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Black Literature: The Case of Irvin Washington's Short Story, 'Sleepy Hollow'

**A Dissertation Submitted to the Department of English in Partial Fulfillment of
Master Degree in Anglo-Saxon Literature and Civilization**

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I dedicate this work to all my family, friends and all who knows me.

I would like to thank the people who guided me during these five years in MOULAY TAHAR University. I began with all my teachers who did their best these years of studies.

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“There is a sacredness in tears. They are not the mark of weakness but of power. They are messengers of overwhelming grief and of unspeakable love.”

Washington Irving

This study aims to highlight the characteristics of the subgenre of American Romanticism. The dark romanticism has been the most well known during the period of Romanticism in America. Unlike other subgenre of the movement. It is assumed that an exploration of the work on the genre will help readers of literature to have a clearer overall idea for the dark romanticism.

Therefore, we try in our work to give an overall vision of the work we are trying to develop starting from a general elements which is romanticism and moving extremely to the specific topic entitled the black literature or the dark romanticism and we will take Washington Irving's short story *The Legend of the Sleepy Hollow* as an example of American romanticism in order to examine it and attempt to reveal the elements of the black literature in this masterpiece.

Literature is a mirror of society, it has an important role in reflecting people's life in particular period of time. Literature involves multiple domains such as science, politic, philosophy, etc. it is not only affected by society however literature has important impact on this later. It changes people's thought and way of life through the deferent writers and movements who hold the responsibility of reforming their societies. There are many deferent writers and movements that appear in the history of American literature such as Romanticism, Realism, Modernism and Naturalism.

In this research we will going to speak about a literary movement known as Dark Romanticism or the Black Literature. This genre of literature flourished in the ninethienth century. In fact Romanticism is a movement across the arts. It is a movement that touched art, literature and music. We attempt in our work to give an overall vision of the work we are trying to classify it as a chapter one that belongs to the Romanticism movement. Then, we move in the second chapter to define the key word focusing on the dark Romanticism or the Black Literature as a literary movement which is classify as a romanticism literary genre. Moreover, the third chapter dealt with the short story of Washington Irving which is 'the Legend of Sleepy Hollow' as an example of American romanticism, trying to tackle it from all the angels and stressing to grasp the characterizations, elements and symbols of the black literature.

In light of this, our choice to this work is the contradict in the meaning of the title which is the first term 'Dark' and 'Romanticism' in the other side. Romanticism known as something beautiful like love, flower, heart, etc. So, these inspired meanings are linking with the term dark.

Thereby, the main research question that we base our work on is: To which extent does the Sleepy Hollow mirror the characteristics of Black Literature?

Here are the hypothesis we depend on:

- As long as Irving Washington is Gothicist writer, his masterpiece the sleepy hollow can reflect the characteristics of Dark Romanticism

-Despite the fact Irving Washington is gothicist, his story served as entertaining rather than a piece of literature.

Furthermore, in this study we rely on variety of references like book, dissertations and electronic sources. This dissertation will be presented into three chapters, the first one is an introductory chapter which provides a general ideas of romanticism in which we give image about all what is concerned with it.

The second chapter includes the definition of the Black Literature and an overall image to it.

In the third chapter we deal with the analysis of The Legend of Sleepy Hollow starting by the plot summary, plot analysis, the presentation of characters, setting and structure, symbols, themes, elements of the dark romanticism in story.

1.1. Introduction:

Literature can be defined by several ways, and it could be considered as a basis for the personality, and it deals specially with emotions. In this chapter we will see the concept of the term literature on a hand, on the other hand the movement of “Romanticism”. By romanticism we can know our place in the universe, and it must be related with the soul, and it called as Over soul by the transcendentalists. Many thinkers and writers gave a kind of descriptions to literature such as Murdock when he said that literature is a method for arousing our emotions. There are several concepts of literature and they can be listed as follow:

“literature could be said to be a sort of disciplined technique for arousing certain emotions”¹

“great literature is simply language charged with meaning to the almost possible degree”²

The last quotation shows that literature is a tool to promote us to a higher degree.

1.2. Definitions of Literature:

There are a many definitions of literature, and many philosophers were trying to give the specific, and the right literature view. The structuralism “Northrop Frye defined literature as a means of using words for communication according to his sense, and also it must be concerned with pleasing. In his Anatomy of criticism (1957) writes “Just as there is an order of nature behind the natural sciences, so, literature is not a pied of aggregate of work, but an order of work”. Another writer called Ibid defined literature as Violence; which meant the use of literature by the harsh emotions.

¹ Murdock, the listener. 1978

² Ezra , pound; How to Read; PT II,G-LIZARD; 2000-2000

A French philosopher gave another dimension to literature, this philosopher called “Jean Paul Sartre who described literature as “Les Bells Lettres “(1948);”Fine Writings”. He affirmed that Literature is depended on the personnel judgment of the reader. Virginia woolf sow that literature must be related with the human contents, and his mind. (2)

There is a kind of literature appeared in Russian Revolution called “Russian Literature”. This literature depends on the human content, and it makes a link between emotion, ideas, and actions. However, the general definition is that literature usually embodies the works belonging to major genres: Epic, Drama, Lyrics, Short story, Novel, etc.

1.3. Definition of Romanticism

- The term

The group of words with the root “Roman” in the various European languages, such as romance and Romanesque, has a complicated history, but by the middle of the 18th century “romantic” in English and romantique in French were both in common use as adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modern English usage but without the implied sexual element. The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich, began to speak of romantische Poesie (romantic poetry) in the 1790s, contrasting it with “classic” but in terms of spirit Romanticism rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry (1800), “I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived.”³ In both French and German the closeness of the adjective to roman, meaning the fairly new literary form of the novel, had some effect on the sense of the word in those languages.

³ Ferber, 6–7

The use of the word did not become general very quickly, and was probably spread more widely in France by its persistent use by Madame de Staël in her *De L'Allemagne* (1813), recounting her travels in Germany. In England Wordsworth wrote in a preface to his poems of 1815 of the “romantic harp” and “classic lyre”,⁴ but in 1820 Byron could still write, perhaps slightly disingenuously, “I perceive that in Germany, as well as in Italy, there is a great struggle about what they call “Classical” and “Romantic”, terms which were not subjects of classification in England, at least when I left it four or five years ago”.⁵ It is only from the 1820s that Romanticism certainly knew itself by its name, and in 1824 the Académie française took the wholly ineffective step of issuing a decree condemning it in literature.⁶

- The movement

The Romanticism appeared in the medieval literature, it came as a movement against the Rationalization of Nature, and as a reaction against the political norms and the Aristocratic, it appeared especially in Europe in the late of 18th century. The romanticism was experienced, and it was dealing with the elements of nature, it made a link between the nature, and the Art.

It improved the folk art, and it contributed to make certain emotions clear, for instance; trepidation horror. The term romance meant languages derived from Latin, and it propose the narrative originating in medieval literature. It was dealing with imagination works; which was known by “roman or Romant”, and it was a kind of delusion, therefore we can understand that the writers in that times were just dreaming. (3)

In the late 13th century the Romance works were written in verse, in the most of the times these works were about Adventure stories, but later romance were written in prose.

⁴ Ferber, 7

⁵ Christiansen, 241

⁶ Christiansen, 242

There was a word in the medieval literature which is remount, it meant “Romance in verse”. There were three important matters in the medieval literature, such as the Arthurian matter in Britain, the stories of Alexander in Rome, and the matter of France.

Prose started to be the most suitable writing for romance in the renaissance period in the 14th century, and it was used in certain theater works or plays and especially in drama. People started deviating to this kind of writing by attending all what can present literature with its various forms.

The period

Romanticism is not easily defined, and the period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Drabble described it in literature as taking place “roughly between 1770 and 1848”⁷, and few dates much earlier than 1770 will be found. In English literature, M. H. Abrams placed it between 1789, or 1798, this latter a very typical view, and about 1830, perhaps a little later than some other critics.

