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Tragedy in Edgar Allan Poe's Works: A Stylistic Study of Annabel Lee

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Master's Degree in Literature and Civilization**

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Dedication

To the soul of my Grandfather,

to you dear Mother, Father,

to my family, my friends,

and to my dear self

Ouafa

I dedicate this dissertation to my dear parents who have been the source of support all along this journey, the ones who have given me the love and encouragement.

To my supportive siblings who have been by my side, and to my loving cats.

To my friends, especially the friend who is no longer of this world, Sabine.

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Abstract

The present study tackles tragedy in Edgar Allan Poe's works with a stylistic analysis of his poem *Annabel Lee*. It aims at showing how Poe's life and works are connected in terms of tragedy. The study has shed light on the use of gothic, horror, and supernatural elements in his poetry, and examined the tragic death of Poe's beloved *Annabel Lee*, also it tried to show how Poe's tragedy was conveyed in *Annabel Lee*. The reason for conducting this research work is to gain a thorough understanding of tragedy in the works of Edgar Allan Poe. For this purpose, the poem *Annabel Lee* is analyzed and interpreted through the application of the literary stylistic approach of Geoffrey Leech and Mick Short. The results demonstrate that Poe has used many stylistic devices such as repetition, theme, tone, setting, sound devices, and other stylistic devices in order to convey his tragedy and his message of his undying love for Annabel Lee, on one hand. On the other hand, these stylistic devices have contributed to the aesthetic appeal of the poem. In addition, we are able to shed light on the narrator's grief and sorrowfulness with his longing for his lost love. All in all, we can deduce that Poe has a psychological motive in using tragedy in his works and stylistic devices in *Annabel Lee*.

Key words: *Annabel Lee*, Edgar Allan Poe, Leech and Short, poetry, tragedy.

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General Introduction

1. Background of the Study

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 the latter, it changed the content of the story as well as the style. In literature, one of the most dominant movements was Romanticism. This literary movement spanned roughly from 1790 to 1850. Romantic authors are known for shifting from all what was reasoning and real to imagination, feeling, and escape to nature.

Romanticism did not only spread in Europe but also went to America. In 1830, just 50 years after the Revolutionary War, America was still young, but its citizens were anxious to create their own identity that was uniquely American and not so reliant on European values.

The American romantic movement challenged rational thinking in the age of reason of the Revolutionary War. This era was known as transcendentalism. It first became a major movement in 1836 with the publication of Ralph Waldo Emerson's essay "Nature" and the founding of the transcendental club in Cambridge, Massachusetts by prominent New England thinkers like Emerson, Putnam, and Hedge.

Romantics and Transcendentalists believed in optimism, which led to the emergence of a transcendental sub-genre that is considered a response to Transcendentalism. Dark Romantics, as opposed to Transcendentalists, favored writing in gloomy, melancholic tones.

Romantics believe in human goodness, whereas Dark Romanticism is distinguished in its emphasis on human fallibility and sin. According to them, even good men and women drift towards sin and self-destruction, judgment, and punishment, as well as the psychological effects of guilt and sin. Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, and Emily Dickinson are among the writers that adopted this genre.

There is an even darker side of the Dark Romantics, which is Gothic Literature. It involves a setting in a castle, an atmosphere of mystery, suspense, supernatural events, and women in distress. The father of Gothic Literature is Edgar Allan Poe as he is one of the first writers to explore darker themes as death and revenge through literature. He is very well known for his Gothic short stories and poems, including *The Black Cat*, *The Raven*, *The Tell Tale Heart*, and *Annabel Lee*.

Tragedy was involved in dark romantic styles of writing. It was mostly used by the American writer Edgar Allan Poe reflecting on his life. His literary works were inspired by his tragic childhood. Furthermore, the loss of the women he loved, including his mother, adoptive mother, and his wife played a big role in his writing.

2. Statement of the Problem

The poem *The Raven*, which is Poe's most well-known composition, is most often used to identify Poe. Some people must have read *The Fall of the House of Usher* or *The Tell-tale Heart*, two of his more well-known dark and spooky stories. Poe produced numerous Gothic tales, including murder, retaliation, torture, the plague, being buried alive, and insanity.

The thing that sets Poe apart is that he is recognized for having invented the contemporary detective tale, creating the Gothic horror story, and serving as a crucial early predecessor of the science fiction genre. *Black Cat* is a good example of Poe's horror stories. It is a story of an alcoholic who is driven by his addiction. He tortures and kills his cat, Pluto. Then, a stray cat that resembles the cat he killed almost perfectly, save for a gallows mark on its chest, follows him home, making him act out even more recklessly. In typical Poe fashion, the killer serves as the story's narrator, and we see events from his point of view.

As a result, tragedy haunts most of Poe's works.

3. Research Questions

To achieve our aim, we investigate tragedy in Edgar Allan Poe's works to find answers to the following questions:

1. Is there a connection between Poe's personal life and his tragic works?
2. How are Poe's tragic works featured?
3. What are the elements of tragedy in Poe's poem, *Annabel Lee*?
4. How does he convey this tragedy in his poem *Annabel Lee*?

4. Aims of the Study

The works of Edgar Allan Poe represent a number of Dark Romanticism characteristics such as mystery, horror, and madness of character.

This study examines tragedy in Edgar Allan Poe's works. It has four objectives:

1. To show how Poe's life and works are connected in terms of tragedy.
2. To shed light on the use of gothic, horror, and supernatural elements in Poe's poetry.
3. To examine the tragic death of Poe's lover in his poem *Annabel Lee*.
4. To show how Poe's tragedy was conveyed in *Annabel Lee*.

5. Significance of the Study

This study is useful for the readers who want to expand their knowledge and enrich their interpretation of tragedy in Edgar Allan Poe's works and his poem *Annabel Lee*. Also, it allows them to explore Gothic, Dark Romanticism, and Tragedy. In addition to a good number of summaries of poems and short stories written by Edgar Allan Poe, it helps them to know how a poem is analysed stylistically.

6. Methodology

In order to conduct our study, both the qualitative and descriptive methods are opted for. This implies the investigation of tragedy in Edgar Allan Poe's works through the collection of data in the first two chapters. Therefore, we discuss Gothic Romanticism and Tragedy to see how they affect Poe's literary works.

Moreover, we have adopted a stylistic approach, Geoffrey Leech and Mick Short approach, to analyse the poem *Annabel Lee*.

7. Structure of the research

This study is divided into three basic chapters. The first two chapters are theoretical. The first is devoted to define Romanticism and to give a brief history of how this movement went to America as well as the definition of American Romanticism and Gothic Literature and its characteristics. This chapter also discusses Gothic Romantic beliefs and thoughts, in addition to provide a brief biography of each of the main writers and discussing their major works. However, the second chapter explores the life of Edgar Allan Poe and the definition of tragedy. In addition to how it is manifested in his works, including the short story, poetry, and their main themes. Furthermore, this chapter is provided with summaries of a good number of short stories and poems that represent tragedy in his life.

The last chapter is practical. It is based on a stylistic analysis of *Annabel Lee* using the literary stylistic approach of Geoffrey Leech and Mick Short. It is devoted to provide a summary of *Annabel Lee* and defining the literary stylistic approach of Leech and Short as well as the existence of the elements of tragedy and dark romanticism in the poem. Also, it provides the analysis of the characters, in addition to the stylistic analysis of the poem, which is the main part of this chapter. This chapter also discusses the tone and the theme of the poem.

CHAPTER ONE

Gothic Romanticism

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Introduction

As an extension of British literature, American literature conserved most of its characteristics. Many writers had an impact on American literature, which formed its basics distinctively from other literatures. American literature passed through different literary movements; Gothic Romanticism was one of them; it coincided with the changes that happened all over the world. This chapter highlights the Gothic Romanticism Movement with its significant characteristics and its famous authors.

1.1. Romanticism

The terms “Romanticism” and “Romantic” should not be confused with the popular meaning, as pertaining to love. Instead, Romanticism derived from the genre of the medieval romance in which chivalry and valor were emphasised in heroic narratives. Many romantic authors and artists were intrigued with the Middle Ages and its legends of knights and evil villains(Research Guide to American Literature, 2010)

Unlike the previous generation’s focus on reason, science and modern civilisation, the Romantic period witnessed the emergence of new concepts involving myth, ideas about the self and individualism and a particular way of viewing nature, literature and society. It covers books, stories, and poetry.

Literary Romanticism is a movement that first started in Germany, then spread to England and France. Around the 18th century, it became popular in America. The emergence of this movement is considered as a rejection of the rationality of the Age of Enlightenment. Romanticism places great emphasis on those living in isolation and nature. The most popular Romantic writers are William Wordsworth, Percy Shelley, John Keats, and Mary Shelley(Gothic V. Romanticism, 2023)

1.1.1. American Romanticism (Transcendentalism)

According to Bruce Harvey (1997), in his book *American Romanticism*, 'The 'Romantic Period' refers to literary and cultural movements in England, Europe, and America, roughly from 1770 to 1860. Romantic writers and artists saw themselves as revolting against the "Age of Reason" or "Enlightenment" period (1700-1770) and its values. They celebrated imagination/intuition versus reason/calculation, spontaneity versus control, subjectivity and metaphysical musing versus objective fact, revolutionary energy versus tradition, individualism versus social conformity, democracy versus monarchy, and so on. The movement began in Germany with the publication of Goethe's *Sorrows of Young Werther* and the emergence of various idealist philosophers like Immanuel Kant, for example who believed mental processes are the ultimate reality, as opposed to Empiricists which saw the mind shaped by what it perceives. The movement then went to England with writers like Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats, until about 1830, upon which the Victorian Age began. Romanticism did not appear in the U.S until Irving and Emerson were writing; so the Romantic Period in the U.S (1830-1860) overlapped with the period in which U.S. culture may also be said to be "Victorian" (1830-1880)

The American Romanticism was a literary and artistic movement that evolved in America between the 1820s and the 1860s, influenced by earlier generations' British movements. American Romanticism was a reaction to the Enlightenment's empiricism and logic, which held that the universe could be explained rationally. American Romanticism was defined by deep emotions, inventiveness, imagination, individuality, and what has been referred to as the sublime. These notions are the wellspring of all wisdom and understanding in early American literature. Nature, according to Romantic literature, was the major route for self-reflection and self-realization, helping a person to better comprehend the world around him. The movement's key players include

Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson, and Herman Melville(Harvey Bruce, 1997)

American Romanticism emphasized living a simple life close to nature and gave more importance to imagination, it is called Transcendentalism.

Against the Romantic Movement, between the 1800 and 1900s, the Gothic/Dark Romanticism appeared as a subgenre of the Transcendental American movement, led by Edgar Allan Poe, Nathaniel Hawthorne and Herman Melville who were against the transcendental beliefs.

1.1.1.1.Gothic Literature

The Gothic genre takes its name from Gothic architecture, which is characterized by pointed arches and flying buttresses. This architecture, often seen in old French and English cathedrals, is associated with feelings of creepiness and anxiety, as no one had seen buildings like this before. This feeling of uneasiness is what Gothic literature attempts to convey. Horace Walpole is often considered the father of the Gothic Romance with his 1764 publication of *The Castle of Otranto*(A Glimpse of Genre: The Gothic Romance, 2023)

According to Smith, the origin of the term Gothic dates back to the Goths, a Germanic tribe which settled in Europe between the third and fifth centuries. When it comes to architecture, the Gothic relates to the revival “of medieval aesthetic that was in vogue in Britain from the early eighteenth to the late nineteenth century” (p.02)

As Smith further continues: “.... such reconstructions of a somewhat fantasised version of the past (...) provide a context for the emergence of Gothic as a literary mode (ibid). This advancement of the Gothic style was stimulated in the eighteenth century by the presence of Enlightenment and its beliefs, which promoted the benefits of rationality. According to Smith: “....such ideas were challenged in Britain by the Romantics at the end of the eighteenth century, who argued that the complexity of human experience could not be explained by any inhuman

rationalism.”. From their perspective, concepts such as emotions or imagination “far outweighed the claims of, for example, natural philosophy.”(ibid)

As Smith (2013) continues to claim, at one level, the Gothic is closely related to these romantic considerations, and poets such as Coleridge, Keats, Shelley, and Byron who used the Gothic at various times to explore, at different levels of explicitness, the role that the apparently irrational could play in critiquing quasi-rationalistic accounts of experience(p. 02)

The Gothic focuses on thoughts and feelings, and it shares the anti-Enlightenment views. The early Gothic pieces appear in highly formulaic forms. Mainly, the settings and characters become archetypal, with often recurring castles, monasteries, ruins, and aristocrats. Nonetheless, these stories are not as stereotypical as they appear, and it is crucial to look beyond such storytelling devices in order to evaluate the anti-Enlightenment impulses and their related themes and concerns that are the focal point of the form. Another key aspect of the Gothic is the representation of evil. As Smith continues to suggest: "particular representations of terror and evil can reveal the moral outlooks and political sympathies of specific writers." (2013, p.03)

What Smith(2013) also stresses is the fact that the Gothic literature varies in particular national and social contexts. The American Gothic, for example, is closely bound to the issues of slavery and its impact on the formation of the identity of black politics. The Gothic emerges also in various literary forms, including drama, poetry, or the novel. In the twentieth and twenty-first centuries, the Gothic makes its appearance also on the television, on the radio and in the subculture of the Gothic, distinguished by the dress code (long, dark clothes) and music.

