives or no friends but the narrator symbolizes them as ghosts inside a fictional world.

The House of Usher in this story is personified since it is given human characteristics like eyes. It means that it has a soul; it appears as an active character with supernatural presence in a way that makes the setting, characters and plot of the story all linked together.

Moreover, Edgar Allan Poe creates another chronotope within the general one. In this short story, there is another use of time in the night of the storm when the narrator and Usher are scared and unable to sleep and the wind and clouds create an atmosphere full of fear.

It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feeling. Sleep came not near my couch- while the hours wanted and wanted away... [...] a tempestuous yet sternly beautiful night ... there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds ... which they flew careering from

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all points against each other, without passing away into the distance. (Poe 19, 20)

So in order to pass that night, the narrator starts reading from a book and the events happened in reality at the same time. While he is reading it seems for him that somewhere “from some very remote portion of the mansion” (Poe 22) comes a sound similar to the one of the character, an echo “of the very cracking and ripping sound which Sir Lancelot had so particularly described” (Ibid). It happens also when the narrator hears the same dreadful noise as the one that happens after the fall of the shield in the story.

The author mixes between two different fictional timing, the one of “the Mad Trist” by Sir Lancelot Canning that the narrator is reading inside the one of “The Fall of The House of Usher” in which the narrator exists. As far as the events in the book progress, also the events within their room happen in parallel, starting from the small sounds till “the breaking of the hermit’s door” (Poe 24) by Ethelred which comes at the same time as Madeline’s figure breaking their door. Poe through this combination is moving from the time that seems reality for the narrator in the fictional story to the time of the book he is reading as if the narrator falls in a gap where time is not counted, creating another dimension that is special to the House.

Moreover, Poe, within the general space of the story which is the House of Usher, includes another important place which is the vault where they bury Lady Madeline:

The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it ... was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment (Poe 17).

At the request of Usher to preserve his sister’s corpse for a fortnight, the narrator helps him to bury Madeline in an old vault under the House. Poe describes this vault as “small”, “damp” and dark with no sense of living. It was even difficult for them to open its door since it has remained closed for a very long time. However

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by the end of the story, Madeline returns which seems that she has been able to open it and has stayed there alive for eight nights.

The author while describing the vault makes it clear that it is impossible for a human being to stay there with all the dust covering every single part of it since “it had been so long unopened that [their] torches, half smothered in its oppressive atmosphere” (Poe 17). But on the other hand, there is Madeline who has been buried there alive, as they “have put her living in the tomb” (Poe 24), and able to remain there for more than a week before coming back for a few moments and die again. This complexity of events puts the reader into another fantastic world in order to be able to understand how Madeline has survived there, and question if she is a human being or if the house holds a supernatural power that helps her to stay alive till the moment she is able to take her brother with her. That also explains the strong relationship between the twins who were born at the same time. Even while dying she refuses to die alone and as far as she jumps over her brother, they die together.

Poe creates another new setting concerning the night when the events of the story reach their crisis within the general setting in which the regular events happened. This mixture and use of time and space play a key role in making Gothic stories. The complexity of events work along with mystery, darkness and gloom and put the reader in a position of fear that makes him move with the author throughout these different spaces of time.

Poe succeeds in presenting a dark, gloomy atmosphere that helps create the structure of the story. By presenting every small detail and give a full description, the author helps the reader to move beyond the book’s papers to be within the story and live inside its events.

In fact, the whole story is boxed within the House of Usher, from the very beginning when the narrator arrives and till the moment he runs away, leaving behind him the house crumbling, the events of the story are turning in the gloomy, dark rooms in an autumn dark day. The characters have never left the house, not

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even to the garden, which indicates the way Poe creates a closed atmosphere for the story.

However, if the House is given another interpretation and described from a different perspective, it also can be said that the House of Usher, in fact, symbolizes the American society at that time. Since it was a time of the Industrial Revolution in which the society witnessed big changes, there are some people who refused this evolution and changes and this is mirrored in the story throughout the isolation of the House. Poe through his choice of a castle far from the city with only a bridge to connect it with the other world is considered as those people who were still connected to their traditions and regular life and who reject any kind of development or progress.