In other fields and other countries the period denominated as Romantic can be considerably different; musical Romanticism, for example, is generally regarded as only having ceased as a major artistic force as late as 1910, but in an extreme extension the Four Last Songs of Richard Strauss are described stylistically as “Late Romantic” and were composed in 1946;48.⁸

However in most fields the Romantic Period is said to be over by about 1850, or earlier. The early period of the Romantic Era was a time of war, with the French Revolution (1789-1799) followed by the Napoleonic Wars until 1815. These wars, along with the

⁷ Margaret Drabble in her Oxford Companion article, quoted by Day, 1

⁸ Edward F.Kravitt, *The Lied: Mirror of Late Romanticism* (<http://books.google.co.uk/books?>) (New Haven and London: Yale University Press, 1996): 47. ISBN 0-300-06365-2.

political and social turmoil that went along with them, served as the background for Romanticism.⁹ The key generation of French Romantics born between 1795-1805 had, in the words of one of their number, Alfred de Vigny, been “conceived between battles, attended school to the rolling of drums”.¹⁰

1.4. Principles and Characteristics of Romanticism

- The romantic subject is often the far-away or unusual the ancient or fanciful. It frequently builds upon the grandly heroic, great historic moments, or even the supernatural.
- Romantic literature has a strong element of escapism literature as a way to avoid reality.
- Emphasis upon Nature, for itself, for its beauty or sublimity, and as an expression of The Divine. Nature is seen as a source of knowledge, as a refuge from the artificial, and as a revelation of God to the individual.
- Emphasizes emotion and optimism rather than reason and skepticism.
- Embraces subjectivity in literary form and meaning.
- Romantic works often appeal to the imagination and ask the reader to “willingly suspend disbelief.” Plots are often improbable and characters are usually thinly developed “heroes” or “villains,” or “stock” representatives of a class or group, rather than full, round individuals.

⁹ Reidhead et al., "Norton Anthology of English Literature,"The Romantic Period – Volume D" (W.W. Norton & Company Ltd.) 2006]

¹⁰] Johnson, 147, inc. quotation

1.5. Characteristics

Pirrie. B. D is a writer he says “Romanticism is precisely situated neither in choice of subject nor exact truth, but in a way of feeling.”(4) As literature was the first to be influenced by the ideas and ideologies of Romanticism before spreading to art and music, the characteristics of romanticism in literature are the same for other art forms too. Therefore, let us look at some of the Romanticism characteristics which influenced all the artistic fields of that period.

- Love of Nature:

The Romantics greatly emphasized on the importance of nature, and one of the main characteristics of Romanticism in poetry is the beauty of nature found in the country life. This was mainly because the industrial revolution had taken man from the peaceful country life towards the city life, transforming man’s natural order.

- Emotions

Romanticism focused on human emotions, feelings, instinct and intuition above everything else. While the poets in the former era adhered to the rules and regulations while selecting a subject and writing about it, the Romantic writers trusted their emotions and feelings to create poetry. This belief can be confirmed from the definition of poetry by William Wordsworth, where he says that “poetry is the spontaneous overflow of powerful feelings”. The emphasis on emotions was also spread to music created in the Romantic period, and was seen in the compositions made by great musicians like Weber, Beethoven, Schumann, etc.

- The Artist as a Creator

As the Romantic period emphasized on emotions, the position or role of the artist or the poet also gained supremacy. In the earlier times, the artist was seen as a person who imitated the external world through his art. However, Romanticism reverted this belief.

The poet or artist was seen as a creator of a piece of work which reflected his individuality and inner mind.

- Nationalism

The Romantics borrowed heavily from the folklore and the popular art. During the earlier periods, literature and art were considered to belong to the high class educated people, and the country folks were not considered fit to enjoy them. Also, the language used in these works were highly poetic, which was totally different from that which was spoken by people. However, Romanticism changed all this. Their works were influenced from the ballads and folklore that were created by the masses or the common people, rather than from the literary works that were popular. Apart from poetry, adopting from the folklore and ballads is also one of the very important characteristics of Romanticism in music. As the Romantics became interested and focused on developing the folklore, culture, language, customs and traditions of their own country, they developed a sense of Nationalism which reflected in their works.

- Exoticism

Along with Nationalism, the Romantics even developed the love of the exotic. Hence, in many of the literary as well as artistic works of that period, the far off and mysterious locations were depicted. Though this was completely opposite from the ideal of Nationalism, they never clashed with each other. The reason for this is that just like the exotic locations, the people did not know about the folklore of their places before, and so they seemed to be as vague as the far places. Exoticism is also one of the most prominent characteristics of Romanticism in art.

-Supernatural:

Another characteristic of Romanticism is the belief in the supernatural. The Romantics were interested in the supernatural and included it in their works. This fascination for the mysterious; and the unreal also lead to the development of the Gothic romance which became popular during this period.

As no Romantic writer or artist followed any kind of rules or regulations, it is actually a little difficult to define the Romanticism characteristics accurately. Nevertheless, these are some of the characteristics of Romanticism that reflect in the works of that period. Though many writers and critics have said that Romanticism is irrational, one thing that cannot be denied is that it attempted to portray the world, especially human nature in a new light.

1.6. Romantic Hero Characteristics

- Deeply intuitive
- Ruled by superior principles
- Innocent
- Youthful or acts youthful

-Romantics Beliefs

1. Poetry was the greatest witness to the power of the imagination.
2. Cities were centers of corruption and ugliness.

1.7. Origins of Romanticism

Romanticism was a literary movement that swept through virtually every country of Europe, the United States, and Latin America that lasted from about 1750 to 1870. However, the Romantic Movement did not reach France until the 1820's. Romanticism's essential spirit was one of revolt against an established order of things—against precise rules, laws, dogmas, and formulas that characterized Classicism in general and late 18th-century Neoclassicism in particular. It praised imagination over reason, emotions over logic, and intuition over science—making way for a vast body of literature of great sensibility and passion. In their choice of heroes, also, the romantic writers replaced the static universal types of classical 18th-century literature with more complex, idiosyncratic characters. They became preoccupied with the genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles and there was an emphasis on the examination of human personality and its moods and mental potentialities.

1.8. The Romantic Style

The term romantic first appeared in 18th-century English and originally meant “romancelike” that is resembling the fanciful character of medieval romances. But a mood or movement whose central characteristic is revolt, and whose stress is on self-expression and individual uniqueness, does not lend itself to precise definition. (6)

Moreover, the British philosopher and historian of ideas quickly establishes his theory that Germany not England or France was the birthplace of the romantic movement. A sense of provincial insignificance and resentment against the sophistication, prestige and military power of the French underwrote the movement's birth, he contends. Still, the territory covered by “Romanticism” seems so vast as to be contradictory, containing both “primitivism” and “dandyism,” the worship both of the noble savage's simplicity and of “red waistcoats, blue hair, green wigs, absinthe, death, suicide.” While others have, understandably, thrown up their hands at the idea of uniting

such disparate enthusiasms, Berlin sees contradiction itself as central to romanticism's legacy. Before romanticism, he argues, people believed that for any question there should be only one right answer, however difficult to discern. To a romantic, all beliefs, however incompatible, can be admired if they are held with real conviction a notion from which both relativism and pluralism are born. Further, the romantics sought to free the human will from all constraints: "the attempt to blow up and explode the very notion of a stable structure of anything," he asserts, is "the deepest and in a sense the most insane in this extremely valuable and important movement." As if in illustration of the romantics' own principle, Berlin, despite his belief that the movement's ideals ultimately become dangerous, nonetheless gets inside the minds of the thinkers he analyzes Herder, Kant, Schiller and presents their ideas persuasively. Written for a lecture series in the early 60's and not originally intended as a book, Berlin's work here transcends these limits. It is thoroughly brilliant, often thrilling and yet always accessible. (7, 8)

1. 9. Themes of Romantic Literature and Art

There are six main themes that are favorite subjects for all the arts in the Romantic era. These are evident in the work of writers such as Poe, Wordsworth, Shelley, Keats and Byron.

- The Struggling Hero

The notion of a hero that struggles against impossible odds; the hero can be a contemporary figure fictional or real. Often the artist uses myth or legend to find a hero that will illustrate the struggle they wish to convey.

-Faust

Very old story that has varying version over the course of several centuries and the Romantics were interested in the late 1700's version of the legend by Goethe.

Faust is a medieval scientist who sells his soul for 'superhuman illumination' is eventually saved by his love for Marguerite. The story contains typical Romantic flavor distant setting, cosmic questions about the limitations of man, demonic character, the pure love of an ideal woman.

Works that draw upon Faust for inspiration include: The Faust Symphony Franz Liszt, Damnation of Faust Hector Berlioz, Eighth Symphony Gustav Mahler.

-Nature:

Romantics viewed nature as an 'idealized, magical and even divine world.' they used it as a source for tranquility, or overwhelming demonic power.

Artists were painted the sea, or the Alps. Writers also commented on the power of nature and its' endless, mysterious life; and Pastoral Symphony by Beethoven depicts moods of nature stormy and peaceful.

-The Supernatural:

There are numerous writers of this kind of genres; literary master of Romantic horror Edgar Allan Poe, Artists strove for dramatic effect, loved horror. And examples may include Carl Maria von Weber's opera Der Freischutz (midnight scene in forest features tolling bells, demonic manifestations, and magic bullets). Mussorgsky's Night on Bald Mountain, and Dukas The Sorcerer's Apprentice.

-The Exotic:

Represented in the followings elements: Distant, far away places, mysterious.

Coleridge's 'Kubla Khan'- literary example. Composers focused on music that depicted far away places, they used instrumentation to depict the Far East (gongs, and scales); Spain (castanets and flamenco rhythms) Romantic composers were not concerned with

the technical aspects of the music of other cultures; they merely wanted to suggest faraway places.