According to Lake’s summary of the Gothic literature (2008), Gothic novels try to generate pleasing terror for its readers by examining facets of human psychology and social behaviours that were frequently concealed in the genteel society of the eighteenth century.

1.2. Gothic Romantic Movement Beliefs and Thoughts

Dark Romanticism is a subgenre of Romanticism that shares a big number of characteristics, beliefs, and ideas with it. This subgenre does not only focus on human emotion but also emphasises the darker side of human nature, like fallibility and sin. Gothic Romanticism and Dark Romanticism share remarkably the same beliefs and thoughts. They believe that even good men and women can naturally drift towards sin and self-destruction. They also believe that the natural world is dark, decaying and mysterious; when it does reveal truth to man, its revelations are evil and hellish in addition to their belief in heaven and hell (judgment and punishment).(Z,2014)

Dark Romantics has a pessimistic outlook on life. They think that social reforms are useless, and it is human nature to fail and destroy. As the romantic writers are very optimistic with their works, all sins are properly punished, and the good are rewarded, whereas Dark Romantics are more serious and often find evil overtaking good. Additionally, they think that the external world contains as much evil as people; they hope that readers would question everything around them. They feel that evil is lurking inside the mind of everyone.(ibid)

1.3. The Characteristics of Gothic Romanticism

1.3.1. Mystery and Fear

One of the most dominant elements of Gothic literature is "Mystery." Generally, it is an unsolved question, but in literature, it often refers to crime, supernatural phenomenon, and anything that is considered unexplainable. In a genre of fiction, the atmosphere of fear, death, horror, and dread is usually conveyed through mystery. The aim of including mysterious and dark settings or events in gothic works is to create a sense of the unease and foreboding(The Top 10 Elements of Gothic Literature, 2019)

1.3.2. Omens and Curses

In many Gothic works, foreshadowing alludes to future events that take the shape of visions, omen, and curses. Tragedies frequently start with terrible luck meant to ruin the lives of

the main characters. For instance, something could shatter and fall, or a shadowy person could be waiting in the dark. This component appears in *The Black Cat*, a short story by Edgar Allan Poe that was released in 1843. In addition to the title's superstitious connotations, Poe foreshadows the story by naming one of the cats Pluto, a nod to the Roman deity of the afterlife (The Top 10 Elements of Gothic Literature, 2019)

1.3.3. Atmosphere and Setting

Atmosphere and setting in Gothic writing are often interrelated. In this genre, writers usually attempt to use settings like dark forests, decaying buildings, isolated castles, ominous climatic conditions, and storms that influence the atmosphere that contributes to the feeling of fear, horror, and uneasiness. In his short story *the Fall of the House of Usher*, Edgar Allan Poe sets the location in a gloomy, isolated, and decaying house that seems to be haunted. He also uses words like "sluggish, gothic and black" in order to create a dark and scary atmosphere (The Top 10 Elements of Gothic Literature, 2019)

1.3.4. Romance

Gothic literature is not only known for its dark and supernatural themes, such as horror, mystery, death, and decay, but it also contains romantic elements, which are often just as dark and mysterious as the more gruesome elements. The protagonist's passionate love is often torn between his desire to be with the one he loves and the disapproval, control, and choice of the family.

This creates an intense emotional struggle between the protagonist and the family, often leading to a tragic outcome. In this way, Gothic literature not only speaks to the dark side of human nature but also explores the power of love and the strength of emotion that it can bring. It is a testament to the fact that even when faced with the most overwhelming of obstacles, love can still survive (Harris & Harris, 2022)

1.4. Famous Gothic Romantic Authors

1.4.1. Edgar Allan Poe

A poet and short story writer, Edgar Allan Poe, was born in Massachusetts in 1809 on the nineteenth of July and died in 1849. Due to a deadly disease, he lost both his mother and adoptive mother at a young age and also the love of his life. In fact, Poe's works are a reflection of his tragic life. Most of his works are gothic and based on tales of horror, internal chaos, death, and insanity. Edgar Allan Poe's macabre stories and hauntingly beautiful poems are the direct result of the numerous tragedies that occurred during his life (Barzun et al., 1998)

To illustrate, in the short story, *The Tell Tale Heart*, a one blue-eyed old man is killed by the unnamed narrator because his bright eye is very disturbing. The narrator sneaks into the rich man's house for seven nights. On the eighth night, the old man realises that someone is in the house, he sees the narrator, at that time the narrator starts hearing the old man's heart beating, so he decides to kill him and cut him into pieces, then he hides him below the floor. Even though the man is killed, the narrator keeps hearing his heart beating getting louder, but no one else can hear it. Poe's short life was filled with constant tragedies, heartbreak, and an enemy who tried to ruin his reputation. The real Edgar Allan Poe was quite different from the legend.

1.4.2. Nathaniel Hawthorne

It was on July 4, 1804, that Nathaniel Hawthorne was born in Salem, Massachusetts, and he died on May 19th, 1864. He is a novelist and short story writer from the United States. Despite not explicitly using supernatural characters in his writings, the emphasis on societal isolation and the typical atmosphere of colonial New England give his works a distinctively Gothic feeling, despite the fact that he is not typically considered a Gothic writer. Because of his pessimistic outlook on human nature and the sombre themes that frequently characterize his writings, he earns the moniker "dark romantic" from many readers. He achieves fame for penning *The Scarlet Letter* (1850). *The scarlet letter* is considered a classic of American literature and is classified as a work of American Romanticism and Gothic fiction, it explores themes of sin, guilt, redemption, isolation, and the supernatural, and it is set in the gloomy and oppressive landscape of puritan New England (The Scarlet Letter as a Gothic Romance, 2023)

1.4.3. Herman Melville

Herman Melville was born in New York on August 1st, 1819, and died on September 28th, 1891. He is a novelist, short story writer, and poet from the United States. He is well known for writing *Moby Dick* (1851). Whilst Melville is not often classified as a gothic writer, his connection to this literary style has been highlighted by a number of current academics who point to the frequent usage of gothic conventions in his writings. Critics have primarily cited Melville's use of isolated shipboard settings to evoke psychological terror, his use of naive narrators who witness mysterious, unexplainable events and relate the exploits of menacing antiheroes, and his literary depiction of cosmic struggle of Manichean polarities in an ambiguous world devoid of the sense that good will ultimately win and defeat evil. For current critics, all of these tactics are crucial to *Moby Dick*. *Moby Dick* combines several aspects prevalent in gothic fiction, including terror, mysterious happenings, inexplicable forces, and suspense (123helpme.com, 2021)

Conclusion

This chapter represents the background of Romanticism in Western Europe as well as American Romanticism and its subgenres, Transcendentalism and Dark or Gothic Romanticism. The chapter sheds light on the main characteristics of Dark and Gothic Romanticism, such as mystery and fear, omens and curses, atmosphere and setting, and romance. It also deals with a major group of writers, including Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville, who played a great role in the appearance of Dark and Gothic Romanticism. Each writer is presented with a short overview of his most popular works.

Gothic Romanticism created another world to those writers where they escape after being exhausted of the real world. This new world was known for the dark presentation of the hidden gloomy part of human beings and nature. It was gothic full of supernatural creatures with fear and death in a way or another; it presented how the Americans at the nineteenth and eighteenth century saw man and their society in general.

CHAPTER TWO:

Tragedy in Edgar Allan Poe's works

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Introduction

Edgar Allan Poe is one of the most successful writers, poets and storytellers in history after being struck by tragedy at an early age. Edgar Allan Poe had the intelligence to do anything he desired, but the grief of losing loved ones constantly drove him to a pen and paper. His emotions were always evident in his words which contributed to the story's emotional impact on the audience. Poe drew close to several ladies, but each died soon after he fell in love with them. This simply encouraged him to write more passionately. Poe had a natural ability for incorporating his real-life experiences into fictitious stories and making them appear to be true.

He is the poet who gave us horrible tales and poems, he had a tragic past that influenced his writing. Despite the fact that his poems and short stories are well-known in the literary world, Poe himself remains a mystery. His writing is based on his gloomy past and never-ending hardships. His short stories and poems are the center focus of this chapter.

This chapter is going to be about the life of Edgar Allan Poe and Tragedy. Then it will shed light on Tragedy in the works of Poe and provide Themes and summaries of poems and short stories written by Edgar Allan Poe.

2.1. The Life of Edgar Allan Poe

Edgar Allan Poe was one of America's most celebrated storytellers and poets but his life was full of misfortune and disappointment, and this may have been the reason he turned to alcohol and opium. Evidence of his mental anguish and addictions is reflected in his writings. (Patterson,pp:1246-1248)

2.1.1. Poe's Early Life

On January 19, 1809, Edgar Poe was born to travelling actors Eliza and David Poe. The family lived in abject poverty and moved frequently during Poe's first years. David abandoned the family when Edgar was a baby, leaving Eliza to support three young children. Eliza died in 1811 on the eighth of December due to Tuberculosis leaving behind her three children. John and Frances

Allan of Richmond took in Edgar, a two-year-old boy. In 1815 the young boy went with the Allans to Great Britain, living in Scotland and London for the next five years. After returning to Richmond in 1820, Poe attended private schools, where he excelled in literature, classics, and oratory; he also began to write poetry. Edgar was never officially adopted as a result of ongoing disagreements between him and his foster father. He did not adopt their surname, but instead took the name Edgar Allan Poe. Poe enjoyed the life of the upper-class elite as a teenager.(Poe Biography, 2023)

A young Edgar Allan Poe was a member of a junior honour colour guard that escorted Revolutionary War General Marquis de Lafayette around Richmond, Virginia, in 1824. Lafayette and the colour guard visited the Egefamily, who had aided in the American Revolution, at Richmond's Old Stone House. Poe stood guard on the house's front steps. The Old Stone House was transformed into the Poe Museum 98 years later.(ibid)

In spite of his academic accomplishments, Poe remained relatively isolated. Scholar Eric W. Carlson has argued that Poe's humble origins remained a source of shame throughout his life and that because of his background he never gained acceptance among Richmond's social elite. In 1826,when he was seventeen years old, Edgar moved to Charlottesville and enrolled in the university of Virginia studying classical and modern languages. Elmira Royster, his fiancée, assured him that she would wait until graduation to get married. Edgar was almost immediately in trouble at the University of Virginia. Despite being a gifted student, he had arrived at college with only \$110 in tuition. The university of Virginia's tuition was three times \$110, so he decided to take a chance to raise the remaining funds. Instead, Edgar incurred \$2,000 in debt. He proved a superior student but inferior gambler, and ran up large debts. At age 17 he began a lifelong habit of alcohol abuse. When news of his adopted son's behavior reached John Allan, he withdrew his financial support and Poe had to leave university. He returned to Richmond disappointed after only a year at UVA and continued to feud with his foster father. To make matters worse, Elmira had married someone else. While Edgar was away at UVA, Elmira's father intercepted Edgar's letters and directed her to another man who promised to be a successful businessman and a respectable

citizen, something Edgar could not guarantee. During this time, much to Poe's sorrow, his stepmother died.(ibid)

Poe later relocated to Boston. He didn't stay long, but he did publish his first book of poetry, *Tamerlane and Other Poems*, under the pen name "A Bostonian" during that time. When Poe was 18, he enlisted in the army as "Edgar Perry." In less than two years, Poe had excelled at the army and was promoted to sergeant major. After that, he returned to West Point, where he was performing well in his studies but faced financial difficulties. Poe was summoned to court for gross neglect of duty. He then relocated to Baltimore(ibid)

Poe shared a home in Baltimore with several relatives, including his aunt Maria Clemm and her daughter Virginia. Poe spent four years in Baltimore, where he transitioned from poetry to short stories. The Southern Literary Messenger, based in Richmond, Virginia, was one publication that took an interest in him. Poe published *Metzengerstein* widely regarded as his first horror story, as well as *Berenice* which was so graphic and frightening that the magazine received numerous complaints from readers. Poe was offered a position on the Messenger's staff by editor Thomas White. Poe agreed and returned to Richmond.(Poe Biography,2023)

2.1.2. Poe's Literary Career

Soon after joining the Southern Literary Messenger, Poe and White began to clash, possibly as a result of Poe's drinking. Poe invited his aunt, Maria, and cousin, Virginia, to live with him in Richmond. Poe and Virginia were married a year later. She was 13 at the time, and he was 27. It is a strange combination, and the nature of that relationship is very much in dispute. Poe referred to Virginia as "sissy" (sister) and Maria as "Muddy" (mother). Although many people today believe their relationship was familial, we will never know what happened behind closed doors in their marriage. Poe was stabilized by Virginia and Maria. During the years they were with him, he appeared to be more responsible and happy.(ibid)

In 1838, he had reached the peak of his career as a novelist when he lived in Philadelphia. *The Tell Tale Heart*, *"The Masque of the Red Death*, *The Black Cat*, *The Pit and the Pendulum*, *The Gold Bug*, *The Fall of the House of Usher*, *The Murders in the Rue morgue*, and many other works were written by Poe.

