

into a different language. Translators need to come up with ways to make up for these losses by adding footnotes or making adaptations. The last one is Interpretation in Translation. Translating texts is subjective as translators may have varying interpretations leading to different outcomes.

Conclusion. Comparative literary studies enhance the practice of literary translation by enabling translators to deepen their comprehension of the source text and to identify the most suitable means to render it in a different language. Understanding literary traditions, genres, styles, and translation theory is essential in creating translations that retain the aesthetic and emotional essence of the original work.

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DARK ROMANTICISM IN AMERICAN LITERATURE

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Annotation. This article is about an American movement, dark romanticism which was in 19th century. This movement's literature is characterized by its exploration of the human propensity for evil and a view of nature as a decaying and sinister realm. It also serves as a valuable resource for understanding the

broader Romantic movement's diverse manifestations and the enduring impact of its darker subgenre on contemporary literature and thought.

Key words. *Transcendentalism, romantic, dark, nature, human, evil, literature, writer, guilt, spiritual, imagination.*

Dark Romanticism is an American literary movement that grew in popularity between 1836 and 1840 but continued to be a popular genre for decades. Dark Romanticism is a subgenre of Romanticism, which is a literary movement that focuses on subjectivity and imagination to emphasize the individual and the sublimity of nature. It is marked by a devotion to beauty, worship of nature, and the superiority of imagination over logic and reason.

The term dark romanticism comes from both the pessimistic nature of the subgenre's literature and the influence it derives from the earlier Romantic literary movement. Dark Romanticism's birth, however, was a mid-nineteenth-century reaction to the American Transcendental movement. Transcendentalism originated in New England among intellectuals like Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller and found wide popularity from 1836 through the late 1840s. The movement came to have influence in a number of areas of American expression, including its literature, as writers growing up in the Transcendental atmosphere of the time were affected. Some, including Poe, Hawthorne and Melville, found Transcendental beliefs far too optimistic and egotistical and reacted by modifying them in their prose and poetry—works that now comprise the subgenre that was Dark Romanticism. Authors considered most representative of dark romanticism are Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, poet Emily Dickinson and Italian poet Ugo Foscolo.

While Transcendentalism influenced individual Dark Romantic authors differently, literary critics observe works of the subgenre to break from Transcendentalism's tenets in a few key ways.

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

inherently possessing divinity and wisdom. G.R. Thompson describes this disagreement, stating while Transcendental thought conceived of a world in which divinity was immanent, "the Dark Romantics adapted images of anthropomorphized evil in the form of Satan, devils, ghosts ... vampires, and ghouls."

Secondly, 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. Finally, whereas Transcendentalists advocate social reform when appropriate, works of Dark Romanticism frequently show individuals failing in their attempts to make changes for the better.

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 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.

When analyzing a Dark Romantic text, many key characteristics distinguish it as a literary genre. First of all, it is **an individual who is prone to sin and self-destruction**, - transcendentalists believed that humans possess the ability to attain divine perfection. Dark romantics believed the opposite. They believed humans are naturally prone to commit acts of sin and fall into traps of self-destruction. Many prominent Dark Romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, included protagonists in their written works who commit acts of sin. An example can be found in Nathaniel Hawthorne's *The Minister's Black Veil* (1836). Secondly, **the anthropomorphizing of Evil** - transcendentalists believed that divinity could be found anywhere. Dark romantics took this idea of an ever-

present divinity and created the idea that evil is ever-present. Evil becomes anthropomorphized in the form of ghouls, ghosts, vampires, Satan, and demons. Thirdly, **nature as sinister and spiritual** - in Romantic literature, nature is seen as a spiritual realm full of beauty, poetry, and the sublime. Transcendentalists further believed nature is a divine force. Dark Romantics, however, saw nature as a hellish place full of decay and mystery. Finally, **an individual's inability to make changes for the better** - Transcendentalists believed that social reform could help make people and the world better; however, the dark romantics had a more pessimistic point of view on human nature. They believed that no matter how good a person tries to be or how much good they try to enact; they will always be led astray down a darker path. They had no hope that humans can truly achieve goodness.

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