Examples include Scheherazade (Nicolai Rimsky-Korsakov); depicts the magical world of the Arabian Nights, and Chabrier's Espana, which is filled with castanets and the fiery rhythms of Andalusia.

- The Middle Ages:

Arts glorified the Middle Ages as an idealized age of beautiful damsels in distress, brave knights, kings, and demonic magicians. King Arthur and his knights of the Round Table, the quest for the holy grail were revived -used over and over as thematic material for 19th century arts.

Many examples are revolving around the subject, Sir Walter Scott's Ivanhoe Richard Wagner's Tristan and Isolde and Die Meistersinger (based upon medieval legends); the four operas of the Ring cycle are based on old Norse mythology. Artists searched for stories and heroes that could be treated in Romantic fashion. The Middle Ages they presented bore little resemblance to any real historical era. Artists were concerned with effect larger than life heroes, a shiver of fear, a wrenching tragedy, or a feeling of peace.

1.10. Symbols of Romanticism

All romanticism symbols inspired or adapted from nature.so; nature is the powerfull reference to the romantics such as:

Sea

Nature

Night

Moon

Animals (horses, deer)

1.11. Objective of Romanticism:

By the late 18th century in France and Germany, literary taste began to turn from classical and neoclassical conventions. The generation of revolution and wars, of stress and upheaval had produced doubts on the security of the age of reason. Doubts and pessimism now challenged the hope and optimism of the 18th century. Men felt a deepened concern for the metaphysical problems of existence, death, and eternity. It was in this setting that Romanticism was born.

1.12. The Impact of Literary Romanticism:

The impact of literary Romanticism was far-reaching. Several writers from the European continent are considered part of the Romantic Movement, such as Germany's Johann Wolfgang von Goethe and France's Victor Hugo. In America, the poets Edgar Allan Poe and Walt Whitman were strongly influenced by the Romantics. These writers are among the greatest figures in literary history. Burns, who wrote many of his poems in the traditional Scottish dialect, is so highly regarded in Scotland that his birthday is celebrated as a national holiday.

Many of the key figures of literary Romanticism, such as Byron, Keats, and Burns, died at young ages. Their works survived, however, to influence later generations in fields as diverse as philosophy, music, and even politics. These works include Goethe's play Faust, Burns' "Auld Lang Syne," and the epic poem "Rime of the Ancient Mariner" by Samuel Taylor Coleridge. The Romantics' preference for beauty and nature over industry and science initiated a philosophical conflict that is still discussed. The popular image of poets as moody, passionate artists with little interest in the real world is also a legacy of the Romantic Movement.

Barzum in "classic ,romantic ,and modern" affirms that romanticism is Attractive, Bombastic ,Conservative ,Emotional ,Escapement ,Fanciful ,Formless ,futile, Heroic ,Irrational ,Materialistic ,Mysterious ,Nordic ,Oriental Realistic ,Stupid ,Unreal and Unselfish¹¹. This quotation show that romanticism describes the strength of human's desire whether physically or mentally, and it purely human .

Many distinct groups deals with romanticism , kinds of artists ,poets, writers ,and musicians as well as political , philosophical, and social thinkers

Some scholars saw romanticism as the key of modernity, and the backup of resistance of the Enlightenment period. The romanticism effected the Enlightenment's thinkers: intuition, imagination ,human feelings and moods.

1.13. The Decrease of Romanticism

By about the middle of the 19th century, romanticism began to give way to new literary movements: the Parnassians and the symbolist movement in poetry, and realism and naturalism.

1.14. Conclusion

After the Civil War, there was dissatisfaction with the problems caused by the industrialization and urbanization, as well. These developments during the Revolution, an artistic, literary and intellectual movement gained strength, which is called Romanticism with subgenres. The subgenres comprise three trends as light and dark romanticism, and the transcendentalism. Romanticism had a great role which live of individuals in the middle ages, it inspired the people with the elements of the nature.

¹¹ [www.romanticism world /library.com](http://www.romanticismworld.com/library.com)

2.1. Introduction

The passions which belong to self-preservation turn, on pain and danger; they are simply painful when their causes immediately affect us; they are delightful when we have an idea of pain and danger, without being actually in such circumstances.

Nathaniel Hawthorne defines it as Words so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them. The name “Dark Romanticism” was given to this form by the literary theorist Mario Praz in his lengthy study of the genre published in 1930, “The Romantic Agony”(11)

In this chapter we will see the concepts of one of a sub-genres of the romanticism, which known by the name of the Dark Romanticism.

2.2. Dark Romanticism or American Gothic

Gothic Literature is consisted of Poetry, short stories, or novels designed to thrill readers by providing mystery and blood-curdling accounts of villainy, murder, and the supernatural. As J. A. Cuddon suggests, the conventions of gothic literature include wild and desolate landscapes, ancient buildings such as ruined monasteries; cathedrals; castles with dungeons, torture chambers, secret doors, and winding stairways; apparitions, phantoms, demons, and necromancers; an atmosphere of brooding gloom; and youthful, handsome heroes and fainting heroines who face off against corrupt aristocrats, wicked witches, and hideous monsters. Conventionally, female characters are threatened by powerful or impetuous male figures, and description functions through a metonymy of fear by presenting details designed to evoke horror, disgust, or terror.

Dark Romanticism often conflated with Gothicism as a term with various meanings, but one of the most popular ones is a literary genre that has a darkly emotional aspect, similar to what has been called the “transcendentalist” literary movement. Other definitions relate to other arts, like music, visual arts, and performance arts. It can also be a general ethos related to a person’s individual style

and outlook on life. In all of these, the idea of “darkness,” itself, related to cynicism, pessimism, or obsession with Gothic nature, is juxtaposed with the idea of romanticism, which implies not only amorous passion, but nearly any deeply emotional or dramatic aspiration.

As a literary genre, dark romanticism tends to be engaged with the idea of darkness in the human soul, the concept of original sin, or a certain dark outlook on society in general. In traditional American studies, writers like Nathaniel Hawthorne and Emily Dickinson represent this genre. Others might describe Edgar Allen Poe and other writers of that time as being part of it as well. In more modern literature, the genres of noir fiction and hard-boiled detective fiction, represented by writers like Elmore Leonard, might also be called darkly romantic.

Additionally, In terms of a general cultural phenomenon, this term is often associated with what people call “goth” in many English-speaking societies. In general, this sort of genre combines traditional love objects, like visual heart shapes, cute costumes, and cupids, with distinct elements of the Gothic, such as the color black, animal familiars like cats and bats, or other “dark” figures common to Western symbolism, and may also include aspects of the supernatural, such as vampires or witchcraft. romanticism. Individual definitions of this term can vary, and so do the personal expressions of it in arts. In general, the visual appeal of this type of idea is making it somewhat common in modern English-speaking societies such as America and England. Many mainstream producers of consumer goods have even adopted these types of aesthetic schemes to reach out to a growing consumer audience mainly younger buyers. In general, a dark romantic aspect lends itself well as a “fresh” way to advertise or promote a wide variety of products, and as such, gets a good deal of play in the worlds of marketing and social media.(12)

2.3. Gothic Elements

- Haunted houses or castles and woods
- Mazes or Labyrinths
- Closed doors and secret passages or rooms
- Light and dark inter play with shades of gray or blood red colors; Fair and dark ladies
- Repressed fears and desires; memory of past crime or sin
- Death; decay, bad boy byronic Heroes
- Blood as visual spectacle and genealogy and ethnicity
- Spectral or grotesque figures; creepy or startling sounds and screams in the night
- Groans from unknown rooms; grotesque, mysterious, desolate
- Powerful symbolism; Extreme situations and settings

- Focus on characters' hearts and or minds; themes of claustrophobia, projection, entrapment

2.4. The relationship between Romanticism and Dark Romanticism

The meaning of Dark Romanticism seems to vary. Apparently, there is no exact, widespread and unitary definition. First, we must notice that Romanticism is not properly defined either. Some suggest that Romanticism was a period when artists merely praised the Christian Lord. Others suggest that Romanticism must be felt; it can not be understood in any other way. Baudelaire, the french dark romanticist wrote: "To say the word Romanticism is to say modern art that is, intimacy, spirituality, colour, aspiration towards the infinite, expressed by every means available to the arts." Others suggest that Romanticism was a period when the market economy for the first time influenced authors. From the dictionary we understand that something darkly romantic might be both sentimental and evil, visionary and blind, imaginative and hidden, gloomy and poetic, unpractical and ignorant, unknown and extravagant, fantastic and sad. Dark Romanticism is obviously a matter of contradictions.