The Murders in the Rue Morgue is particularly important because it was the first modern detective story. Poe was the first to write about an eccentric genius who solves mysterious crimes. Sir Arthur Conan Doyle cites Poe's character, C. Auguste Dupin, as the literary inspiration behind his character. Poe was also an early pioneer of science fiction. (ibid)

Poe wrote in a variety of genres, but his contribution to horror is what made him famous. Poe revolutionized the genre. He was a pioneer in incorporating deep, intuitive, psychological horror. He frequently wrote stories in which the true monster was the capacity for evil that each person possesses, and what happens when that evil is acted upon. (ibid)

The Raven is Poe's most famous work. When it was published in the early months of 1845, this poem catapulted him to fame but fortune was nowhere insight, partly because of the lack of copyright protection. Poe struggled against poverty all his life. Poe was well known in literary circles prior to the publication, but *The Raven* made Edgar Allan Poe a household name. Despite the fact that Poe only made about \$15 from the publication of *The Raven* its international success provided financial opportunities such as taking on literary clients and giving lectures and recitations. Poe was the first American writer to live entirely on his writing earnings. However, for the majority of his adult life, Poe struggled to support himself and his family financially(ibid).

To modern critics, Poe is most known for his short stories, nearly all of which were published during his lifetime in three volumes: *'Tales of the Grotesque and Arabesque*, *The Prose Romances of Edgar A. Poe*, and *Tales by Edgar A. Poe*. Many academics divide Poe's short work into two categories: horror and detective. Poe's horror stories are often about persons who have reached great alienation, terror, and lunacy, and they frequently contain supernatural elements, as In *The Tell-Tale Heart* (1843), *The Black Cat* (1843), *The Cask of Amontillado* (1846), *Some*

Words with a Mummy (1845), *Ligeia* (1838), *Ligeia* is noteworthy in that it contains the poem "The Conqueror Worm," a dark vision of the power and inevitability of death.(Gale.com,2023)

Poe's detective stories are concerned with the complex, and at times deceptive, relationship that exists between human thinking and empirical reality. These stories, described by Poe as "ratiocination," concentrate around crimes that are so bizarre and unexplained that they prove practically impossible to solve. The most well-known of these works are "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Roget" (1842), and "The Purloined Letter" (1845).(ibid)

Poe wrote a lot of noteworthy poems in addition to his fiction during his career. Although his poems are not generally read now, several of them are well-known to modern readers, including "To Helen" (1831), "Lenore" (1843), and "The Raven" (1845). Scholars value Poe's critical essays, particularly his critique of Nathaniel Hawthorne's tale collection "Twice-Told Tales". "The remark", which was initially published in April 1842, was crucial in the field of Hawthorne criticism. In his 1846 article "The Philosophy of Composition," Poe examines his own artistic approaches in depth. "The Poetic Principle," first delivered as a lecture in 1848 and later incorporated in the posthumous compilation "The Literati", provides an excellent articulation of Poe's aesthetic theory, particularly the notion that the ultimate goal of art is art in itself, regardless of social or political conditions. This concept impacted late-nineteenth-century European aesthetic views and served as the cornerstone for the French symbolist movement.(Gale.com,2023)

Unfortunately, by this time, his wife Virginia had developed tuberculosis symptoms. While the couple lived in New York, she was ill for several years before she died in 1847. Virginia died when she was 24 years old. Poe never emotionally recovered from his wife's death. He was obviously reliant on her for mental and emotional support. Poe began to return south, towards his hometown of Richmond.(Poe Biography,2023)

In the remaining two years of his life, Poe was romantically involved with a series of women and was briefly engaged to the poet Sarah Helen Whitman, but their relationship ended abruptly in late 1848. That year saw the publication of "Eureka: A Prose Poem", the final work

published in Poe's lifetime. His struggle to earn a living and refrain from drinking continued to take its toll. He managed to place essays, stories, and poems in various magazines and delivered lectures on poetry.(Gale.com,2023)

2.1.3. The Death of Edgar Allan Poe

Poe rekindled his childhood romance with Elmira Royster Shelton, a wealthy widow, while in Richmond. To the chagrin of her children, she and Poe engaged in 1849. Poe intended to relocate to Richmond permanently to be with Elmira. He intended to travel to New York to return Maria (his mother-in-law) to Richmond. On the way up the coast, he planned to visit a client in Philadelphia.(Poe Biography,2023)

Poe departed Richmond on September 26th, 1849. Elmira was concerned about his well-being. His health had been quite fragile following his bout with cholera. She encouraged Poe to see his doctor, who also happens to be a friend. Poe did, but it was mostly for social reasons. He ate late at Sadler's Restaurant. Poe boarded a ship bound for Baltimore at 4 a.m. on September 27th, 1849. There is no record of his whereabouts from September 27th to October 3rd(ibid).

Poe was discovered delirious in a tavern called Gunner's Hall in Baltimore on October 3rd, an election day. He was taken to Washington University Hospital after appearing drunk and dressed in someone else's clothes. He was in and out of consciousness for the next four days, sometimes alert, sometimes screaming at nothing and no one(ibid).

Edgar Allan Poe passed away on October 7, 1849. The doctor labeled his death as "phrenitis" (brain inflammation), which was a common term used when the true cause of death was unknown. Because of these mysterious circumstances, as well as Poe's persona, much speculation surrounds the true manner of his death. So far, there have been over 26 published theories about his demise.(ibid)

Poe's death, while untimely and unfortunate, was a fitting end for a writer who created true horror and mystery stories. Even after his death, Edgar Allan Poe created a mystery that would live on in perpetuity. (Poe Biography,2023)

2.2.What is Tragedy?

2.2.1 Definition of Tragedy

In literature, Tragedy refers to a genre that is a branch of drama, usually written, which is composed of a noble character who must encounter powerful obstacles or even suffer from life or the loss of loved ones that might be caused by his own flaws and failings. This literary genre mainly ends in a misfortune of the protagonist(BA English Honours, "What is Tragedy,2023).

In fact, the genre of tragedy properly starts with Aristotle's classic analysis in the Poetics (4th century BC). In this era, only a few tragic dramatic works (Greek Tragedies) were available for Aristotle to base his theory on, such as Aeschylus, Sophocles, and Euripides. In the succeeding two thousand years, numerous new types of literary works ending in catastrophe have been evolved which Aristotle had no way for anticipation. (ibid).

In his definition for Tragedy, Aristotle states, "the imitation of an action that is serious and also, as having magnitude, complete in itself"(Aristotle, 2011). This means that a good Tragedy deals with an issue that is really serious, Tragedy requires a certain level of intensity, and is generally associated with significant events. To be considered a tragedy, a situation must be so emotionally charged that it leaves an indelible mark on an audience. It must involve a dramatic struggle between two forces, and it must end in an ultimate defeat. Events such as wars, natural disasters, and the death of a loved one can all qualify as tragic. Trivial issues like breaking a fingernail, however, cannot be considered a true tragedy. "Magnitude" here means it must be of tremendous importance. It must be serious, and has far reaching implications that must be addressed immediately. That's why death has been a common theme used in Tragedies, for it is an inevitable part of life and it carries a certain weight and power. "Complete in itself" denotes that

it is important to have a plot that is focused on one issue and that the audience can follow. When a play is centred around one issue, it allows the audience to focus on the characters and the plot, as they are guided through the story. A play that attempts to include multiple plot lines or issues can be confusing and hard to follow, making it difficult for the audience to become invested in the story.(Aristotle's Definition of Tragedy Outline – Mr. Dwyer, 2016)

2.2.2. Brief History of Tragedy

The City Dionysia, an ancient Greek festival, is credited with being the birthplace of tragedy. It was first held around 534 BC. The festival was held annually and was attended by thousands of people in the amphitheatre to watch a trilogy of tragic plays, such as Aeschylus's Oresteia. Because of the huge number of audiences, actors had to wear masks in which their particular character is symbolised, and even those sitting at back were able to easily identify each character on the stage.(A Brief History of Tragedy, 2016)

The Romans, with their progressive civilisation and their various values, were the first to allow the inclusion of women in theatre, and so to act in plays. The colours of characters' robes signified their roles. In certain stories and myths, the colour of a robe could denote age, gender or even rank. However, the Romans were more celebrated for their comedies than their tragedies. The festivals in Greece, Dionysia, grew out of earlier festivals. In any play performed in these festivals, there had to be a goat to sacrifice to the god of wine, fertility, and crops. This ritualistic sacrifice was seen as a way to rid the city-state of its sins, much like the later Judeo-Christian concept of a scapegoat. As part of the festival, the goat was decorated with garlands and flowers before being slaughtered to honour Dionysus. This sacrifice was seen as a way to ensure a good harvest and to bring prosperity to the city-state. Tragedy, then, was served to have a cleansing or purifying effect. The word Tragedy originates from the Greek for "goat song"(ibid).

One of the most renowned works of Tragedy written by the Ancient Greek playwright, Sophocles, was "Oedipus Rex". This play was about the Theban King who unintentionally killed

his father and married his mother, which even inspired Sigmund Freud, the father of psychoanalysis, to illustrate the idea for his “Oedipus Complex”.(ibid)

In terms of genre, Tragedy requires a tragic hero, usually a man. In a tragedy, the hero must be a person of great stature and importance. This is because their fall from grace must be of a great magnitude in order to evoke feelings of pity and fear in the audience. This is seen in works such as Shakespeare’s *Othello* and Sophocles’ *Oedipus Rex*.(A Brief History of Tragedy, 2016).

Henrik Ibsen was a Norwegian playwright who revolutionized modern theatre with his 1890 play, *Hedda Gabler*. This play introduced the world to a new archetype of tragic heroine, who has since become a classic figure in the history of theatre.(ibid).

In 1949, American playwright Arthur Miller wrote *Tragedy and the Common Man*, an essay in which he argued that tragedy could be found in the lives of everyday people, not just kings and other high-ranking members of society. Miller argued that the common man was just as capable of experiencing complex emotions, such as tragedy, as anyone else. This essay was written in response to the hostile reviews of his play, "Death of a Salesman", where the tragic character was a Salesman.(ibid).

2.2.3. Elements of Tragedy

In his *Poetics*(c.335 BC), Aristotle outlined six elements that are essential for the creation of a tragic work of art:

2.2.3.1.Thought

The power of thought is essential in any play, as it dictates the lines that each actor should say in order to move the plot along. It is crucial that the lines spoken by the actors make sense and help to further the story. If the actors are saying something that does not fit the particular moment in the play, it can cause confusion and disrupt the flow of the production. Thought is the key to determining the right lines for each actor to say.

2.2.3.2.Diction

Diction is an important part of any written work, as it deals with the composition of the lines that are recited. It can make a huge difference in the impact of a piece of writing, as the way in which something is said can have as much of an effect as what is actually said. A playwright, for example, must use his words carefully and choose lines that express the story in an effective and evocative manner. When done correctly, the audience may leave the play quoting the lines exactly, as they have been crafted so well.