The way Edgar Allan Poe plays with words and uses them to give a full detailed description of the house from the inside and the outside in addition to the area around the mansion affect the reader emotionally and make it easier for him to visualize the space where the events happened. Through the eyes of the narrator and following his words, the reader finds himself in the narrator's body moving with him, seeing what he sees and interacting with the events the way he does.

This mixture between time and space in “The Fall of the House of Usher” makes it one of the best gothic fiction stories written by Edgar Allan Poe. Because the description of each part of the House and giving so many details about it is also a description of time since every corner contains memories, feelings and life experiences of people who lived there once.

However, in addition to Time and Space, Edgar Allan Poe uses imagination in a very specific way, since imagination is a key element in Gothic stories. He provides the events of this story with so many details that drive the reader into the book and make him experience it with a huge consciousness and passion.

2.3.4. Imagination

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Being the “founding father of detective fiction”, Edgar Allan Poe has always been known for writing horror, satire, madness, mystery and suspense (Bloom 42). His story, “The Fall of The House of Usher” that belongs to the American Romantic Movement especially to the Gothic literature, has a lot to do with imagination since it is one of the main key elements in creating a Gothic story. Through the use of language, time, and space in addition to the way Poe mixes between them, he established a new different world that exists only between those papers that hold the story together.

Starting first, by reading this short story the first thing that attracts the reader and holds his breath is the use of language, the choice of words helps in creating mystery and darkness. One part of the horror within the story comes from the language such as when Edgar Allan Poe opens the story

During the whole of dull, dark, and soundless day in the autumn of the year, when the clouds hang oppressively low in the heavens I had been passing alone, on the horseback through a singularly dreary tract of country ... within view of the melancholy House of Usher. (Poe 01).

Poe combines sound and sense devices to achieve his effect. The way the author uses words with alliteration like “dull”, “dark”, "day" from the very beginning of the story involves the reader directly into the events of the story and while reading poetically, words that sound in the same way help the author in creating a fictional world full of horror and darkness. Other words like “soundless”, “dreary” and “melancholy” create a negative dark mood for the reader and raise the horror and fear inside him. However, the reader never sees this house but through these words, the writer leads the reader to imagine and see all these details in front of him.

Imagination in this short story is therefore a central element. Poe, while describing the surrounding, the House and the nature around it, establishes a new source of horror and opens the door for the reader to imagine freely the area, he creates a vivid world of horror and darkness in plot and mood.

I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down- but with a shudder even more thrilling than before- upon the remodelled

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and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows. (Poe 04)

This reflection of the mansion in a dark tarn is used by Edgar Allan Poe as an opening image to the events of the story, the tarn that reflects exactly the image of the House as if there were two houses that look the same, existing in the same place near each other, is actually presenting another interpretation. This double image of the House refers to the Usher brothers, Roderick, and Madeline, who live there and who look exactly the same due to the fact of being twins. “ ... I learned that the deceased [Madeline] and himself [Roderick] had been twins, and that sympathies of a scarcely intelligible nature had always existed between them” (Poe 18)

Poe, through the presentation of the twins with the strong relationship that holds them together, is projecting them as if they are one soul who is supposed to be born in one body, however, what happened is that they were born as twins, like one soul split into two bodies so when they died these bodies united and died together as one soul within one dead body.

The duality of the image of the house and its symbolic reference to the twin brothers, also give a foreshadowing of the events of the story.

When I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy ... I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere ... which had reeked up from the decayed trees, and the gray wall, and the silent tarn. (Poe 05, 06)

The reader while reading and trying to figure out the relation between the house and the people inside it knows in a way that what happens to the characters and the owners of the House would happen to the House itself, and this is exactly what occurs when Roderick and Madeline are getting aged and sick the house starts to fall apart “I scanned more narrowly the real aspect of the building. Its principal features seemed to be that of excessive antiquity. The discoloration of ages had been great...fungi overspread the whole exterior...no portion of the masonry had fallen” (Poe 06). Moreover, the fissure that appeared in the house is a symbol of the separation of Madeline and Roderick; “a barely perceptible fissure... extending from the roof of the building in front, made its way down the wall in zigzag

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direction” (Poe 06). Through the description of the house, Poe also projects an imaginary relationship between the House and the Usher family who live there. In other words, the House reflects its inhabitants. So, following this opening description of the dark tarn in addition to the fact that the narrator feels “an iciness, a sinking, a sickening of the heart” (Poe 03) provides a dreary fictional world for the reader.