Dark Romanticism is often defined as a historical, literary phenomenon. In the late 18th century, authors reacted against the Age of Enlightenment and its blind materialism and faith in reason. The artists reacted against classicism and preached in contrast to the Age of Enlightenment feeling and, imagination. In the period between the Age of Enlightenment and the Romantic era; Burke wrote the famous words. Horror and terror tales became popular. Authors reacted against both classicism and the Gothic novels. They wrote about the tragic dimension of human life. The genre Dark Romanticism was born. The famous names are Blake, Baudelaire, Poe and Stoker. (13)

2.5. Influence of European Romanticism on American writers

The European Romantic movement reached America in the early 19th century. American Romanticism was just as multifaceted and individualistic as it was in Europe. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, while human society was filled with corruption. (14)

Romanticism became popular in American politics, philosophy and art. The movement appealed to the revolutionary spirit of America as well as to those longing to break free of the strict religious traditions of early settlement. The Romantics rejected rationalism and religious intellect. It appealed to those in opposition of Calvinism, which includes the belief that the destiny of each individual is preordained. The Romantic movement gave rise to New England Transcendentalism, which portrayed a less restrictive relationship between God and Universe. The new philosophy presented the individual with a more personal relationship with God. Transcendentalism and Romanticism appealed to Americans in a similar fashion, for both privileged feeling over reason, individual freedom of expression over the restraints of tradition and custom. It often involved a rapturous response to nature. It

encouraged the rejection of harsh, rigid Calvinism, and promised a new blossoming of American culture.(14)¹

American Romanticism embraced the individual and rebelled against the confinement of neoclassicism and religious tradition. The Romantic movement in America created a new literary genre that continues to influence American writers. Novels, short stories, and poems replaced the sermons and manifestos of yore. Romantic literature was personal, intense, and portrayed more emotion than ever seen in neoclassical literature. America's preoccupation with freedom became a great source of motivation for Romantic writers as many were delighted in free expression and emotion without so much fear of ridicule and controversy. They also put more effort into the psychological development of their characters, and the main characters typically displayed extremes of sensitivity and excitement.²

The works of the Romantic Era also differed from preceding works in that they spoke to a wider audience, partly reflecting the greater distribution of books as costs came down during the period. The Romantic period saw an increase in female authors and also female readers.

2.6. The Characteristics of the Subgenre

According to the critic G. R. Thompson, “the Dark Romantics adapted images of anthropomorphized evil in the form of Satan, devils, ghosts, werewolves, vampires, and ghouls” as emblematic of human nature. Thompson sums up the characteristics of the subgenre, writing:

G.R. Thompson, in his introduction to Romanticism and the Gothic Tradition, offers these qualities of this subgenre.

*Fallen man's inability fully to comprehend
haunting reminders of another, supernatural
realm that yet seemed not to exist, the constant
perplexity of inexplicable and vastly*

¹ 'Romanticism, American', in The Oxford Dictionary of American Art and Artists ed by Ann Lee Morgan (Oxford University Press, 2007)

² The relationship of the American poet Wallace Stevens to Romanticism is raised in the poem "Another Weeping Woman" and its commentary.

metaphysical phenomena, a propensity for seemingly perverse or evil moral choices that had no firm or fixed measure or rule, and a sense of nameless guilt combined with a suspicion the external world was a delusive projection of the mind--these were major elements in the vision of man the Dark Romantics opposed to the mainstream of Romantic thought.(15)

Donna Campbell delineates the differences between novels, romances, and the gothic with these specific characteristics of gothic works:

- *An atmosphere of gloom, terror, or mystery.*
- *Elements of the uncanny (unheimlich) that challenge reality, including mysterious events that cause the protagonist to question the evidence of his or her senses and the presence of seemingly supernatural beings.*
- 3- *An exotic setting isolated in time or space from contemporary life, often a ruined mansion or castle. The building may be associated with past violence and contain hidden doors, subterranean secret passages, concealed staircases, and other such features.*
- 4- *Events, often violent or macabre, that cannot be hidden or rationalized despite the efforts of the narrator.*
- 5- *A disturbed or unnatural relation between the orders of things that are usually separate, such as life and death, good and evil, dream life and reality, or rationality and madness.*
- 6- *A hidden or double reality beneath the surface of what at first appears to be a single narrative.*
- *An interrupted narrative form that relies on multiple methods inserted documents, letters,*

dreams, fragments of the story told by several narrators to tell the tale.(16)

Snodgrass makes clear that much more is going on in gothic literature than simple obsessions with ghosts, ghouls and other creatures of the night. She notes,

“Decades before Sigmund Freud provided a paradigm for the human psyche, echoes of disturbing behaviors forced readers of Gothic literature to interpret subtexts of prejudice, classism, and abnormality in thought and action .“She goes on to discuss Poe as the “star Gothicism of the 1830s and 1840s” and then notes, “At mid-century, in The Scarlet Letter and The House of the Seven Gables, Nathaniel Hawthorne turned his thoughts on New England’s late 17th century with persecutions into soul-deep musings on the devastation wrought by secret sin and public shame. His friend Herman Melville ventured into the perils of vengeance with Moby-Dick, a sea epic that peels away layers of anguish and striving to get at the core of an obsession so virulent that it wipes out all but one of a whaler’s crew and sends the ship to the briny depths.”(16)

-Thriller

Thriller is a genre of literature which deals with the use of suspense , tension , and excitement as its major principles , its main purpose is to influence on the readers moods by giving them a high level of anticipation , and confusing expectation with terror events while the characters must involved in a specific conflicts within the protagonism aspects .

A Thriller shows the sudden rush of emotions and exhilaration, this genre includes common branches according to Patterson when he reveals that

*' Thrillers provide such a rich literary feast. There are all kinds. The legal thriller, spy thriller, action-adventure thriller, medical thriller, police thriller, romantic thriller, historical thriller, political thriller, religious thriller, high-tech thriller, military thriller. The list goes on and on, with new variations constantly being invented. In fact, this openness to expansion is one of the genre's most enduring characteristics. But what gives the variety of thrillers a common ground is the intensity of emotions they create, particularly those of apprehension and exhilaration, of excitement and breathlessness, all designed to generate that all-important thrill. By definition, if a thriller doesn't thrill, it's not doing its job.'*³

There are several stories and novels which accentuates the thriller concept such as “the Storm” by Stephen Crane and “The Count of Monte Cristo” by Alexander Dumas, respectively .

Suspense is the most important characteristic of thriller writings , it gives an extra fascination about the outcome events , and makes the reader anticipate the end of the novel or the story with “on-edge” feelings and anxiety .Harris Thomas couches these aspects through his book “Hnnibal” when he wrote; starling advancing on the Cadillac .Movement in the back of the car ,movement in the Cadillac . The car rocking. The baby screaming in there .Gunfire ,and the back window shattered and fell in.⁴

³ *James Patterson, June 2006, Introduction, 19, Thriller*

⁴ *Tomas Harris , “Hannibal” ,12 ,1999*

This passage shows the suspense and the excitement in Harris' book . According to Greek_philosopher Aristotle in his book *Poetics*, suspense is an important building block of literature, and this is an important convention in the thriller genre. Ari Hiltunen affirms that Aristotle's concept of fear can best be understood by the word suspense.

Another common features can give the thriller concept credibility and validity , features like mystery and anticipation .Amitav Ghosh in his book "Glass Palace" shows the mystery when he wrote ;"The noise was unfamiliar and unsettling , a distant booming followed by low stuttering growls ."5

2.7. Some Basic Tenets of the Dark Romantic Literary Movement

. Dark Romantics are much less confident about the notion perfection is an innate quality of mankind, as believed by Transcendentalists. Subsequently, Dark Romantics present individuals as prone to sin and self-destruction, not as inherently possessing divinity and wisdom.

.While; both groups believe nature is a deeply spiritual force, Dark Romanticism views it in a much more sinister light than does Transcendentalism, which sees nature as a divine and universal organic mediator. For these Dark Romantics, the natural world is dark, decaying, and mysterious; when it does reveal truth to man, its revelations are evil and hellish.

.Whereas; Transcendentalists advocate social reform when appropriate, works of Dark Romanticism frequently show individuals failing in their attempts to make changes for the better. (17)

⁵ Amitav Ghosh , Glass Palace , 10 , 2000

2.8. The Influence of Dark Romanticism

It affected on the New England writers in both domain literature and Art. The Dark Romanticism changed several authors literary thought, authors like Lord Byron, Marry Shelley, and John William Polidori. This kind of literature emerged in Germany with its own importance by plenty of writers such as A.T.E Hoffmann, and Ludwig Tieck. The Dark Romanticism affected also on the psychological thinking aspects, where Henry James started mentioning ghosts in his works. Northrop Frey claims that the Dark Romanticism will transform the ideological views of the community toward their religion.

2.9. Themes of the Dark Romanticism

-A collection of works concentrating upon themes of horror, tragedy, the macabre and the supernatural.