2.2.3.3.Melody

The Greek usually used musical accompaniment. Music plays a crucial role in conveying the emotions of the play. It is often used to accompany a chorus as they sing about events that do not occur before the audience's eyes, such as a character's past or a dramatic scene that has already occurred. By providing a narrative style in which to explain the events of the play, music adds an important layer of complexity to the tragedy and gives the audience an additional source of understanding.

2.2.3.4.Character

Character is an integral part of any tragedy and is second only to the plot. Every character must possess a unique quality or nature that is revealed throughout the play. This quality must be understood by the audience so they can follow the moral purpose of the character. This moral purpose must be woven into the story and become a critical part of the plot. Characters should be believable, it is important that each character has a unique personality, motivations and reactions to the events of the story.

2.2.3.5.Plot

Plot is the central element of any tragedy. It determines the course of the story and often provides unexpected surprises and reversals of fortune for the protagonist. Plots can range from complex and intricate, with multiple characters and subplots, to linear and direct, following a

single, straightforward path. No matter what kind of plot is used, it is the foundation of the story and unites all other elements, such as characters, setting, and themes.

2.2.3.6.Spectacle

Aristotle argued that spectacle is the least important component of tragedy, as the power of the tragedy is not entirely dependent on its performance. While the set design is important for a successful theatrical performance, it is the poet who crafts the tragedy and conveys the story and message. In fact, for many, the act of reading a tragedy can be just as powerful as watching it performed.(A Brief History of Tragedy, 2016)

2.3. Tragedy in the works of Edgar Allan Poe

2.3.1. Gothic Poetry

"Gothic Poetry" refers to any poem with gloomy, terrifying characteristics. Edgar Allen Poe is an examples of gothic poet. Gothic poetry is frequently used by poets to portray deep inner conflicts, emotional pain, unrequited love, or the desire to shed a conventional existence(Golden, 2022).

Gothic poetry refers to works written in a variety of styles, but it usually deals with a narrow range of topics. The period in which such a piece was created has a huge impact on how it was written and what features of the poem make it "Gothic" in nature. Classic works frequently rely on allusions to Europe's medieval period and frequently feature emotional content that includes love and the supernatural. Victorian Gothic poetry is likely the most well-known, and includes works by authors such as Edgar Allen Poe, although more current works frequently take on a gloomy and morbid tone.(“What Is Gothic Poetry?,” 2023)

2.3.1.1. Themes in Edgar Allan Poe's Poems

2.3.1.1.1. Death

Edgar Allen Poe's works often explore the mysterious and unknown boundaries of life and death. In many of his stories, Poe contemplates the nature of death and the afterlife, leaving readers with a sense of uncertainty and unease. He believes that death is a mystery that cannot be known in this life, and that it is futile to spend too much time dwelling on it. From his poem "The Raven" to "The Masque of the Red Death," Poe presents the idea that death is the ultimate equalizer, ultimately bringing everyone to the same end. He also suggests that death brings freedom from suffering, as it is the only way to escape the pain and grief of life. In poem such as "Eldorado", Poe examines the idea of a life spent in endless seeking. The poem tells the story of a knight who has spent his life in pursuit of the lost city of Eldorado. Through his quest, he has faced many setbacks and disappointments, but he never gives up hope. He finally finds himself at the gates of the city, only to realize that his goal has been reached in death. In his works, death is often a foregone conclusion; in "The City in the Sea," a city is depicted as a decaying ruin dwindling away in the depths of the sea. In "The Bells," each of the various bells represent different stages of life, with death being the inevitable end. Similarly, in "The Conqueror Worm," death is presented as a natural part of the cycle of life, with the worm being a metaphor for death itself. (GradeSaver.com,2022)

2.3.1.1.2. Love

Edgar Allan Poe's writing is often defined by his use of poignancy and tragedy, and this is particularly evident in his frequent use of the motif of a woman who has died at the height of her youth and beauty. This figure typically leaves behind a bereft lover filled with mourning and sorrow, and in many cases, the female can be seen to be parallel with Poe's own wife, Virginia Clemm. Virginia was quite young when she and Poe married, and in his writing, Poe often depicts the female figure as child-like or naïve, which can be seen as a direct reference to Virginia's own age at the time of their marriage. In this way, Poe has used this common motif to explore his own personal experiences and emotions, something which only serves to heighten the poignancy of his writing. In fact, his works often evoke themes of love, innocence, and innocence lost. In his works,

such as “Tamerlane” and “Annabel Lee,” the strongest and most lasting love was generally reserved for the young and innocent heroines. This attitude was shared by many other writers of the Romantic era, who viewed childhood as a pure, untainted state of being. “To Helen” also emphasizes the nurturing role of a loving woman, but after her death, Poe’s characters often have a much more melancholic reaction. This is seen in “Lenore,” where the narrator is overcome with grief and expresses his despair for the loss of the beloved. Similarly, in “Annabel Lee,” the narrator is left in a state of perpetual mourning, forever lamenting the passing of his beloved. Poe’s works often explore the themes of love, innocence, and the fragility of life, and his characters illustrate the enduring power of love and loss.(ibid)

2.3.1.1.3. The Subconscious self

The idea of a double is central to many of Edgar Allan Poe’s short works, a character that often represents the narrator’s subconscious or his innermost desires. In “Ulalume,” the double takes the form of the narrator’s Psyche, who is trying to guide him away from the path to Ulalume’s tomb. She knows that if he continues on this journey, he will find nothing but grief when he reaches his destination. However, the narrator is unable to heed her warnings and instead continues on, his instinctive wisdom overpowered by his desire for closure. Even though the Psyche is aware of the grief that will come with the journey, she is powerless to stop it and can only watch as the narrator sets out on his doomed quest. In the end, the narrator is left with nothing but the grief that was promised, a reminder of the power of our subconscious and its ability to predict our own destinies. In other situations, such as “The Raven” The narrator is faced with a double that embodies the fears that he has suppressed in his conscious, rational self. At the beginning of the poem, the narrator ignores the message of the bird, but as the poem progresses, he is forced to confront his deepest fears and attempt to make sense of them. The bird’s repeated word “nevermore” becomes a symbol of the narrator’s inability to escape his fears, and he ultimately accepts the bird’s message as a denial of all his hopes. By the end of the poem, the narrator has projected his own soul into the body of the bird and has come to terms with his fears. The bird’s presence and the impact of

its message become a powerful metaphor for the narrator's inner struggles and his ultimate acceptance of his fears.(GradeSaver.com,2022)

2.3.1.1.4. Hope and Despair

Edgar Allan Poe's writing is deeply rooted in exploring the spectrum of human emotion between hope and despair. In his works, Poe often places his characters in situations of regret and loss, and uses them to convey the full range of these emotions. In "The Conqueror Worm," the character's realization of their own mortality is a powerful source of despair. Similarly, in "The Raven," the narrator's words become increasingly agitated as he desperately and futilely calls out to the bird. Through these works, Poe illustrates the depths of despair people can feel when faced with the realities of their situation.

On the other hand, Poe also explores the emotion of hope in his writing. In "The City in the Sea," for example, the character's hope for a better afterlife is what gives them the courage to face death. Similarly, in "A Dream Within a Dream," the narrator reflects on the fleeting nature of life, but also finds solace in the ideas that life, and hope, is an eternal cycle. Through these works, Poe shows readers that even in the face of despair, hope is still a powerful emotion.(ibid)

Overall, Poe's writing showcases the full range of human emotions between hope and despair. Through his characters and their journeys, readers can experience the depths of despair and the power of hope, along with the many emotions in between. In doing so, Poe paints a vivid picture of the human experience, and provides insight into how to cope with the highs and lows of life.(GradeSaver.com,2022)

2.3.2.2. Gothic Poems by Edgar Allan Poe

2.3.2.2.1. The Haunted Palace

Edgar Allan Poe's 1839 poem "The Haunted Palace" starts with a happy note but gradually descends into melancholy and, eventually, death. The main character dies after protracted suffering at the hands of evil forces, and his loved ones are also condemned by his fall, both symbolically

and physically. This poem represents a mortal's fear of death or being overtaken by an unknown evil.

The poem begins with a lovely image of a majestic palace that once stood in a lush green valley. The speaker tells us about the "yellow, glorious, golden" banners that used to fly from the palace's roof, the "spirits" dancing to lute music around the king's throne, which travelers passing through the valley could see through the windows, and the big and beautiful palace doors through which the spirits came out singing praises to the great monarch. Unfortunately, the king and his kingdom's enjoyment does not last long, as the palace is destroyed by an attack of "evil things," resulting in the king's impending fate. As the magnificence of the castle deteriorates, the country, like its glorious monarch, falls into ruins. The "spirits" who formerly lured lovely music are now nothing more than a "hideous throng" who laugh without smiling, their laughter gloomy and devoid of joy. The haunted mansion in this story is a metaphor for a formerly healthy human mind that is now suffering from sadness and falling towards insanity. (Contributors, 2022).

2.3.2.2.2. The Raven

The unknown narrator is alone in his house on a frigid December evening, trying to read. He is ready to fall asleep when he hears a faint knock at his door and decides to ignore it. He claims to have been reading in the hopes of easing his grief after the death of his lover, Lenore. Despite his best efforts to convince himself that nothing is there, his curiosity and dread overtake him. He ultimately opens his door and asks, "Lenore?" into the darkness. When he hears tapping at his window, he opens it as well, and a Raven flies inside, landing on a bust of Pallas. The narrator humorously asks the Raven's name and is astonished to hear it respond, "Nevermore." He muses to himself that the Raven will most likely abandon him, just like his friends and loved ones did, to which the Raven responds once more, "Nevermore." The narrator then takes a seat directly in front of the bird, attempting to decipher what it means by "Nevermore." (LitCharts.com, 2023).

Suddenly, the narrator notices that God's angels have made the air dense and scented. Anxious, he asks the Raven if the angels are a sign that heaven will take away his grief, to which

the bird responds, "Nevermore." The bird rejects both his hope that he will see Lenore again in paradise and his ardent appeal that the bird leave him alone. Finally, the narrator informs us that the Raven has remained atop his chamber door above the bust of Pallas, and that he will live in its shadow forever(ibid).

2.3.2.2.3. The Bells

Edgar Allan Poe's poem "The Bells" was published posthumously in the periodical *Sartain's Union* in November 1849. This incantatory poem, written at the end of Poe's life, examines bell sounds as symbols of four stages of human experience: childhood, youth, maturity, and death.(The Editors of Encyclopaedia Britannica, 2011)

"The Bells" is made up of four stanzas that increase in length and feature onomatopoeia, alliteration, repetition, and assonance. The first stanza is a study of happy sleigh bells, followed by a line on joyful wedding bells. The third stanza is a cacophony of ringing alarm clocks, while the last stanza is a somber, monotonous tolling of funeral bells(ibid).

The speaker guides the reader through four different states inhabited by a set of big iron bells. The first two are entertaining. Their ringing provides a beautiful sound and music to everyone who hear it. However, as the poem progresses, the bells begin to tell of something darker and far less lovely. The pattern of the ringing alters, alerting everyone who hears that something awful has occurred or is about to occur. This composition can be seen as a path from bliss, or birth, to dread, or death(Baldwin, 2022).

2.3.2.2.4. Alone

In this poem, the poet explains that he has always known that he was not like other people. Even from a young age, he had the distinct feeling that he viewed the world differently than those around him. He also states that he could not experience any happiness or joy, nor feel enthusiastic about anything like other people did, and that even the way he loves is unique(Evelyn, 2022).

Poe sheds light on his discovery of forces of good and evil since his childhood, and how these forces affect his view as he was exposed to different forms of adversity. He relates the description of the natural things to his mystery and to the way he sees the world in terms of good and evil. Every time he looks up at the sky, he is reminded of its presence. He can't help but be consumed by the fear that the demon will stay with him forever. His imagination is taken over by the demon and he is unable to control his thoughts.(ibid)

2.3.2.2.5. The City in the Sea

The poem 'The City in the Sea' was first written in 1831 under the title 'The Doomed City'. It was later revised and published as 'The City of Sin'. Edgar Allan Poe's poem is a dark and mysterious piece about a city that has been abandoned and is now submerged beneath the sea. It has been interpreted as a warning about the consequences of ignoring God's laws or as a metaphor for the eventual fate of all cities. The poem is a vivid and powerful example of the poet's mastery of the art of writing.(Baldwin, 2022).