As the events of the story progress, Poe also projects another kind of relationships between the House and Roderick Usher, the reader is invited to believe Usher’s superstitions about the House as evil and having a soul:

He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth- in regard to an influence whose superstitious force was conveyed in terms too shadowy here to be re-stated –an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long sufferance, he said, obtained over his spirit-an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the moral of his existence (Poe 10).

In other words, the house itself is making Roderick sick through his development of an oppressive personality that makes him believe that the house is alive and responsible for his dark and gloomy feelings.

On the other hand, the reader witnesses how Roderick is overly affected by his imagination, and it appeared in the fact that he is totally convinced that the reason behind his malady is “a family evil”, one of maladies to “which he despaired to find a remedy” (Poe 09) in addition that his senses are always on edge in an unnatural way

Display itself in a host of unnatural sensations ... he suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror. (Poe 09).

Roderick, after the death of his sister, becomes the last living member of the Usher family, he spends his days inside the darkness of his castle reading and being

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a man of culture within his library with no friends or social relationships, and avoiding even sunlight or flowers' smell. However, after many years the fear of the dark, solitude and death grows up inside him and makes him predict that sooner or later he will become mad and die; “I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, Fear” (Poe 10) and that is what eventually happens when Madeline jumps over him. He actually falls down and dies because he is so afraid and not because she kills him, as if Madeline symbolizes and reflects his fear.

Furthermore, through the detailed physical description of Usher by Edgar Allan Poe, even though there is no picture for Usher within the story, the reader is still able to visualize him precisely with his remarkable face:

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... a finally moulded chin... hair of a more than web-like softness and tenuity. (Poe 08)

Although these features are unique and “not easily to be forgotten” (Poe 08), the narrator, actually, doubts his ability to recognize his friend because of the big changes that happened to him “lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin... miraculous lustre of the eye, above all startled and even awed me. The silken hair... fell about the face” (Poe 08). All these changes make it hard for the narrator to remember the friend he once knew. However these details make it easier for the reader to capture the whole image and character of Usher as a real person and not just a fictional character within a fictional story.

In fact, Poe presents the characters as ghost-like, as people who cannot bear standing in the light and who are so sick in a way that even the narrator could not be able to admit that this person is his childhood friend. In other words, Poe provides characters similar to the house, which looks like a dying world on the edge of the end; they get a death look due to the fact of being bodies that are physically and mentally ill and live in the dark mansion of Usher as shadows known by no one and knowing no one. Moreover, after the death of Madeline, Usher becomes acting

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weirdly. Roderick claims that he is able to hear the sounds of his sister trying to get out from the tomb; he is able even to hear her heart beating which is something beyond human natural abilities:

Yes I hear it, and have heard it. Long-long-long-many minutes, many hours, many days, have I heard it- yet I dared not- I dared not to speak! ... I heard her first feeble movements in the hollow coffin ... the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! ... Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? (Poe 24)

The tomb, that exists inside the vault, under the house, which “had been so long unopened” and “the interior of a long archway through which [they] reached it, were carefully sheathed with copper” even the door is with “a massive iron” and “immense sound” that creates “grating sounds”, while opening it, and makes it difficult for them to open the vault in order to bury Madeline’s corpse. This leads the reader to imagine how Madeline could get rid of that prison due to the fact that she has been a prisoner there for more than a week with no food or water.

Based on all these events, the reader assumes that there is something supernatural concerning the twins, Roderick's unusual ability to hear his sister’s struggling down the house, and, Madeline's ability to run out from a prison that is highly secured, in a way that even two men find it difficult to open, actually opens the floor to many imaginary explanations from the reader. They might be ghosts from the very beginning or even vampires who live in the dark with super power and super ability to hear sounds that regular people like the narrator, cannot hear.