-The success of this movement also relies on the fact that the human psyche is attracted in a subtle way to the fear, pain and tragedy

-It has lead to the birth of the Gothic style and has greatly influenced music and art.

-Death

Death in its simple meaning is the end of life, or the leave of spirit from the body, and everything in our body stops functioning. The death concept in American literature reveals another dimension, when it is demonstrated in several authors writings such as Robert Frost in his poem "Stopping by Woods on A Snowy Evening", and also by William Current Bryant in "Thanatopsis", and by Emerson where he states that death is caused by society in his essay "friendship". Another writer who is John Steinbeck shows in his novel "Of Mice and Men" the real concept of death with honest feelings. Ergo, death seems to be the main topic in the American literature.

Those writers, and through their writings reveals that we are determined by the circle of life, we are borne and we all end dead. Edgar Allan Poe is another writer

influenced by death, this American writer applied the concept of death in many of his writing such as “The Cask of Amontillado” and “The Fall of the House of Usher.”

Death considered as a main topic according to Edgar Allan Poe especially in his famous novel “The Masque of the Red Death”, he describes this topic under several phases where he was trying to find the prime meaning of Death by symbolizing it such as graves and blood.

“Shrouded from head to foot in the habiliment of the grave”⁶

“Blood-tinted panes, was ghastly in the extreme “⁷

-Revenge

The theme of revenge was one of the major themes in the dark romanticism. It was appeared always with the theme of death. Death and revenge seem to go hand in hand. One always seems to lead to the other.

Moreover; there are many others themes like Glumness; Horror and Grudge

2.10. Symbols of Dark Romanticism

The Dark Romantics were the darker elements of existence and chose a more optimistic view. , like visual heart shapes, cute costumes, and cupids, with distinct elements of the Gothic, such as the color black, animal familiars like cats and bats, or other “dark” figures common to Western symbolism, and may also include aspects of the supernatural, such as vampires or witchcraft.

Examples:

Raven; Grave; Wizards

2.11. Famous Authors and Works (18)

-William Cullen Bryant “The Murdered Traveller ”

-Henry Wadsworth Longfellow “The Cross of Snow”

-Oliver Wendell Holmes “Departed Days”

⁶ Poe, “Masque”, 389

⁷ Poe, “Masque”, 387

-James R. Lowell “The Street”

-John Greenleaf Whittier “At Eventide”

-Nathaniel Hawthorne “Address to the moon”

Poems

- “*Because I could not stop for Death*” by Emily Dickinson

- Poems by Edgar Allan Poe

1. “*Annabel Lee*”

2. “*To Helen*”

3. “*The Haunted Palace*”

4. “*The Raven*”

- “*My Last Duchess*” by Robert Browning

- Select poems from Spoon River Anthology by Edgar Lee Masters:

1. “*Andy the Night Watch*”

2. “*Mary McNeely*”

3. “*Serepta Mason*”

4. “*Percy Bysshe Shelley*”

Short Stories

- Stories by Edgar Allan Poe:

1. *The Fall of the House of Usher*

2. *The Masque of the Red Death*

3. *Ligeia*

4. *The Black Cat*

5. *The Cask of Amontillado*

6. *The Oblong Box*

7. *The Oval Portrait*

8. *The Tell-Tale Heart*

9. *The Purloined Letter*

- *The Legend of Sleepy Hollow* by Washington Irving

- *A Rose for Emily* by William Faulkner

Novel

- *Dreadful Sorry* by Kathryn Reiss

Excerpts

- Film clip: *Rebecca* by Daphne du Maurier

- Film clip: *Wuthering Heights* by Emily Bronte

- Film clip: *Jane Eyre* by Charlotte Bronte

- Film clip: *The Turn of the Screw* by Henry James

- Film clip: *Northanger Abbey* by Jane Austen

- Brief clip of Film: *Coraline*

2.12. Conclusion

The dark romanticism literary movement was widely spread in the whole world, and was beloved by various people till nowadays. Many stories and tales were translated into movies or cartoons which are very successful one's until today.

3.1. Introduction

Everyone loves a scary story now and then. Learn how Washington Irving's famous story, "The Legend of Sleepy Hollow", uses imagination and the supernatural to make it a Romantic piece of American literature that is still adapted by television today.

In this chapter we will see the famous American literature piece; which is the short story of *the sleepy hollow* by Irving Washington. Firstly; we will start by the summary and analysis of the story, then we can see the characters, themes and symbols.

We try also to grasp the characteristics and symbols of the dark romanticism in the sleepy hollow

3.2. About the story

The Legend of Sleepy Hollow is a short story of speculative fiction by American author Washington Irving, contained in his collection of 34 essays and short stories entitled *The Sketch Book of Geoffrey Crayon, Gent.* Written while Irving was living abroad in Birmingham, England, the short story was first published in 1820. Along with Irving's companion piece *Rip Van Winkle*, *The Legend of Sleepy Hollow* is among the earliest examples of American fiction with enduring popularity, especially during the Halloween season.(19)

3.3. Plot summary of the story

From the listless repose of the place, and the exceptional character of its occupants, who are relatives from the first Dutch pioneers, this sequestered glen has for quite some time been known by name of Sleepy Hollow. A languid, marvelous impact appears to hang over the area, and to plague the very environment.

The story is set in 1790 in the wide open around the Dutch settlement of Tarry Town, in a confined glen called Sleepy Hollow. Sleepy Hollow is prestigious for its apparitions and the unpleasant air that plagues the creative abilities of its occupants and guests. A few occupants say this town was charmed amid the beginning of the Dutch settlement. Different inhabitants say an old Native American boss, the wizard of

his tribe, held his powwows here before the nation was found by Master Hendrick Hudson. The most scandalous apparition in the Hollow is the Headless Horseman, said to be the phantom of Hessian trooper who had his head shot off by a stray cannonball amid “some anonymous fight“ of the American Revolutionary War, and who “rides forward to the scene of fight in daily journey of his head“.

The “Legend“ relates the story of Ichabod Crane, an incline, thin and to a great degree superstitious schoolmaster from Connecticut, who rivals Abraham ‘Brom Bones’ Van Brunt, the town unruly, for the hand of 18 year old Katrina Van Tassel, the girl and sole offspring of an affluent rancher, Baltus Van Tassel. Crane, a Yankee and an untouchable, sees marriage to Katrina as a method for securing Van Tassel’s excessive riches. Bones, the nearby legend, strives with Ichabod for Katrina’s hand, playing a progression of tricks on the jumpy schoolmaster, and the destiny of Sleepy Hollow’s fortune says something the equalization for quite a while. The strain between the three is soon conveyed to a head. On a tranquil fall night, the driven Crane goes to a harvest party at the Van Tassels’ estate. He moves, shares in the banquet, and listens to spooky legends told by Brom and local people, however his actual point is to propose to Katrina after the visitors clear out. His goals, be that as it may, are disastrous.

Subsequent to having neglected to secure Katrina’s hand, Ichabod rides home “pitiful and disheartened“ through the forested areas between Van Tassel’s farmstead and the Sleepy Hollow settlement. As he passes a few purportedly spooky recognizes, his dynamic creative ability is engorged by the phantom stories told at Baltus’ harvest party. After anxiously going under a lightning stricken tulip tree purportedly spooky by the phantom of British spy Major André, Ichabod experiences a shrouded rider at a crossing point in a threatening marsh. Unsettled by his kindred voyager’s ghostly size and hush, the educator is astonished to find that his sidekick’s head is not on his shoulders, but rather on his seat. In an excited race to the scaffold contiguous the Old Dutch Burying Ground, where the Hessian is said to “vanish, as indicated by principle, in a blaze of flame and brimstone“ after intersection it, Ichabod rides for his life, frantically urging his inconsistent furrow horse down the Hollow. In any case, to the

educator's frightfulness, the demon climb over the scaffold, raises his stallion, and flings his disjoined head into Ichabod's scared face.

The following morning, Ichabod has bafflingly vanished from town, leaving Katrina to wed Brom Bones, who was said "to look exceedingly knowing at whatever point the tale of Ichabod was connected." Indeed, the main relics of the schoolmaster's flight are his meandering steed, trampled saddle, disposed of cap, and a strange smashed pumpkin. In spite of the fact that the way of the Headless Horseman is left open to translation, the story suggests that the phantom was truly Brom in camouflage. Irving's storyteller closes, in any case, by expressing that the old Dutch spouses keep on promoting the conviction that Ichabod was "vivacious away by powerful means," and a legend creates around his disappearance and sightings of his despairing spirit.