Death's city is a place of dark and mysterious beauty. He sits atop a throne, towering over it all "gigantically". The only source of light in this city is from the sea, which casts an eerie glow over the cityscape. As one passes through this city, they can feel the darkness and mystery of the place, and be in awe of the power that Death holds over it all. It is a place of both dread and wonder. Suddenly, The ocean starts to move in a way that is unfamiliar, a gentle swaying that causes ripples within the usually still waters. The city too begins to move, sinking slowly, almost gracefully, into the depths of the water. It glistens in the sunlight, slowly disappearing beneath the surface of the sea(ibid).

2.3.2. Gothic Short Stories

Edgar Allan Poe's works have come to represent the peak of 19th-century horrific fiction. Poe, an American Romantic, was interested in the power of emotions and frequently tried to probe the psyches of persons who are guilty, as in "The Tell-Tale Heart," terrified, as in "The Pit and the

Pendulum," or otherwise psychologically disturbed. Poe is also widely regarded as the master of Gothic fiction, combining elements of horror and romance in stories like "Ligeia," and he was a significant contributor to the mystery genre with his stories about the supremely rational detective C. Auguste Dupin (such as "The Murders in the Rue Morgue" and "The Purloined Letter")(GradeSaver.com, 2023).

2.3.2.1. Themes in Poe's Gothic Short Stories

2.3.2.1.1. The Dead and the Living: the threat of death drives the plots in each story and produces the suspense that Poe's stories are famed for. The prospect of death, first by hanging, then by pendulum, then into the pit, pushes the narrator to confront his own mortality over and over again in "The Pit and the Pendulum". Death is personified in "The Masque of the Red Death" and lingers over the plot as a captivating character. This fixation with mortality can give the stories' voices a threatening, almost masochistic tone, as well as a sense of unavoidable momentum in the plot, as if the protagonists are on a downward spiral towards their deaths(LitCharts,2023)

However, the line between life and death is not always clear, and this haziness between life and death only adds to the danger of the stories. Poe's characters occasionally resurrect from the dead or remain in a state of ghostliness or unreality. In "Ligeia", for example, death is not the end, and the border between death and life, as well as phantom purgatory, is constantly shifting and disintegrating, allowing Ligeia and Rowena to slip in and out of mortality. In "M.S. Found in a Bottle", the entire crew of the ship on which the narrator finds himself appears incapable of dying or truly living. Almost all of his stories deal with how death haunts or affects the living, and the porousness between death and life, in these stories makes the haunting feel genuine to the reader.(ibid)

2.3.2.1.2. Love and Hate: Poe's stories, particularly "The Tell-Tale Heart" and "William Wilson," explore the similarities of love and hatred. Poe depicts the psychological complexities of these two

ostensibly opposing feelings, highlighting how they enigmatically melt into one another. Poe's psychological insight foreshadows Sigmund Freud's beliefs, the Austrian psychoanalyst and one of the twentieth century's most significant philosophers. Poe, like Freud, saw love and hate as universal emotions, free of the constraints of time and geography. (SparkNotes.com, 2023)

The Gothic fear is caused by the narrator's love for himself and hatred for his adversary. The double demonstrates the inseparability of love and hatred and proposes that they may simply be two manifestations of the most powerful type of human emotion. The narrator likes himself, but when he experiences sentiments of self-hate, he transfers that hatred onto an imaginary replica of himself. In *The Tell-Tale Heart*, the narrator professes his feelings for an elderly man, whom he then murders and dismembers. The narrator displays his insanity by striving to separate the old man's person, whom he loves, from the old man's allegedly wicked eye, which elicits the narrator's loathing. (ibid).

2.3.2.1.3. Insanity versus Rationality: many of Poe's short stories, such as "The Tell-Tale Heart," feature narrators who are insane or murderers who fail to conceal their irrationality through a discussion of their thought processes. Their stories, however, invariably reveal gaps in their thought chains that speak to their descent into immorality and selfishness. In many cases, insanity is intertwined with the narrators' emotional egotism; they are incapable of empathizing with others and are preoccupied with their own wish to maintain their honor or halt the disruptions in their lives. Poe's rational protagonists, on the other hand, are capable of purposefully laying aside their own emotions in order to intellectually solve their difficulties. C. Auguste Dupin, for example, possesses the ability to empathize with people in order to solve seemingly hard issues. Whereas Poe's irrational characters create chaos out of order, Dupin can reverse the process. (GradeSaver.com, 2023)

2.3.2.1.4. The Gothic Style: Gothic Literature, which originated in 18th-century England, was a significant and distinct literary trend, with a body of clear themes and symbols that grew and altered as the genre traveled throughout the world and across time. Gloomy settings such as castles,

dungeons, jails, and vaults; haunting figures, ghostly and almost surreal; and symbols and colors that indicate the horrific and supernatural are all hallmarks of the Gothic style. Poe's works are all written in the Gothic style, with macabre, violent, suspense-filled narratives and isolated, romantic settings, such as the location of Prince Prospero's odd masquerade. Colors such as black and crimson, as well as visual motifs such as evil eyes and black cats, vaults and dungeons, create a very recognizable gothic universe in which all of Poe's writings appear to belong. Poe is well-known for introducing Gothic literature into the Victorian era and adding psychology into their themes, making the supernatural more believable and relatable. (LitCharts.com, 2023)

2.3.2.2. Gothic Short Stories by Edgar Allan Poe

2.3.2.2.1. The Black Cat: *The Black Cat* is one of Poe's most famous murder stories, first appearing on the front page of the Philadelphia Saturday Evening Post in August 1843. The story is narrated in the first-person by the murderer himself, addressing to us on the eve of his execution for the crime of murdering his wife. He begins his story in the distant past of his own boyhood. The narrator describes himself as an incredibly sensitive youngster who was so quiet that his classmates mocked him. His parents gave him a variety of domestic pets, and he considered their unconditional affection and selfless commitment to be ethically superior to that of regular humans. Leaping forward in time, the narrator tells us that he married when he was young to a woman whose personality complimented his own. She welcomed a small herd of critters into their home, including a huge black cat named Pluto. The narrator built an exceptionally close bond with Pluto, who became his daily companion (eNotes.com, 2023)

But, as time passed, the narrator began to drink heavily, and his demeanor deteriorated dramatically. He verbally and physically attacked both his wife and their pets while under the influence of alcohol; eventually, even Pluto felt the affects of his drunken rages and began to avoid his master. The narrator was irritated by this. After a night of drinking, he grabbed the cat by the throat and severed one of Pluto's eyeballs from its socket. The narrator recalls feeling some sorrow

for his heinous crime the morning after, but he adds that this was an "equivocal" sensation that he drowned with wine.(ibid)

Pluto recovered, but fled when the narrator approached. The narrator initially lamented the loss of friendship, but his heart was soon troubled by what he refers to as the spirit of "PERVERSENESS." He hung the cat from a tree outside his house while under its influence. A fire destroyed the house and all of the narrator's worldly things that very night. Even more astounding, the outline of a massive cat with a noose around its neck appeared on the one remaining wall of the house. The narrator stated that this image appeared as a result of a complex chemical response to the heat of the flames.(ibid)

The narrator then started looking for another cat to replace Pluto, who had died. The narrator came across another black cat, exactly identical to Pluto save for a huge white patch on its breast, in one of the taverns he visited. He brought the cat home, but while his wife adored her new pet, he developed a strong hate for it. His irrational hatred for the new cat developed as his wife showered it with care, and it became especially acute when he discovered that, like Pluto, this cat was blind in one eye. Evil ideas filled his mind once more. He assaulted his wife, but his fear of the second cat kept him from abusing it. In the narrator's eyes, the white patch on its breast eventually resembled a hangman's gallows.

One day, the narrator, his wife, and the second cat entered the cellar of the old building where they now lived. The cat nearly tripped the narrator's feet out from beneath him as they went down the stairs. Enraged, he seized an axe and lunged at the cat, but his wife intervened before the blade could strike its mark. The narrator snatched the axe from her fingers and buried it in his wife's brain. He was now thinking about how to dispose of her body so that his crime would not be discovered. Following in the footsteps of the medieval monks, he chose to bury her body in the cellar. He discovered a particularly soft wall at the foot of a false chimney, loosened some bricks, and stuffed the corpse within. He then plastered over the fake tomb with a plaster that looked like old bricks. The narrator was certain that no one would ever discover the body. He searched for the

second black cat but was unable to locate it. The narrator was unconcerned; in fact, when the cat did not appear for three days, he believed he had successfully rid himself of his "tormentor."

Four days after the murder, a group of police officers arrived at the residence and searched it. Despite repeated excursions into the cellar, the narrator was convinced that they would not locate his wife's body. But when the cops prepared to leave, he felt compelled to say something to them that would confirm his "victory" and allay their doubts. In a "frenzy of bravado," he rapped with a cane exactly on the location where he had entombed the corpse, demonstrating how sturdy the house's walls were. The sound of the rapping evoked a crying child-like cry that developed into an unnatural howl. The police demolished the wall and discovered the corpse, which was already decomposed and clotted with gore, with the second cat perched atop its skull. The narrator then discovered he had unintentionally walled in the second cat with his wife's body. He held this wicked beast responsible for sending him to the hangman's noose (eNotes.com,2023)

2.3.2.2.2. The Masque of the Red Death

"The Masque of the Red Death" is a tale of plague, of terror and of death, written in Poe's gothic style. It was first published in Graham's Magazine in May 1842. The narrative has been adapted in a variety of ways since then, including a film in 1964. Many other literary masterpieces have eluded this story.(LitPriest.com,2020)

The short story "The Masque of the Red Death" was heavily influenced by Horace Walpole's Gothic masterpiece The Castle of Otranto. Poe used several typical aspects of Gothic literature in the novel, including the castle location. The castle's many single-toned rooms represent the human mind and depict various types of personalities.(ibid)

The story begins with a description of an imaginary country's pandemic. The entire country is infected with the Red Death virus. The disease's victims die fast and in a dreadful state. Despite the fact that the disease is rapidly spreading throughout the country, Prince Prospero does not

appear to be concerned. He orders the palace gates to be locked so that no disease can enter, ignoring the fact that his people are dying of the plague.

After a few months, Prince Prospero, together with some other affluent aristocrats, holds a masquerade ball. He decorates his palace's seven rooms in seven different colours for the party. He paints the easternmost room blue and has blue windows. The other room is purple-themed, with purple windows. Moving westward, the rooms are decked in the colours green, orange, white, and violet.

The seventh room is black and has red windows. There is an ebony clock in this room. The clock rings each time, and the sound of the clock is so loud and irritating that everyone stops talking, including the orchestra. When the clock is not ringing, they appear to be so lovely and full of dreams. The majority of guests avoid entering the black-and-red chamber since it houses the clock and has an unpleasant feeling.(ibid)

At midnight, a new visitor appears. He is clothed in a more chilly and dark manner than the other. His mask resembles a corpse's face, and he wears a funeral shroud-like outfit. His face contains blood stains, indicating that he was a Red Death victim. Prospero is enraged by the sight of the newcomer. He is amused by how someone can join the party with such levity and poor humour.

However, the other guests are terrified of the masked man and are powerless to stop him from entering the rooms. Prospero ultimately finds the visitor in the black-and-red room. Prospero dies as soon as he confronts the figure. When the other partygoers walk into the room to attack the masked man, they discover that there is no one in the costume. The Red Death has infiltrated the castle and killed everyone at the party. There is a triumph of "Darkness and Decay and the Red Death."(LitPriest.com, 2020)

2.3.2.2.3. The Fall of The House of Usher

An unnamed narrator visits the House of Usher, a frightening house owned by his childhood buddy Roderick Usher. Roderick has been ill recently, suffering from a mental illness, and he wrote to his friend, the narrator, begging for support. The narrator takes some time to admire the awesomely eerie Usher structure. During this time, he adds that Roderick and his sister are the last of the Usher bloodline, and that the family is well-known for its devotion to the arts (music, painting, literature, and so on). The narrator eventually goes inside to see his pal.(Poe,2023)

Roderick appears to be in poor health. He has "acuteness of the senses," or hyper-sensitivity to light, sound, taste, and touch; he believes he will die as a result of his fear. He relates part of his illness to the fact that his sister, Madeline, has catalepsy (a disease characterized by seizures) and will soon die, and part to his idea that his spooky house is sentient (capable of observing things) and wields immense power over him. He hasn't been out of the mansion in years. The narrator tries to distract Roderick's thoughts from all of this death and sorrow by studying through the literature, music, and art that he adores. It does not appear to help (ibid)

Madeline dies soon, just as Roderick foretold. Roderick informs the narrator she's dead and that when he looks at her, she appears to be dead. Due to her catalepsy, she may appear to be dead post-seizure. The narrator assists Roderick in burying her body in one of the vaults beneath the estate at his request. While doing so, the narrator realizes that the two of them were twins with a mystical, most likely extrasensory bond.