Through the progress of the events in this story, Poe also includes a poem full of imagery named “The Hunted Palace”, the one Usher was singing. By including it, the author is foreshadowing the coming events; he is driving the reader to predict the upcoming downfall of the Usher family. The poem tells a story of a palace with “Banners yellow, glorious, golden, On its roof did float and flow” (Poe 13) that has existed a long time ago in a kingdom of green valleys and gentle air where people used to live happily, however, this kingdom of happiness and optimism quickly becomes a dark place where “evil things, in robes of sorrow, assailed the monarch’s high estate” (Poe 14) and the happiness becomes sorrow.

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The poem is a reflection and prediction of Usher Family's destiny after being a rich well known family now they turn to be ghosts who live in sadness and darkness. The reader while listening to Usher singing this song, a flash-forward would come to his mind and help him imagine that something bad would happen to the family the same way it happened in the poem. Which proves for a second time that Roderick Usher has supernatural abilities since each time he predicts the events coming in the future, starting from his fear to the fact that the peace and calm happy life the Usher family used to live will turn to dark life full of fear and death and will turn them to shadows inside the old mansion that is about to fall too.

It is like an allegory inside Usher's own mind that gives abstract ideas about the characters of "The Fall of the House of Usher" as well as about the events of this story. The reader has to imagine not only the events but also other fantastic occurring within these events.

Another story is included within this story named "Mad Trist" written by Sir Lancelot Canning. Poe by the end of this story and in order to reach the true climax of the story and to put the reader totally inside the mood of horror, darkness, and fear, entered another story similar, in its events, to the one of "The Fall of the House of Usher".

The narrator starts reading a novel named "Mad Trist" as a way to calm Roderick's nervousness and stress. However, this story has never really existed and it is the invention of Edgar Allan Poe. Poe writes about this story inside his story "the Fall of the House of Usher" as if it is real, according to the narrator, he reads a "well-known portion", a story about Ethelred "the hero of the Trist" who breaks into "the dwelling of the hermit" (Poe 21), kills the dragon "which sate in guard before a palace of gold" and wins a "shield of shining brass" according to the legend "Who entereth herein, a conqueror hath bin; Who slayeth the dragon, the shield he shall win" (Poe 22). This is all that the reader knows about the novel "Mad Trist" which is an imaginary story written by the writer and included within his imaginary story "The Fall of the House of Usher".

Poe quotes this portion from this invented story as a way to produce more fear and appeal to imagination. While reading, the narrator hears the same sounds of

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the dreadful noise of the dragon killed by Ethelred; right after he starts reading, Poe introduced the terror within the story:

Here again I paused abruptly, and now with a feeling of wild amazement –for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming of grating sound –the exact counterpart of what my fancy had already conjured up for the dragon’s unnatural shriek as described by the romancer. (Poe 22, 23)

As the narrator carries on reading, he is nervous and stressed by the appearance of these strange sounds in his reality parallel to the sounds in the story he is reading, he tries to calm himself and starts reading again, but, he also hears one more time the metallic sound of the fallen shield:

... Approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound. No sooner had these syllables passed my lips –as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver– I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled, reverberation. Completely unnerved, I leaped to my feet. (Poe 23, 24)

Poe here puts the reader in a situation where he experiences two different stories at the same time. He creates a story within another story, however, with quite similar events. The narrator while reading and experiencing the same sounds falls in a gap between reality and imagination, a mixture between these two different settings and characters. Through the creation of this gap, Poe introduces another imaginary world, the fiction of the Mad Trist’s events, within the reality of the narrator in "The Fall of the House of Usher", and puts the reader in a complex imaginative world. This last is reality for the narrator and imagination for the reader, in addition to the reality of the reader which is the real world.

In other words, Edgar Allan Poe uses imagination in a complex way that drags the reader’s attention and invites him to experience a mixture of different imaginative events through the use of his imagination in order to be able to understand the gap in time that Poe created. Moreover, the events in *Mad Trist* seem

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to be closely similar and related to the ones of "The Fall of the House of Usher". For example, in *Mad Trist*, the dragon guards "a palace of gold, with a floor of silver" (Poe 22), while in "The Fall of the House of Usher", the mansion is old and gothic but the archway leading to the vault where Madeline was buried is "sheathed with copper" (Poe 17) which is similar to the silver floor.