3.4. Analyses of the story

The Legend of Sleepy Hollow has a touch of the writer's perspective hindering the story and is likewise a story that appeals to the imagination of the readers. In the first couple paragraphs, Irving wanders into the town of Sleepy Hollow, New York, and is told of the story of the Headless Horseman, also known as the Galloping Hessian. Irving interrupts the story when presenting Ichabod Crane, saying,

"I would not have it imagined, however, that he was one of those cruel potentates of the school who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than severity, taking the burthen off the backs of the weak, and laying it on those of the strong." (pg 333)

As Crane is attempting to charm Katrina Van Tassel, Irving again interrupts the flow or stream of the story with his thoughts, "I profess not to know how women's hearts are wooed and won. To me they have always been a matter of riddle and admiration. (pg 342)" A few pages later, as Crane is seeing the Headless Horseman for the first time, the action is again interrupted by the author portraying how it was a fine autumn day, with all the birds flying to their respective destinations or just tree to tree and making all the noise birds generally make. The story is hindered about platters of

carious sorts of cakes at the Van Tassel chateau, overplaying what there is to eat at the social event the Van Tassels' are facilitating.

At last, *The Legend of Sleepy Hollow* also appeals to the imagination of the reader. When describes in detail what Ichabod Crane physically looks like, pretty much stating that his last name suited his looks. He is also described as a bad singer and someone who knows all the gossip in town. The townsfolk pass the time by telling stories, especially about the Headless Horseman, and how all the shadows and shapes at night were frightening for someone if they were walking alone. Irving describes Baltus Van Tassel's farm and how Crane wanted it all, including the food at the gathering,

“The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare.” (pg 338) Brom Bones was also described in detail, saying he was strong and hardy, and pretty much the complete opposite of Ichabod Crane, yet they competed for the attention of Katrina Van Tassel. After a dance, the townsfolk told ghost and war stories, describing places where the Headless Horseman was haunting, then it turned into a competition of tales among some of the men. In one instance, Brom Bones and the Horseman came to the church bridge, “ the Hessian bolted and vanished in a flash of fire“ (pg 351) This affected Crane's imagination and he started seeing things on his way home from the dance, then he encountered the Headless Horseman, who was, “of large dimensions, and mounted on a black horse or powerful frame.“ (pg 355) Crane and the Horseman raced through the woods on horseback, and Crane tried his best to get away. The townsfolk could find no trace of Cranes' body after their search, then they just stopped worrying about him because “he was a bachelor, and in nobody's debt“. (pg 358) The story ends with the housewives convinced that Crane was “spirited away by supernatural means“. (358) ¹

¹ Irving, Washington. *The Legend of Sleepy Hollow and other stories in The Sketch Book*. Ed. Perry Miller. New York: Signet Classic, 1961.

-Style and Technique

Irving's adaptation of this tale includes a powerful arrangement of starvation pictures that starts with his long portrayal of the emaciated, deathly Ichabod and stretches out to the practically physical yearning that his hero feels when he sees the rich produce of Van Tassel's property. For sure, Ichabod's mouth waters as he ponders this riches and dreams that it may be his.

Supplementing the starvation symbolism is Irving's decision of names. Ichabod is tall and as skinny as the crane whose name he shares. Like the scriptural Ichabod, Irving's hero is as much an untouchable just like his Old Testament namesake. So also, Brom, whose given name is Abraham, is as much a patriarch of his kin just like the father of the tribes of Judah. (19)

-Language in the Legend of Sleepy Hollow

Complex, Descriptive, Old-Timey; It's Complicated. A simply constructed sentence we rarely do see in *The Legend of Sleepy Hollow*. The pages of this story are littered with commas, semicolons, dashes, and colons. Some sentences go on for ten lines or more, and the description of Baltus's farm has one sentence that is 149 words long. for example:

He had, however, a happy mixture of pliability and perseverance in his nature; he was in form and spirit like a supple-jack-yielding, but tough; though he bent, he never broke; and though he bowed beneath the slightest pressure, yet, the moment it was away-jerk! he was as erect, and carried his head as high as ever. (1.28)

And many of the words the writer uses are somewhat puzzling. Such as:

Adamant: unyielding. / *Behoove*: benefit. / *Bevy*: group of people. / *Burthen*: burden

Capacious: big enough to contain a large quantity. / *Chanticleer*: rooster

Cognomen: nickname or name that describes somebody

Con: to study or examine something with great care and attention

Descried: caught sight of. /*Despotic*: tyrannical. /*Dexterous*: skillful; deft

Hessian: someone from Hesse, in Germany.

3.5. Characters of the Sleepy Hollow

-Ichabod Crane

Ichabod Crane, the vagrant teacher of Sleepy Hollow, less a character than an exaggeration, peculiar in his physical appearance. He is exceptionally tall, with slender shoulders and long arms that dangle out of his sleeves; his feet are large to the point that they may have served as scoops. He has a little level head, with extensive ears and a long kill nose. The teller of the story, Diedrich Knickerbocker, says that to see him striding in profile over a peak on a blustery day with his garments rippling around him, one may take him for “the virtuoso of starvation dropped on the earth“. Ichabod's most fundamental trademark is his incredible craving; Knickerbocker says he has the widening influence of a boa constrictor and appears to be ready to gobble up everything set before him. A quick New Englander amidst basic Dutch agriculturists, Ichabod needs to gobble up the area that has a place with Katrina Van Tassel's dad. His defeat is the consequence of his other longing his ability to “swallow“ or think, everything about the sublime and the extraordinary. In light of his guileless voracity for the heavenly, he is scared far from Katrina and Sleepy Hollow by Brom Bones, who puts on a show to be the fanciful Headless Horseman.

-Katrina Van Tassel

Katrina Van Tassel, the main offspring of an affluent Dutch rancher. At eighteen years old, she is seen by the constantly hungry Ichabod as “full as a partridge“ and as ready and ruddy cheeked as one of her dad's peaches. Wearing a beguiling blend of Old and New World apparel, Katrina is somewhat of a tease who has the “prettiest foot and lower leg in the province“. She is so flavorfully overwhelming to Ichabod that he needs to swallow her and her dad's ranch.

-Baltus Van Tassel

Baltus Van Tassel, Katrina's father, a wealthy, thriving, contented Dutch farmer, satisfied with his wealth but not proud of it.

-Abraham Van Brunt

Abraham Van Brunt, called Brom Bones, a solid and expansive carried man who is the saint of the wide open. He is well known for his horsemanship, his physical quality, and his adoration for traps and happiness. He is constantly prepared for a battle or a skip. He is the pioneer of a little band of young fellows who admire him as their model and with whom he rides all through the field playing tricks and getting into fights. He is additionally a suitor for the hand of Katrina and is envious when she gives careful consideration to Ichabod. His insight into Ichabod's guilelessness empowers him to fill the role of the Headless Horseman and startle the voracious instructor away.

-Diedrich Knickerbocker

Diedrich Knickerbocker, an old gentleman, familiar with the history of old Dutch New York, who tells the story of Ichabod's encounter with the Headless Horseman.

-The Headless Horseman

The Headless Horseman, the soul of a Hessian trooper, a fanciful figure said to frequent Sleepy Hollow. Brom Bones takes on the appearance of the Headless Horseman and startles Ichabod so seriously that he leaves the region and stays away for the indefinite future.

3.6. Themes of The Legend**-Veracity in Storytelling**

The story is distantly removed from the reader Crayon has found the story in Diedrich Knickerbocker's papers, who is dead, and who at the end of the story writes that he heard it from an old gentleman, who claimed to not have even believed half of

it himself, ultimately getting much of the story from primary or even other secondary sources.

Thus, even where the story is told with confidence, the narrator has given us reasons to doubt everything. We become critical readers, unlike Crane, who believes the ghost stories he reads. Crayon almost seems to be challenging the reader to enjoy the story even though he doubts most of it, for in the postscript to the story, in which we find out that the previous narrator does not even believe it, the one man who does not enjoy hearing the story says that the reason he cannot enjoy it is that he does not believe it.

-The Power of Imagination

Ichabod's primary enjoyment is reading stories about ghosts, demons, and witches, or hearing stories about the same; yet, because his imagination is so powerful, he pays for this dearly, having great frights every time he walks or rides home after dark.

The littlest things frighten him, and he can convince himself that almost anything is supernatural. Ichabod's imagination thus makes his life more difficult, but it does not seem to alter his behavior, since his imagination leads him to think the supernatural things are real. Ichabod's imagination is so powerful that he believes himself essentially already the owner of the Van Tassel farm.

-Lack of Class Structure in America

The theme of lack of class structure in America is most clear when reading *The Legend of Sleepy Hollow* in the greater context of *The Sketchbook of Geoffrey Crayon, Gent.*, which offers the European contrast. Sleepy Hollow is an old town inhabited mostly by descendants of its original settlers. Katrina Van Tassel is desired by almost every eligible young man in Sleepy Hollow, being the rich farmer's daughter.

-Abundance of Resources in America

While Europe has history, America has youth, promise, and resources. Thus resources become one of the most important features of the story, which goes along with

Crayons belief that Americas advantages are in its natural resources and beautiful landscapes, while if one is looking for the best people and histories, Europe would be the better place to go.