A week later, on a dark and stormy night, the narrator and Usher are unable to sleep. They decide to spend the scary night reading a book. All of the sounds from the fictional story may be heard reverberating from below the mansion as the narrator reads the book aloud. It doesn't take long for Usher to freak out; he rushes up and shouts that they buried Madeline alive and that she is now returning. The doors blast open, and there stands a frightened, bloodied Madeline. She hurls herself against Usher, who collapses to the floor and, after "violent" anguish, dies alongside his sister. The narrator runs, watching the House of Usher split in two and plunge into the dark, murky pool in front of it.(Poe,2023)

2.3.2.2.4. The Oval Portrait

"The Oval Portrait", written by Edgar Allan Poe in 1842, is one of the most succinct and powerful works of fiction he ever produced. In just a few pages, Poe presents an intriguing narrative about the relationship between life and art, as seen through the eyes of the narrator. The story, set in a chateau in the Apennines, follows the narrator as he encounters an oval portrait of a young woman(Poe,2023).

The wounded and delusional narrator has found refuge in an old mansion with his valet or manservant, Pedro. He hides out in one of the rooms, contemplating the weird paintings that grace the walls, and reading a small book he discovered on the pillow of the bed, which includes information on the artworks.

Around midnight, he adjusts the candelabrum in the room, and his gaze is drawn to a photograph in an ovalshaped frame, representing a young girl on the verge of women-hood.

The narrator is initially enthralled by this painting since it seems so lifelike, but he quickly becomes repulsed by it.

He opens the book and turns to the page describing the origins of the oval portrait. The woman in the painting is the young bride of the painter, a perfect wife in every regard. But beneath her perfection lay an aching flaw – jealo - but he is jealous of her husband's art, feeling that it takes him away from her.

The artist is determined to capture the beauty of his beloved wife in a portrait. He devotes a great deal of time and effort to the painting, striving to ensure that every detail is perfect. As the painting progresses, the artist finds himself spending more and more time looking at the portrait than at his wife. He would linger over the painting and gaze at it lovingly, taking in every detail. While all his focus is on the painting, the young woman has sat for weeks in a dark room in a high turret

The painter stops paying attention to his wife and grows more and more fascinated with the painting, making her weaker and weaker and dejected at losing her husband's love.

His fascination for the painting does not last longer as he becomes terrified by it. He screams out finding that the portrait is life itself. In the end, he turns to his wife, expecting to see her admiration and approval for his work. To his shock and horror, he finds that she has died, silently and peacefully in her chair.(Poe,2023)

2.3.2.2.5. The Cask of Amontillado

“The Cask of Amontillado” is a short story published in 1845, it is set in an Italian city where the narrator plans to take revenge from someone who, he thinks, insults him. The story begins with the narrator, whose name is only mentioned at the very end of the story, he narrates about how much insulted and hurt he is by Fortunato.

The narrator is determined to get revenge, so he sets out to meet Fortunato and take his vengeance.(Poe,2023)

Montresor waits until Fortunato is drunk, and then he tricks him into entering the catacomb. He tells Fortunato that he has found a rare bottle of wine that is hidden away deep in the catacomb. Of course, Fortunato is interested and he follows Montresor willingly into the dark and winding passages.

Montresor has planned ahead and has already set up a trap. As soon as Fortunato steps onto the threshold of the catacomb, Montresor quickly shuts the door and blocks it with a heavy sstone(Poe,2023)

2.3.2.2.6. The Tell-Tale Heart

The Tell-Tale Heart is a short story written and published in 1843 by the mid-nineteenth century.The story follows an unnamed narrator who, despite his insistence on his sanity is in an extremely precarious psychological state. The narrator was driven by some unknown force to commit a heinous act of murder – that of an old man with a “vulture eye”. The narrator’s actions

were not driven by a sudden burst of emotion, but were carefully planned in advance. He had thought out the details of the crime and was confident he could commit the act without being detected. The narrator was also confident that his victim's death would go undiscovered, and he had a plan for disposing of the body(Dereck,2022)

The narrator had a plan for his heinous crime. After he killed the old man, he cut his body up into pieces and hid them under the floorboards of his house. His actions seemed to have been successful for a short period of time.

Despite his success, the narrator began to experience a psychological decline. He was haunted by a hallucination in which he believed he could still hear the old man's heart beating underneath the floorboards of his house. The narrator was so haunted by the sound that he believed it was the old man's ghost coming to exact vengeance upon him.

He was so consumed by guilt and fear that he was unable to keep his secret hidden as he had intended. He eventually confessed his crime to the police, thinking that the sound he heard was the old man's heart. However, the sound was in fact his own heart pounding with guilt and fear. In the end, the narrator's guilt and fear had led him to confess to a crime he had thought he had gotten away with.(Dereck,2022)

Conclusion

Edgar Allan Poe's own life played a big role in including tragedy and tragic events in his works. His life was tragic as he almost lost all of his beloved ones which became an inspiration to all of his works. In addition to poetry and short stories that explored themes of love and hate, death, and hope and despair, such as "the masque of the red death" and "the raven" with the use of the theme of death, "the tell-tale heart" represents the theme of love and hate, and the use of the theme hope and despair in "the city in the sea"

Poe is widely regarded as one of the most influential authors of all time. His works have been highly influential in the development and evolution of multiple genres of literature,

particularly horror, mystery, historical fiction, slipstream, and science fiction and fantasy. He is credited with creating a distinct style of writing that managed to combine these genres in a unique way, and have a lasting impact on the way these genres are written and perceived nowadays.

CHAPTER THREE:

The Stylistic Analysis of *Annabel Lee*

Chapter Three: The Stylistic Analysis of Annabel Lee

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Introduction

Edgar Allan Poe proved himself to be one of the most influential figures, he contributed to literature as a whole. He made a lot of notable contributions during his career. Edgar Allan Poe lost several of the women he loved during his life, including his mother, adoptive mother, and wife, to tuberculosis. Their absence had a significant impact on his writing. Poe, who frequently addressed death and grief in his works, stated that "the death, then, of a beautiful woman is unquestionably the most poetical topic in the world.". Women in Poe's stories and poems are almost always there to die. As the case in his poem "Annabel Lee", it expresses one of Poe's recurrent themes which are the death of a young, beautiful, and dearly beloved woman.

Chapter Three sheds light on the stylistic analysis of Poe's poem "Annabel Lee", using The literary stylistic approach of Geoffrey Leech and Mick Short. This chapter is devoted to provide the summary of Annabel Lee, the elements of tragedy, dark romanticism, and nature used in "Annabel Lee" in addition to characters. It also gives the stylistic analysis of the poem which is the main focus of this chapter, and provides the tone and the theme of the poem.

3.1. The Summary of Annabel Lee

Annabel Lee is a popular poem by Edgar Allan Poe, and it was the last work he finished before his death. The poem was published in the New York Daily Tribune on October 9, 1849, two days following Poe's death. The poem addresses one of the poet's favorite subjects: the death of a beautiful lady. It appears that separating the poet's personal life from the themes covered in his poetry is difficult due to similarities between the two (Swarnakar,2017).The poem was written two years after the death of the poet's wife, Virginia. As previously noted, the identity of the woman discussed in Poe's poems is still ambiguous, but many critics assume she is his wife (Natalia et al., 2016).

The main subject of this poem is the death of a beautiful woman whom the speaker loved, thought to be written in memory of his young wife and cousin, Virginia, who died in 1847. This

piece of writing contains a deep, melancholic sadness for the loss of youthful beauty and innocence.(LitCharts.com,2023)

The poem “Annabel Lee” is a beautiful and tragic ode to a lost love. It tells the story of a speaker, thought to be based on the poet himself, mourning his beloved Annabel Lee. Though they were deeply in love, their relationship was cut short by an untimely death. The speaker is heartbroken, yet finds solace in the fact that their love was so strong that even death could not part them.(ibid)

The poem is full of vivid imagery, as the speaker paints an idyllic picture of their love. He talks of the love they shared in the “kingdom by the sea,” of how they were blessed with a love so strong that angels envied it. He describes how their love was so deep that even the “winds that blow down from the sky” could not break them apart. (ibid)

The poem is a powerful expression of grief and loss, yet it also speaks of the hope that comes from a love so deep that it can transcend even death. The speaker finds comfort in the thought that though they may be separated in life, they will be together in eternity. The poem is a timeless reminder of the power of love and the beauty of life, even when it is cut short by tragedy (SparkNotes.com,2023)

From the first stanza, a supernatural atmosphere is established through the description of an isolated kingdom by the sea, as well as the time ; the use of “many and many a year ago” places the story long time ago which indicates that, according to Poe, Love is a powerful force that can span beyond the boundaries of time and space. It is an emotion that transcends the physical world and is capable of uniting two souls for eternity. He believes that their connection, from childhood, was so strong which caused angels to be jealous and take Annabel Lee from him. (ibid)

The poem's first stanza also depicts where the speaker met his beloved Annabel Lee, who is supposed to be Poe and his wife Virginia. Poe met Virginia in his grandmother's house in Baltimore, and the fact that Baltimore is one of the greatest sea ports confirms the theory that

Annabel Lee alludes to Virginia (Natalia et al., 2016). Poe has meant Baltimore when he said "the kingdom by the sea. "If Poe meant Virginia in his poem, it makes sense because she was just 13 when they married.

Tuberculosis was one of the most deadly illnesses in the world throughout the nineteenth century. Poe's wife, Virginia, died of the sickness as well. Similarly, the speaker argues in the poem that Annabel Lee died as a result of a wind chilling and killing Annabel Lee. The term "chilling" refers to the symptoms of tuberculosis. Poe wrote the poem while engaged to Sarah Royster Shelton and on his way to marry her. This implies that Poe wanted to show his everlasting love to Virginia despite the fact that he is on his way to marry, but his first love, Virginia, stays in his mind for all time and her love is incomparable (Natalia et al., 2016)

At the end of the poem, the poet descends into his deceased bride's tomb, seemingly ready to accept death. He is determined to face death with courage, and this is all too apparent in the image of him standing "by the sounding sea".

Annabel Lee reveals as much about Poe's emotional and mental distress as it does about the tragic event of the lost love.

3.2. The Literary Stylistic Approach of Geoffrey Leech and Mick Short

According to Leech and Short, the purpose of literary stylistics is to explain the relationship between language and aesthetic function. In literary stylistics, two important questions revolve: how and why? The linguist would inquire as to why the writer chose to express himself in this manner. And the critic's point of view is, "How is such an aesthetic effect achieved through language?" As a result, they regard literary stylistics as a relational concept in which the critic's concern with aesthetic appreciation is linked to the linguist's concern with language description. They support Leo Spitzer's circle: "That the task of linguistic-literary explanation proceeded by the movement to and from linguistic details to the literary 'centre' of a work or a writer's art. There

is a cyclic motion whereby literary insight in its turn stimulates further linguistic observation"(p.13).(Geoffrey Leech and Michael Short,1981).