Another example is the similarity in time. It was a time of tempest when Ethelred broke into the hermit's palace in which he was "feeling the rain upon his shoulders, and fearing the rising of the tempest" (Poe 21); while in "the Fall of the House of Usher", the weather is similar since there is also a great tempest on the night of the climax when Madeline returns for Roderick:

I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of 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 19)

It is possible to say that the place where incidents happen in "the Fall of the House of Usher", as well as the time of the events and the strong tempest, is closely related and similar to the one in *Mad Trist* which makes the relationship that Poe created between these two stories appear clearly.

Poe also creates a relationship between characters in both stories, in which Ethelred can be considered as the reflection of Madeline, who breaks the vault's door and returns to kill her brother Roderick which is, on the other hand, the reflection of the dragon killed by Ethelred, who breaks into the dwelling of the hermit. And because the narrator and Roderick, both, hear the sounds coming from the vault it is possible to think that Madeline is behind these sounds. This strangeness that comes along with the gloomy weather outside on that night, in addition to the gothic house lead Roderick to breakdown from fear and create a dark, gothic and imaginary environment that holds the reader's breath. Thanks to Edgar Allan Poe, the reader is affected by fear in the same way as the characters so that makes him a prisoner of his own imagination that is first directed by the words and descriptions of Poe.

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By the end of the story, Madeline is able to rescue herself and comes back to take her revenge and kill her brother. In one way, Roderick's death could be seen as a result of his own fear, as if Madeline can be considered as a reflection of Roderick's own fear and regret. He knew that she will come back sooner or later to get revenge, he was hearing her steps and was expecting her even waiting for her. However, from another perspective, Madeline's returns can be seen differently, the fact that she came back for revenge because she was buried alive by her own brother, which leads the reader to interpret it as a rebellion against the patriarchal society and abusiveness. Madeline rejected her brother's violence of burying her alive and decided to break those restrictions and open the door of the vault, which is heavy as described before, and made her way through the house and all the obstacles to take her revenge and take her brother with her.

But, while reading the story it seems clear that Madeline stayed at the vault inside a tomb for more than a week with no food or water or any other things that human needs for living, she was also strong enough to break the door that even the narrator and Roderick find it hard to open which is quite supernatural, seeing it from an imaginary scope and due to all the facts narrated by the narrator, it is possible to think that Madeline is not human but rather a supernatural creature who can stand without eating or drinking anything, who is very strong. Madeline came back to be reunited with her brother, since they are twins they are one soul split into two bodies, so the half soul that is inside Madeline's body refuses to leave to the other world without being completed and here she comes back with “blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame” (Poe 25)

It is up to the reader to imagine her awful return with all that blood covering her, and the way she jumps over her brother and kills him: “For a moment she remained trembling and reeling to and fro upon the threshold –then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated” (Poe 25).

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And by the death of the owners and last members of the Usher family, the House also reacts to their leaving and decides to leave too; considering the strong relationship between the Usher twins and their House. Immediately when they die, the House crumbles down in the tarn. The narrator runs away, taking with him the two shadows of Roderick and Madeline as well as burying within him the secret behind Roderick burying his sister alive and the secret of the vault that kept Madeline alive for more than a week.

2.4. Conclusion

Even though the story is full of horror, the reader likes the way of being involved in a mystery, dark, and fictional world full of suspense. "The Fall of the House of Usher" possesses the typical features of a gothic tale, a haunted house, dreary landscape, mysterious sickness, doubled personality, death, darkness and gloom in addition to the use of some specific characteristics that helps create this new imaginary world. Among these characteristics, there are the elements focused on which are Time, Space and Imagination. Their analysis shows how the reader is invited to move from his real world into a new fictional one created by the author who enters into the reader's mind and directs his imagination .

General Conclusion

General Conclusion

Like other national literatures, American Literature was shaped by the history of the country that produced it. The rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in peoples' lives. All these factors in the development of the United States were molded in the literature of the nation.

The Romantic Movement that lasted from 1800 till 1860 was, in fact, a revolution against the age of reason. Writers, thinkers, and artists started to focus more on imagination, intuition, metaphysical musing, and emotions.