-Lack of History and Continuity in America

Knickerbocker also emphasizes that a town like Sleepy Hollow is unusual in America, for most towns do not develop ghost stories, since no ghosts would come back to haunt people who move along so quickly. Sleepy Hollow is disconnected from other towns to the degree that even though Crane is alive somewhere, the people of the town never hear about him.

-The Natural and the Supernatural

Irving paints a solid complexity between the normal setting of Sleepy Hollow and the powerful superstitions of the townspeople. Were it not for the people, with their stories of ghosts and their fears of ghosts, there would be no ghosts. Meanwhile, much of the tale focuses on the natural setting: the birds, trees, and the rest of the flora and fauna of the area, as well as the bodies of water, all described in beautiful detail.

It seems clear that the natural explanation should make more sense. In any case, in Sleepy Hollow, there is an energetic convention of privileging thoughts of the extraordinary, and in spite of all the normal proof, numerous individuals in the town accuse the Headless Horseman for Ichabod's vanishing.

Finally, folklore about supernatural beings often focuses on ways that they can be controlled by natural things.

-Human Selfishness

Although *The Legend of Sleepy Hollow* is a light hearted story, told in a humorous manner, it does not paint the most flattering picture of humanity it probably does not prompt a benevolent view of human nature as Crayon says he desires to do in his writing. This is particularly true in the rampant selfishness seen in most of the characters.

Katrina uses Ichabod to secure Broms affection, she may understand Ichabods true motives, but either way, it cannot be denied that she does not hesitate to use him to suit her purposes. That this selfishness, or at least self-centeredness, is not confined to a few characters becomes very clear when Ichabod disappears

3.7. The Legend of Sleepy Hollow Setting

-Sleepy Hollow

Sleepy Hollow has two fundamental qualities. Occupants of Sleepy Hollow appreciate sitting by their chimneys and letting one know another stories of apparitions. Washington Irving traits the hauntings and stories to the way this is a since quite a while ago settled Dutch people group whose families stay there many generations. Boss among the apparition stories are those about the Headless Horseman, the fundamental ghost in the story, who is frequently seen around the old church, where he was as far as anyone knows covered without his head.

-Van Tassel farm

Sleepy Hollow farm that is home to Ichabod Cranes love interest, Katrina Van Tassel. Arranged along the banks of the Hudson River, the ranch is in one of those green, shielded, prolific alcoves, in which the Dutch agriculturists are so enamored with settling. It has a spreading elm tree, gurgling spring, and chattering rivulet. The ranch has rich fields of rye, buckwheat, wheat, and Indian corn, and the plantations are loaded with bronzed organic product. Depictions of the Van Tassel homestead are somewhat misrepresented, utilizing military terms, for example, regiments and troops, that fit the way of the story. Crane is pulled in to the homestead in view of its flourishing; his enthusiasm for Katrina is filled by her fathers riches.

3.8. Elements of Dark Romanticism in Washington Irving's *The Legend of Sleepy Hollow*

-Glorification of Rural life and the wilderness

In the exposition of his story, Irving as narrator describes the marvelous setting on the eastern shore of the Hudson River as a quiet village near a little valley among high hills with a small brook. However, he uses some adjectives ironically as they suggest that the place is not as idealistic as initially described. For example, Irving writes of the “listless repose of the place“ and the “peculiar character of its inhabitants.“

-Interest in the supernatural

In his depiction of Ichabod Crane, Irving mentions that the schoolmaster finds “fearful pleasure“ in passing winter evening with the old Dutch wives, who sat at their spinning wheels and told tales of goblins and ghosts, haunted places of all kinds, and the “galloping Hessian of the Hollow.“ Then, with humor, Irving has his narrator describe Crane’s fears as his imagination perceives the “phantoms of his mind“ in the “trembling ray of light streaming across fields“ and a shrub covered with snow which takes on the look of a “sheeted spectre“. Of course, the main supernatural element is that of the Headless Horseman that pursues Ichabod Crane.

After Crane’s departure from the community, it is rumored that he “was spirited away by supernatural means.“ The deserted schoolhouse is reportedly haunted by the “ghost of the unfortunate pedagogue“.

-Conflicts between good and evil

While the conflict between Ichabod Crane as the protagonist and Brom Bones, who disguises himself as the Headless Horseman and runs Crane out of town seems to be the conflict of good and evil, Irving blurs the lines between these spiritual elements and injects humor by actually contrasting Yankee opportunism with Dutch diligence.

-Dark side of nature

Despite the fact that Ichabod is the pedagogue of the community, a respectable position, he is actually cruel to some of the children as he inflicts much physical pain on them with the punishment of a birch branch. However, there is humor added in Irving's description of Crane's discipline:

He managed justice with discrimination rather than severity; taking the burden off the backs of the weak, and laying it on those of the solid and he never exacted a rebuke without following it with the assurance, so consolatory to the smarting urchin, that "he would remember it, and thank him for it the longest day he had to live".

Here once more there is irony, though, as Ichabod appears as a martinet, rather than a teacher. Also, after school, he becomes the companion and playmate of the larger boys whom he has earlier beaten.

The character of Brom Bones is dark; He prefers "vicious animals" and rides a dangerous horse named Daredevil. Further, he disguises himself as the Headless Horseman and terrorizes Ichabod Crane as on his way home from the Van Tassel chateau he beholds "some gigantic monster ready to spring upon the traveler." Crane is so terrified that he kicks old Gunpowder, who has enough of "the devil" left in him that he sprints across the bridge and flees with Ichabod hanging on desperately.²

3.9. Symbols

-The thick and impenetrable woods as an allegory of the kingdom of mystery and evil

- The Headless Horseman an allegory of devil

- The 'uniform tranquility' in the forest can symbolize death

- Katrina Van Tassel as a symbol of youth and beauty

² Smith, Greg. "Supernatural ambiguity and possibility in Irving's The Legend of Sleepy Hollow." The Midwest Quarterly 42.2 (Winter 2001): 174-82.

- Baltus Van Tassel as a symbol of abundant wealth on the one side and ignorance and narrow-mindedness from the other
- Ichabod Crane as a symbol of mankind that is fond of everything unknown and scaring, but that can not resist supernatural forces when it concerns the real life.

3.10. Criticism

Jeffrey was clearly delighted with the collection, and astonished that Irving was able to produce it: It is the work of an American, entirely bred and trained in that country.

Terence Martin, writing for *American Literature* in 1959, focuses his attention on the newness of the United States as a nation during Irving's career, and the American tendency at the time to equate the imaginative and the childish.

Irving's struggling to control his appetite and to use imagination properly can be seen as mirroring the struggles of the new society to behave maturely.

Hedges, William L. *Washington Irving: An American Study, 1802-1832*. Westport, Conn.: Greenwood Press, 1980. Hedges seeks to substantiate Irving's relevance as a writer, define his major contributions, and detail aspects of his intellectual environment. The work presents "The Legend of Sleepy Hollow" as proof that Irving was a pioneer in the renaissance of American prose fiction.

Roth, Martin. *Comedy and America: The Lost World of Washington Irving*. Port Washington, N.Y. Kennikat Press, 1976. This study surveys Irving's American period of creativity, including "The Legend of Sleepy Hollow," demonstrating that his last experiment creates a comic vision of America.

Rubin-Dorsky, Jeffrey. *Adrift in the Old World: The Psychological Pilgrimage of Washington Irving*. Chicago: University of Chicago Press, 1988. Critical revisionist view of Irving and his work primarily seen in psychological terms. It dissects Irving's personal problems and political orientation as reflected in his writings, particularly in a substantive chapter discussing "The Legend of Sleepy Hollow."(21)

3.11. Irving Washington biography

Washington Irving was born on April 3, 1783, in New York City just as the American Revolution drew to a close. Irving's parents were very strong supporters of the Patriotic army, and when it came time to name their youngest child, Irving's mother said, "Washington's work is ended and the child shall be named after him".

He lived part of his life in Manhattan, where his family settled when he was very young. His extensive work contains, bestsellers, such as "The Legend of Sleepy Hollow" and "Rip Van Winkle", which are introduced in the book "The Sketch Book of Geoffrey Crayon". Irving was an experienced traveler, he studied in England, and Madrid, places where he wrote some of his famous books, like "The Life and Voyages of Christopher Columbus".

On the night of November 28, with 76 years of life, Washington Irving died of a heart attack in his bedroom at Sunnyside. Legend tells that his last words were: "Well, I must arrange my pillows for another night. When will this end?".

He was buried under a simple headstone at Sleepy Hollow cemetery on December 1st, 1859. (22)

-Achievements:³

- Irving is the first belletrist in American literature, writing for pleasure at a time when writing was practical and for useful purposes.
- He is the first American literary humorist.
- He has written the first modern short stories.
- He is the first to write history and biography as entertainment.
- He introduced the nonfiction prose as a literary genre.
- His use of the gothic looks forward to Poe.