3.3. Elements of Tragedy in Annabel Lee

3.3.1.The Loss of the Beloved

The narrator expresses his feelings for Annabel Lee and his devastating loss. The narrator was completely in love with Annabel and was devastated by her impending departure. In his poetry, we see how the author suffered through this traumatic experience and how her memory lives on. Poe mentions "she was a child and I was a child" to describe their early love. Annabel and Poe were extremely young, but despite their age, they had a very deep love for each other. A young death is such a tragedy since they did not get the opportunity to live.(The Tragic Death of Annabel Lee, 2023)

Day by day, he relives his love for the memory of Annabel Lee. He adores her and works hard to keep her memory alive. Despite the fact that it happened many, many years ago, he still loves her as if it were the first day. He sees her as he sees the night sky and the sea. He feels her close when he lays down, since she is always on his mind. Poe refuses to let go and continues to allow Annabel Lee to live within him. The poem was written in the Romantic period. He expresses his unending love for Annabel in his poetry.(ibid)

3.4. Elements of Dark Romanticism in the Poem

3.4.1.Undefined Setting

The setting is located in a kingdom by the sea, the story that the narrator describes takes place in a distant past that recalls the magical past of fairy tales. Even though the poem does not begin with the traditional fairy tale opening (Once upon a time), it does so with the first line which can be considered similar: "It was many and many a year ago, in the kingdom by the sea". Despite how long the event seemed to have happened, the poet is still deeply in strong sorrow because of

losing his beloved, Annabel Lee. The diction he uses in describing the nature of the setting: wind, demons and angles, gives the setting a gloomy and dark mood.(SparkNotes.com,2023)

3.4.2.Strong Emotions (Love \ Sorrow)

The poem *Annabel Lee* by Edgar Allan Poe depicts love. The lyric "I" shows the intense love of two young individuals. While reading the poem, one can sense the deep longing of the lyric "I" and the sorrow he feels at the death of his life's love. The romantic portrayal is exemplified by the fact that love is powerful, knows no limitations, and even survives death. Furthermore, pure love is distinct and involves a strong regard for the beloved. The poem "Annabel Lee" is an excellent example of this idea of love.(Köck,2015)

Many passages highlight the profound love between the lyric "I" and the lyric "thou," Annabel Lee. This is reflected in the opening stanza of the poem by the epanalepsis in the first line and the parallelism in the second. Their love began "many and many a year ago," when "I was a child and she was a child," and became stronger and stronger over time. This quotation demonstrates that their affection for each other is not only a fleeting emotional outpouring, as is sometimes the case, but a liking that develops over time. It is an emotion that nothing and no one can diminish or destroy.(ibid)

Polyptoton is a stylistic device that is a rhetorical recurrence of the same root word. However, each time the word is repeated in a new form(Admin, 2017), as the case in the **sixth** line of the **first** stanza "**than to love and be loved by me**" which provides additional evidence for their intense love. Annabel Lee exists solely to "**love and be loved**" by a single person. Her primary mission in life is to feel and return such intense love, and her thoughts revolve entirely around that one person.(ibid)

The comparison in "older" and "wiser" emphasizes the unique love shared by this couple. Despite the fact that they are only children, and one would not ordinarily expect such deep feelings in childhood, and considering that they do not have as much life experience as many other people, their love is unparalleled. Their love is the one and only pure love.

The circumstances surrounding Annabel Lee's death are tragic, and the speaker's obvious sorrow over his lost beloved puts a gloomy cloud of melancholy over the entire poem. The speaker becomes progressively depressed as he recalls the moment she died. His proclivity to repeat words and phrases reveals deep grief and longing. It also shows how emotionally upset he is. He is particularly preoccupied with the picture of his deceased loved one being "shut...up in a sepulcher" (line 19). His fear of being cut off from Annabel Lee forever prompts him to make an overblown assertion about the eternal nature of their "love that was more than love" (line 9). The more irritated he becomes, the more exaggerated his boasts about how great their love was. As a result, he claims in the sixth stanza that no angelic or demonic force can ever break their everlasting love. The lone glimmer of hope in the poem comes in the final verse, when the speaker appears ready to put an end to his grief and anguish by joining his beloved in her seaside tomb (SparkNotes.com,2023).

3.4.3. Elements of nature

Nature is everywhere in Annabel Lee. The sea is the most obvious example, but we also read about the wind, clouds, stars, and moon. Nature is sometimes a quiet, steady presence in the background, yet it is usually quite dangerous and threatening, as everything else in this poem. In this poetry, the natural world plays a mysterious role. It threatens the speaker and murders his beloved Annabel Lee, but it also consoles him by resurrecting her in the moon and stars.(Shmoop.com,2023)

"In a kingdom by the sea, **(line 2)**"

"A wind blew out of a cloud, chilling **(line 15)**"

" For the moons never beams, without bringing me dreams

Of the beautiful Annabel Lee; (lines 34-35)"

In her tomb by the sounding sea. (line 41)

3.5. Characters

3.5.1.The Narrator

Is the protagonist whose love remains long after his beloved's death and he even sleeps in her tomb next to her.(Edwards, 2023)

3.5.2.Annabel Lee

She is a beautiful young lady whom the narrator loved, she died at a young age.(ibid)

3.5.3.The Angels

In the narrator's point of view, the antagonists are the angels in heaven who, he thinks, sent wind to kill his lover because they are envious and jealous of their love.(ibid)

3.6. The Stylistic Analysis of the Poem

3.6.1.Repetition

Repetition is a literary device that involves intentionally repeating the same words, phrases, or entire sentences numerous times in order to make the idea more memorable and obvious to the reader. When utilizing repetition, the poet should be aware of what he or she is repeating and whether or not it is relevant to the theme of the poem. Otherwise, it may come across as excessive. The topic and underlying meaning are brought to light through repetition. It is used to stress a specific idea, emotion, or thought that the poet wishes to express more fully. Many poets recognize the power of this technique and employ it as an essential weapon.(Evelyn, 2019)

3.6.1.1.Repetition of Names

The speaker in Poe's poem Annabel Lee repeats the name "Annabel Lee" throughout all of the poem's stanzas, as is generally considered to be the case with Poe's poetry:

Of the beautiful **Annabel Lee**;

And the stars never rise, but I feel the bright eyes

Of the beautiful **Annabel Lee**: —

The repetition of names contributes to Poe's favourite theme, the death of a beautiful woman. Poe argues, "[...] the death of a beautiful woman is, unquestionably, the most poetical topic in the world" (Poe, 1846/2006).

3.6.2. Refrain

3.6.2.1. Refrain as a Line

Poe makes use of refrains in *Annabel Lee* but instead of a word this time he inserts a whole line.

Poe's refrains include "**in a kingdom by the sea**" and "**of the beautiful Annabel Lee.**" By repeating '**in a kingdom by the sea,**' the speaker draws emphasis to a certain idea, which could possibly refer back to a location. Poe's goal in this sense is to highlight the location where he first met his wife Virginia, namely Baltimore. (Natalia et al., 2016)

While the aim of the speaker for '**of the beautiful Annabel Lee**' is to emphasize the idea that his love was young and that even stars and moon could not rise in her presence since she was extremely beautiful. (Anissa W. Fathonah, 2013)

3.6.2.2. Word refrains

1st stanza:

Word refrains are stated in the first and the last line; '**many**' and '**love**

It was **many** and **many** a year ago,

Than to **love** and be **loved** by me.

2nd stanza:

Word-refrains are found in the first and the third line; '**was a child**' and '**love**'

I **was a child** and she **was a child**,

But we **loved** with a **love** that was more than **love**

5th stanza:

Word-refrains are stated in this stanza in the first and the sixth line, with the word '**love**' and '**soul**'

But our **love** it was stronger by far than the **love**

Can ever dissever my **soul** from the **soul**

6th stanza:

Word-refrain is stated in the sixth line, with the word '**my darling**'

Of **my darling- my darling-** my life and my bride,

3.6.3. Phonological Deviation

3.6.3.1. The Rhyme

Rhyme is a literary technique, most commonly used in poetry, in which identical or similar final syllables in various words are repeated. Rhyme is most commonly found at the endings of poetry lines. Furthermore, rhyming is mostly a function of sound rather than spelling. For example, the following words rhyme but have different spellings: day, prey, and weigh. This is also true for nouns with the same consonant ending: vain, rein, and lane. Rhyme is thus primarily independent of how words appear or are spelt. Rhymes are used by writers to generate sound patterns in order to stress specific words and their relationships with others in an aesthetic manner. **(Examples and Definition of Rhyme as a Literary Device, 2022)**

The **1st stanza** contains **end-rhymes** which are '**ago**' and '**know**'; '**sea**', '**Lee**', and '**me**'.

It was many and many a year **ago**,

In a kingdom by the **sea**,

That a maiden there lived whom you may **know**

By the name of ANNABEL **LEE**;

Than to love and be loved by **me**.

The **2nd stanza** has an **end-rhyme** which is the repetition of the word 'sea', 'Lee', 'me'.

In this kingdom by the **sea**;

I and my Annabel **Lee**;

Coveted her and **me**

The **3rd stanza** has **end-rhyme** is by the repetition of 'sea', 'Lee', and 'me'.

In this kingdom by the **sea**,

chilling My beautiful Annabel **Lee**;

And bore her away from **me**,

In this kingdom by the **sea**.

End-rhyme is found twice in the **4th stanza**. The **end-rhyme** is 'me', 'sea', and 'Lee'.

Went envying her and **me**

In this kingdom by the **sea**)

Chilling and killing my Annabel **Lee**.

Internal-rhyme is found in the **6th line** of the **4th stanza**. It is in 'chilling' and 'killing'.

Chilling and **killing** my Annabel Lee.

End-rhyme can also be found by the repetition of the word 'we', 'sea', and 'Lee' at the **end of line** in the **5th stanza**.

Of those who were older than **we**

Of many far wiser than **we**

Nor the demons down under the **sea**,

Of the beautiful Annabel **Lee**.

Near rhyme is stated in the **first line** in the **6th stanza** by the repetition of '**beams**' and '**dreams**'.

For the moon never **beams** without bringing me **dreams**

And the stars never **rise** but I feel the bright **eyes**

In **the fifth line** is also found the repetition of '**night**', '**tide**', and '**bride**' in the same line which is called **internal rhyme**.

And so, all the **night-tide**,

I lie down by the **side**

Of my darling- my darling- my life and my **bride**,

This **internal rhyme** helps build the poem to its climax, and also demonstrates the way in which the speaker senses Annabel Lee in everything—whether it's the moon, the stars, or the sea.

End-rhyme is also found here by repeating the sound '**Lee**' and '**sea**'; and; '**side**' and '**bride**'.

Of the beautiful Annabel **Lee**;

In the sepulchre there by the **sea**,

In her tomb by the sounding **sea**.

And so, all the night-tide, I lie down by the **side**

Of my darling- my darling- my life and my **bride**,

This repeating cycle of rhymes strongly evokes the speaker's sadness. The speaker's frenzied mood is also reflected through the repetition. He keeps repeating these three words,

obsessed with the connection between himself, his beloved, and the seashore environment where their love bloomed and perished. Indeed, he repeats the words "me," "LEE," and "sea," almost as if reciting an exorcism to protect the memory of their love from the ravages of time.(SparkNotes.com,2023)

3.6.3.2.Alliteration

Alliteration is sometimes referred to as “head rhyme” or “initial rhyme,” and involves the repetition of the same initial consonant sounds in successive words (Baldick, 2001, p. 6)

Stanza 1

Words using **alliteration** are ‘**maiden**’ and ‘**may**’ in the third line

"That a **maiden** there lived whom you **may** know"

In the **sixth** and **seventh lines**, the words **came**, **cloud** and **killing** all begin with the same initial **consonant** sound “**k**”.

Stanza 2

Alliteration stated in the **fifth** line; [**wi**].

With a love that the **winged** seraphs of heaven

Stanza 6

The words '**demon**' and **down**' in **line 5** start with the same consonant sound.

Poe uses alliteration in order to make the alliterative words more memorable for the reader. He also aims at adding mood and emotion to his poem by using alliteration.

3.6.3.3.Assonance

Assonance is the usage of the same vowel in two or more consecutive words (Lennard,2005, p. 220). It is a literary device used to create a specific mood or sound in a piece of

writing. Even though the spelling of the words may differ, the recurrence of similar vowel sounds in assonance often occurs (Terry, 2000, p. 49). It is used to create a sense of rhythm and to emphasize particular words and ideas within a poem.

Stanza 1

The same vowel sound “**a**” is repeated in the **first line** “**was many and many a year ago**”

Stanza 5

The vowel sound “**soft i**” is used twice in the **last line** “**Chilling and killing my Annabel Lee**”

Stanza 6

In **line 6**, there is a repetition of the vowel sound “**e**” in “**ever dissever**”, and the repetition of “**ou**” in “**my soul from the soul**”

Stanza 7

In the **first line** “**beams , dreams**” , a similar vowel sound “**ea**” is used.