As a literary movement, it spread through many different nations, most famously Britain and America. British Romanticism witnessed famous writers and poets such as Samuel Taylor Coleridge, William Wordsworth, Mary Shelly, Emily Bronte, and Jane Austen in addition to so many other names that a whole book will not be enough to mention them all. It is different from the American Romantic literary movement that also holds big names who left their spot in the historical wall of literature, for example, Nathaniel Hawthorne's *The Scarlet Letter* (1850) Herman Melville's *Moby Dick* (1851), Washington Irving's *The legend of Sleepy Hollow* (1820) and most famously Edgar Allan Poe with all his poems and short stories like *The Fall of the House of Usher* (1839).

This difference has clearly appeared in the fact that the American authors wanted to create something related to them and show their identity separate from the British values and characteristics which led to another new American Movement known as Transcendentalism; a movement that sees the beauty in darkness.

Therefore, as the American society continues to walk on the path towards modernism, factories became more developed and people started to be busier working than reading. However, since the novels were too long, authors, such as Edgar Allan Poe, created a new genre of literature known as the short story in order to make it easier for people to read, because reading a short story will not take much time as reading a novel.

General Conclusion

The short story is a story that is turning around one plot and a limited number of characters. Due to the development of the society, this genre also developed from being a way to retell myths to be an academic genre of literature that has its own rules and characteristics.

After a deep study of all these three features, it is possible to conclude that the use of Time within books is totally different from its use in real life; as if the reader falls in a new timing ruled by the author through the papers of the book, in which, even the use of Space is different. It goes beyond just providing a location for the story, but to reflect and describe the characters. These two elements working together could invite the reader to move from his real world into a new fictional one created by the author who enters into the reader's mind and directs his imagination, as well as help him using it through the very detailed description of events and characters.

Edgar Allan Poe, as an example, did that through his short story “The Fall of the House of Usher”, he provides a new different environment similar but at the same time different from the real world. It is similar in the general use of Time and Space but different in the way the author uses them, he includes a lot of details about the characters and the House of Usher in a way that sparks the reader's attention and keeps him a prisoner to the book till the end of it; and by the fall of the House of Usher the whole family falls down with it as well as did fall the fictional world where the reader's imagination was.

Edgar Allan Poe succeeded in providing a story that opens the gates of imagination for the reader to imagine freely the events of the story and live within it, by inserting a dark, scary old mansion as a place and a dark, raining night in winter as a time for the events along with the creation of a gloomy atmosphere. Poe succeeded in inventing a totally new imaginary world that is very close to the real world in a way that even the reader sometimes reaches a point when he loses sense of reality and becomes totally engaged within imagination.

Seeing the progress of the story through the eyes of the narrator is, also, another creativity for Poe. The reader sees everything from the eyes of the narrator,

General Conclusion

which puts him in his place and making him feel the same way as the narrator did in the story; an invention of the author to make the reader totally in and control his imagination. Even after a whole century from his death, the author still affects his readers only through his words.

At the end , one cannot help but wonder about the fate of narration if authors did not combine between imagination and Chronotope , not to forget the issue of stories which are stripped of time, space or imagination . The success of such stories in this case is under scrutiny and questioning, especially when it comes to the strong bonds between the reader and the imaginary world, in fact, would it be something called a book at all?

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Appendix



Appendix

¹ Edgar Allan Poe, one of the best mysterious American authors, known as the father of the detective story was born in Boston, Massachusetts, October 07th 1809. His parents were immigrants from Great Britain. After the death of his mother, he became the foster child of the Allan family. As a short story writer, poet, critic and editor, he wrote fiction, mystery, criticism. He was working at several newspapers and literary magazines like *Southern Literary Messenger*. In 1849, he died at the age of forty under some mysterious circumstances. Among his famous works: “The Raven” (1845); “Eureka” (1848); “The Fall of the House of Usher” (1839); “Murders in the Rue Morgue” (1841); “the Tell-Tale Heart” (1843). (Benjamin F. Fisher, 2008)

³ *The Dead* is a short story by James Joyce about the protagonist Gabriel Conroy; a professor who attends a Christmas party held by his aunt’s at which he delivered a speech. By the end of the party and right after dinner, Gabriel witnessed his wife Gretta listening to a song with full intensity of focus. Later in a hotel room, he discovered the reason behind her feelings for the song and realizes that she has been moved by the memory of her former lover Michael Furey who died for her love.