³ from Perkins, et. al. *The American Tradition in Literature*. 6th Ed. One Volume

312. Conclusion.

Washington Irving's tale is one that contains much irony since the elements of Dark Romanticism which are the beauty of the natural world, the supernatural, and the conflicts between good and evil are humorously presented.

Although much of Irving's fiction is today regarded as little more than petty and derivative, many critics agree that Irving did much to establish the American short story in 1819 with “The Legend of Sleepy Hollow.” Commentators concur, moreover, that Irving set the artistic standard and model for subsequent generations of American short story writers with the tale. Among the technical innovations ascribed to “The Legend of Sleepy Hollow” include the integration of folklore, myth, and fable into narrative fiction; setting and landscape as a reflection of theme and mood; and the expression of the supernatural and use of Gothic elements.

When we analysed the story of Irving Washington which is the *Legend of Sleepy Hollow*; we can grasp the main aspects and the characteristics of the Dark Romanticism or Black Literature. As a result, we can say that Irving Washington is Gothicist writer, and his masterpiece the *Legend of Sleepy Hollow* reflect and mirror the characteristics of Black Literature.

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- 12- <http://www.wisegeek.org/what-is-dark-romanticism.htm> (log 5- 4- 2016)
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THE LEGEND OF SLEEPY HOLLOW



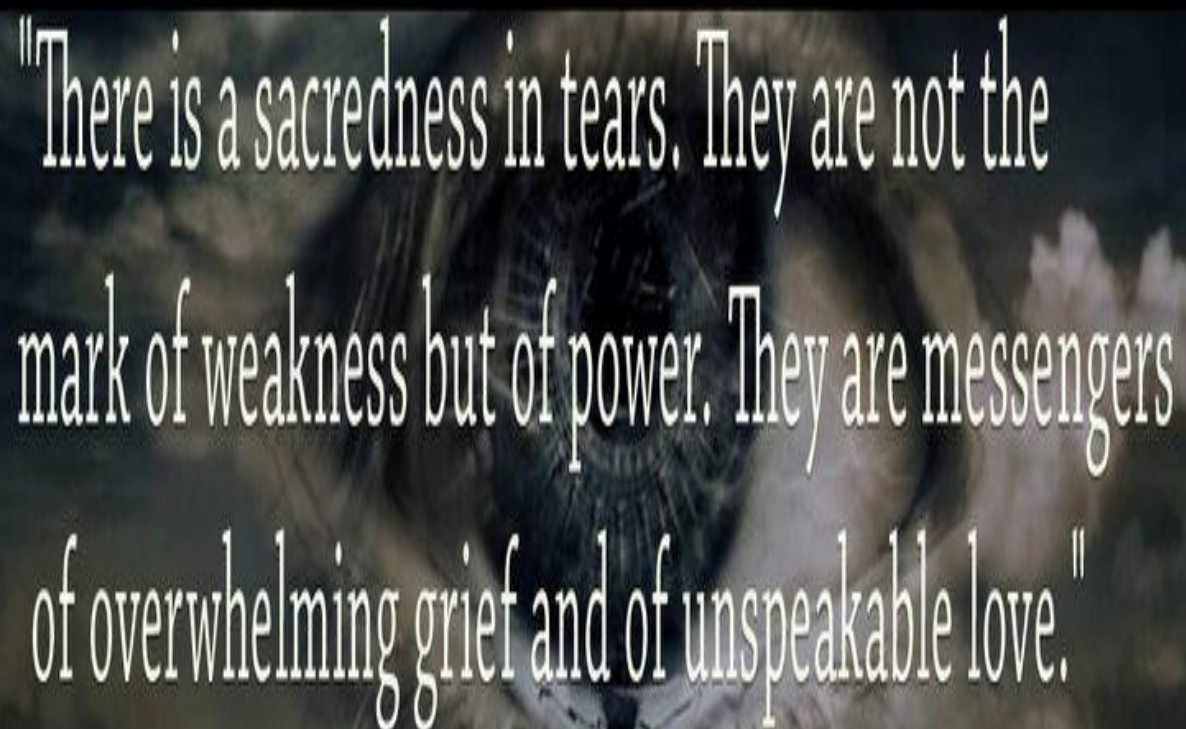
Washington Irving's grave



The old Dutch cemetery at Sleepy Hollow



Washington Irving's country home, Sunnyside

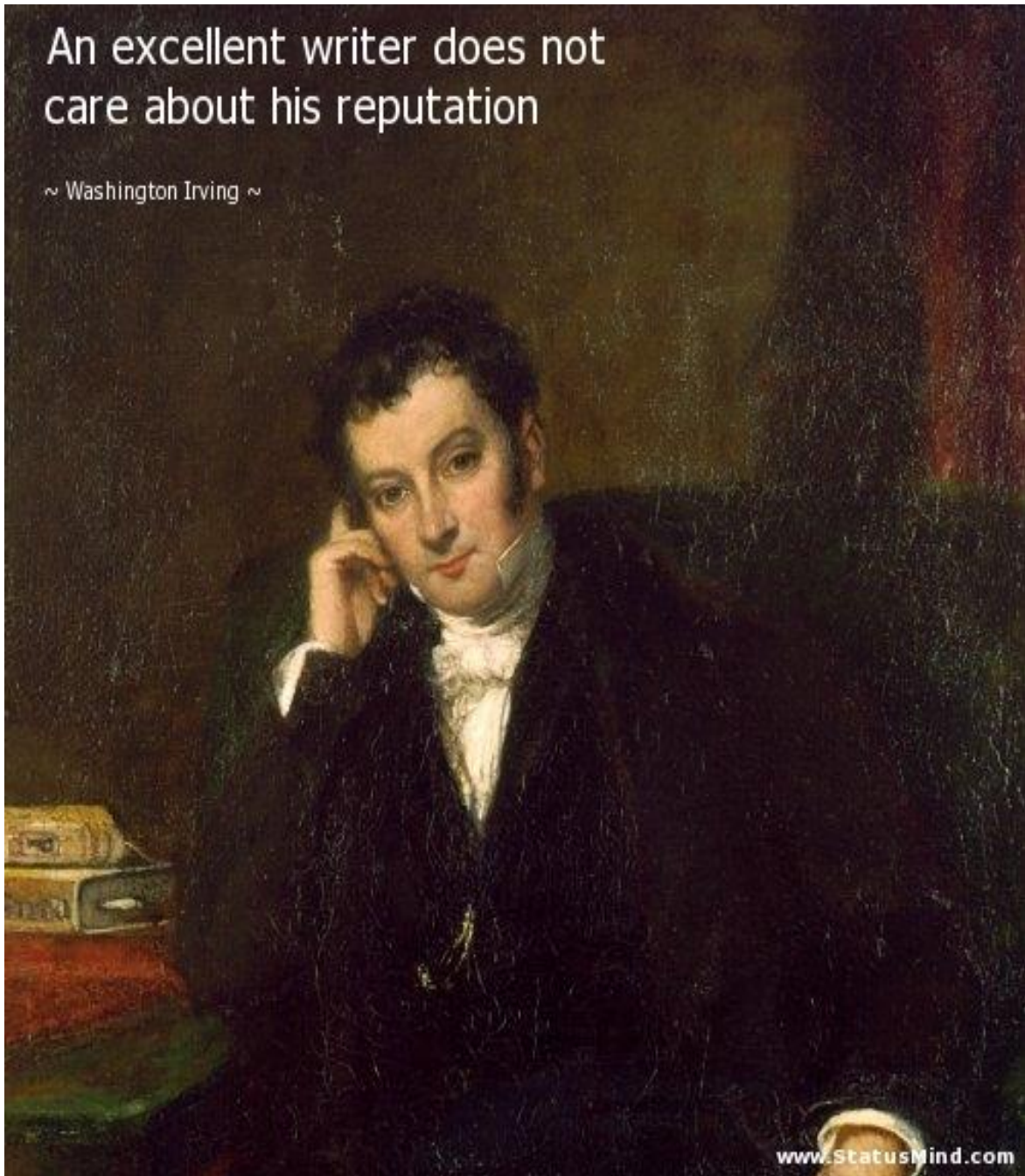
A close-up photograph of a person's face, likely a woman, with her hands clasped in prayer. The image is dark and moody, with a focus on the person's eyes and hands. The quote is overlaid in a white, serif font.

"There is a sacredness in tears. They are not the mark of weakness but of power. They are messengers of overwhelming grief and of unspeakable love."

- Washington Irving

An excellent writer does not
care about his reputation

~ Washington Irving ~



**Nothing in this world
is achieved with
such difficulty, as
the truth**

~ Washington Irving ~