The repetition of the same sound “**long i**” **it is pronounced ai** occurs in the **third line** “**rise, I, bright and eyes**”

The repetition of **ai** is also found in the **fifth** and **sixth line** where the vowel sound “**i**” is used several times “**night-tide, I lie down by the side**” and “**my life and my bride**”

3.6.3.4. Consonance

The repetition of the last consonant sound in stressed and unrhymed syllables is referred to as consonance. Consonance differs from alliteration and assonance in that it repeats the first consonant in the former and the vowel sound in the latter (Greene et al., 2012). Poets use consonance to generate sound, mood and ambience, and to accentuate and boost the overall composition.(Simmons & Smith, 2010).

Stanza 2

In the **first** line there are two consonant sounds “**z**” in “**was, was**” and “**d**” in the repetition of “**child, child**”

In the **last** line there is repetition of the consonant sound “**v**”; “**love that was more than love**”

Stanza 4

The repetition of the consonant sound “**d**” is used in the third line “**wind blew out of a cloud**”

The sound “**n**” is repeated in **line 5**; “**highborn kinsmen**”

The repetition of “**r**” at the end of the words can be found in **lines 6 and 7**; “**bore her – shut her up in a sepulchre**”

Stanza 4

In this stanza, there is a repetition of the consonant sound “**t**” at the end of the words “**that, out and night**” in the **fifth line**.

"That the wind came out of the cloud by night,"

Another repetition is utilised in the **last line** where the consonant sound “**hard g**” is used in “**killing and chilling**”.

Chilling and killing my Annabel Lee.

Stanza 6

In the **first three lines**, there is the use of the consonant sound “**r**” at the ends of words, **line 1** “**our love it was stronger by far**”, **line 2** “**were older**”, **line 3** “**far wiser**”.

In the **last line**, “**l**” is used in “**beautiful Annabel Lee**”

Stanza 7

The consonant sound “z” is applied in the **first** and **third** lines ; “**beams, dreams**” , “**stars, rise and eyes**”.

3.6.4.Semantic deviation

3.6.4.1. Hyperbole

Hyperbole is a literary device and figure of speech that achieves heightened effect through deliberate exaggeration. Hyperbole is a remark or statement that is brazenly overblown or exaggerated in order to add emphasis without the objective of being literally true. Hyperbole is frequently utilized in rhetoric and literature for serious, comedic, or ironic effects.(Examples and Definition of Hyperbole as Literary Device, 2022)

The content of the poem Annabel lee mostly talks about how big the love the writer and Annabel Lee had, so there are many exaggeration expressions toward their love. (Annisa W. Fathonah, 2013)

‘And this maiden she lived with no other thought
Than to love and be loved by me.’
‘With a love that the winged seraphs of heaven
Coveted her and me.’
‘And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.’
‘For the moon never beams without bringing me dreams’
‘And the stars never rise but I feel the bright eyes’
‘And so, all the night-tide, I lie down by the side

Of my darling- my darling- my life and my bride,

In the sepulchre there by the sea,

In her tomb by the sounding sea.'

3.6.4.2. Personification

Personification is a figure of speech in which a concept or thing is given human characteristics and/or feelings, or is spoken of as if it were human.(Admin, 2020)

Stanza 4

In the stanza Poe accuses the wind of killing his beloved, Annabel Lee, in a way that he gives human features to the wind as if it was able to kill her.

'That the wind came out of the cloud by night,

Chilling and killing my Annabel Lee.'

Stanza 7

The moon is personified **"for the moon never beams, without bringing me dreams"** . The moon cannot physically bring things to a person or be the source of their dreams.

3.6.5. Graphological Deviation

Graphological deviation is a sort of linguistic deviation in which academic writing conventions are ignored and sentences are written without punctuation marks. Graphological deviation happens when an author deviates from the standard techniques of writing.(Tayeh,2021)

In Annabel Lee, Edgar Allan Poe uses punctuation in order to convey his thought to the reader. There is a frequent use of semi colons especially after the repeated line, "Of my beautiful Annabel Lee; ", or after mentioning the name of Annabel Lee. Furthermore, in this context the semi colon is used instead of a coordinating conjunction. His use of semicolons in the poem indicates the great emphasis that Poe wants to give to Annabel Lee.

Poe Also uses end-dashes in order to create silence within the poem, thus to force the audience to take a pause. End-dashes are used after me, we, darling, Annabel Lee in order to show how strong their love was and to make the reader think about it for a while when taking a pause. Examples of end-dashes are

“I and my Annabel Lee—“, “Went envying her and me—

« Of those who were older than we— « Of my darling—my darling—my life

and my bride, »

3.7. The Tone and the Theme

The poem Annabel Lee is mainly about Annabel Lee's death, the narrator's bitterness after she abandoned him, and the deep love she and the writer shared. We might conclude from these factors that the theme of this poem is the eternal love for a lost beloved. Knowing this theme allows us to quickly identify the tones of the story being delivered. There are two tones: happiness and sadness. Firstly, the writer exhibits a happy and hopeful tone when recalling the past, but when he returns to the present, the tone shifts dramatically and it appears that he conveyed grief and rage.(Annisa W. Fathonah,2013)

The narrator’s description of how big and strong their love was, is the happy part. He described it as if nothing could stand in the way of their love; that it was very powerful even when death separated them. The Sad part is when Annabel Lee died, the narrator was still enjoying her love, their young love, which was extremely powerful. Her passing away left a gaping wound in the writer's heart. It was too soon for him to lose the woman he loved. However, there is a cynical tone. When he addressed the angels who were jealous of their love, the angels took Annabel Lee to heaven and disaggregated them. Those tones are incorporated into a sorrowful tone. Because the majority of the dictions in this poem use sentiment words to convey the writer's grief and anger after his wife's death, the emotional colouring was powerful.(ibid)

Here is the detail of the tone and theme in every each stanza of this poem:

The theme of the first two stanzas is **about Annabel Lee and the love she had for the writer**. It is stated there too that they loved each other with a love that was more than love. These two stanzas evoke **joyful** and **romantic tone** because they both express an everlasting love explicitly.

In the **third stanza** the conflict of the poem goes, and it tells us about Annabel Lee's relatives who came to pick up her body and buried it in a grave. It is clearly that Annabel Lee died, but the reason is not stated. It knocked the writer down for he really loved the woman. They still enjoyed the wonderful love they had but death did them apart. The tones this stanza has are **sorrow, sadness, and pain**.

The narrator released his disappointment and sadness of losing his woman by giving an assumption. This assumption is that the woman was dead because the angels above are too jealous of their romantic relationship so they took her to the heaven to separate them. The **fourth stanza** evokes **sorrow** and **cynical tones**. We can feel the **cynical** tone clearly in the **first** and the **second** line.

The angels, not half so happy in heaven,

Went envying her and me

The **fifth stanza** talks about the love Annabel Lee and the narrator had. The poet conveyed it by giving a comparison between their love and any else's love. The comparison gives us an interpretation that the love they had was very strong that nothing and no one could never separate them; even if it was death, they would be still together and stand with the faith they kept. By feeling this deep theme, we would get the **tones** which are **optimistic, happiness, powerful**.

But our love it was stronger by far than the love

Of those who were older than we

Of many far wiser than we

The **last stanza** is more likely the top of the disappointment of the narrator. He felt disappointed after Annabel Lee's death. He loved her but nothing else he could do except recalling her and their memories. The representation of his yearning was when he said he lied down by the side of Annabel Lee's grave. It might sound insane, but it was a canalization of the poet to express his longing. This gives us more tones to get. Those **tones** are **romantic, sadness, powerful, and sorrow.**

And so, all the night-tide, I lie down by the side

Of my darling - my darling - my life and my bride,

In the sepulchre there by the sea,

In her tomb by the sounding sea.

Conclusion

This chapter focuses primarily on Edgar Allan Poe's poem, *Annabel Lee*, as he describes her, is his wife, and the love between Annabel Lee and the narrator was so strong that he could not even forget her long after her death, as explained in the summary, as well as the main theme, which is the loss of the beloved. Since this chapter deals practically with the poem, a definition of the literary stylistic approach of Geoffrey Leech and Mick Short is provided in order to analyze the stylistic features of the poem: repetition, phonological, semantic and graphological deviation. Poe utilizes literary devices in *Annabel Lee* in order to convey his message to the audience; his love for Annabel Lee never dies.

General Conclusion

Edgar Allan Poe is known for his mysterious and gothic literary works. In this research we have aimed to find answers to the following questions; is there a link between Poe's melancholic works and his life? How are his tragic works represented? What are the features of tragedy used in Annabel Lee? How is tragedy portrayed in this piece of writing?

The purpose of this dissertation is to demonstrate the way that Poe's life and works are connected in terms of tragedy, not only that but also to show the use of gothic and supernatural elements in his work. We also aimed at investigating the miserable death of Poe's lover in his last

written poem, *Annabel Lee*, as well as showing how the poet's sorrow is conveyed through telling and expressing the tragic love in his work.

The first two chapters are theoretical in which we have discussed Romanticism in general and then dived into American Romanticism and Gothic Romanticism and their main characteristics. We have also mentioned the most famous Gothic writers in chapter one. The second chapter we have focused on Edgar Allan Poe's life as well as Tragedy which plays a big role in shaping his works. Moreover, we have discussed the main themes of Poe's poetry and Short story and provided brief summaries for some of his major literary works.

In the last chapter which is practical, we have used the stylistic approach of Geoffrey Leech and Mick Short in order to analyse the poem, *Annabel Lee*. It tells the story of his wife whom he loved deeply. According to the analysis of the poem we can see that Poe uses different literary devices to convey his message, all this has been achieved through repetition, phonological deviation, semantic deviation and graphological deviation.

In short, through the analysis of the poem, *Annabel Lee*, we point that it is one of the most representative tragic works that Edgar Allan Poe had ever written. The use of Gothic features in this poem has demonstrated how sorrowful and tragic this piece of writing is, in addition to the literary devices he employs in the poem, which have made us realize that the poet focuses on his sadness and emotions of disappointment using rhyme, and wants to shed more light on his endless love for his wife, *Annabel Lee*, by using graphological deviation (punctuations), he also employs alliteration to make alliterative words more memorable in the reader's mind. This piece of writing has represented the feeling of loneliness, sadness, and love that Edgar Allan Poe had to go through during his life until he died not long after writing *Annabel Lee*.

Edgar Allan Poe represents tragedy in the 19th century and this would open research to probe or investigate tragedy in the 20th and 21st centuries.

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الملخص

تبحث هذه الدراسة في مفهوم التراجيديا في أعمال ادغار ألان بو باعتماد دراسة أسلوبية لقصيدة Annabel Lee أنابيل لي. كما تهدف إلى إبراز الارتباط الوثيق بين أعمال ألان بو وحياته الشخصية من حيث التراجيديا وذلك من خلال توظيفه للعناصر القوطية والرعب والخيال. تناولت الدراسة أيضا الوفاة التراجيدية لأنابيل لي حبيبة ألان بو وذلك من أجل تسليط الضوء على الطريقة التي يعبر بها ألان بو عن التراجيديا في هذه القصيدة. وفيما يتعلق بالجانب التطبيقي، فقد أخضعنا المفاهيم النظرية لتحليل أسلوبية يأخذ في الحسبان الأدوات الأسلوبية التي وظفها الشاعر. إن الغاية المتوخاة من خلال هذا البحث هي الإلمام بمفهوم التراجيديا في أعمال ألان بو، ولبوغ ذلك أخضعنا القصيدة للتحليل والتأويل بالاعتماد على المقاربة الأدبية الأسلوبية لجوفري ليتش Geoffrey Leech ومايك شورت Mike Short. لقد أفضت نتائج الدراسة إلى أن ألان بو وظف أدوات أسلوبية متنوعة على غرار التكرار، والإيقاع، وموضوع القصيدة، والأصوات وغيرها من الأدوات الأسلوبية من أجل التعبير عن التراجيديا وعن حبه الأبدي لأنابيل لي. أسهمت، فضلا عن ذلك، هذه الأدوات الأسلوبية في تحقيق القيمة الجمالية للقصيدة. تمكنا أيضا من تسليط الضوء على الألم والحزن اللذين كابدتهما ألان بو في حبه لأنابيل لي. وهكذا خلصنا في نهاية هذه الدراسة إلى أن الدافع وراء توظيف ألان بو للتراجيديا ولأدوات أسلوبية متنوعة هو دافع نفسي بالأساس.

كلمات مفتاحية: ادغار ألان بو، أنابيل لي، تراجيديا، شعر، ليتش وشورت.