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DEATH IN EDGAR ALLAN POE'S POEMS
THE RAVEN AND ANNABEL LEE: A
PSYCHOANALYTICAL APPROACH

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Dedication

We praise Allah who has guided and helped us.

I dedicate this work:

My parents

My brother and sisters

To Soumia and Sofiane

To all my Friends and Colleagues.

To all my Teachers.

Alaa & Meriem

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Abstract

This study discusses the individual's attitude towards the death of beloved in Poe's poems, *The Raven* and *Annabel Lee*. Since long time ago, the human avoids talking about the undeniable death because he could not tolerate the loss and bereavement. Few who can stay patient when a relative or someone close dies. Whatever the situation of a man is, he suffers a lot when he faces the death. Everyone has a special manner of mourning, poets are the most sentient people who express their emotions and feelings especially sadness and loss in a very exalted way. The use of the psychoanalytic approach in the analysis reveals the reasons of two attitudes and the reasons of different attitudes towards the death of beloved. In turn, this approach will identify the individual's state of mind then his personality.

Keywords: *Attitude, theme of death, optimism, pessimism, psychoanalysis, Poe.*

ملخص

تهدف هذا الدراسة إلى استكشاف موقف الفرد تجاه حبيبته في قصائد إدغار آلان بو، الغراب و أنابل لي . منذ القدم و الإنسان يتهرب من الموت المحتم لأنه لا يستطيع أن يتحمل الخسارة و الحرمان. قليلون هم الذين يجدون الصبر عند موت شخص مقرب. مهم كانت حالة الإنسان فإنه يتألم كثيرا أمام الموت. لكل فرد طريقته في العزاء, من بين هؤلاء هناك الشعراء الذين هم أكثر الناس حساسية يعبرون عن مشاعر حزنهم بأسلوب راقى و هو الشعر. بالاعتماد على نظرية التحليل النفسي في تحليل القصائد سيكشف عن الأسباب الخفية وراء التفاؤل و اليأس , بعدها عن الأسباب المسؤولة عن اختلاف المواقف تجاه الموت و منه هذه النظرية ستوضح الحالة الذهنية للفرد و من ثم شخصيته.

الكلمات المفتاحية: الموقف, موضوع الموت, التفاؤل, التشاؤم, التحليل النفسي , بو .

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INTRODUCTION

Topic

Edgar Allan Poe was the epitome of Poems and short stories. He is a critic whose packages of glamorous writings permeated to depict the life challenges that pushed him to act thus far, nevertheless; in The Raven poem, we get to notice Poe's personal sorrow, feelings and mechanism of living heavily applied throughout the poem, characters on the other hand, such as the apparition that came in a blackened bird only to mesmerize his state of sorrow and weakens him, Annabel Lee's egress also helped to savour the feelings of Poe into believing that her loss created a distinctive mood of mourning, hence he felt comfortable and proceeded the zeal of grieving over her. Poe eventually was the one who lamented and the narrator as well who excelled in utilizing the personal pronoun which indicated his heavy existence at the heart of the poem; profoundly death and doom were the main drive that thrust his intuitions of writing into the world of extreme agitation and the unfair lifestyle, only Poe to find himself drowned in a literary pleasure of establishing such behavior upon his work.

In that Poe was troubled by the death of his blood relative, yet what worsened it was the poor footings he combated to prove himself which resulted in total dismiss, his reputation overlaid obstacles of desperate individual whose potentials were not esteemed by his community whatsoever, better still he contributed in the working of literature march at his time, that is to say; The Fall Of the House Of Usher, The Black Cat, The Mask Of The Red Dead and The Purloined Letter, especially nowadays that his enigmatic lifestyle; as well as his writings that specialized a unique mood of a passionate poet and a skillful prodigy who excelled in illustrating shapes of depression and pessimism.

Another cunning package of his work was the other side of optimism when he applied the rhythm of musicality into his poems only to further his outlook over his beloved, that left an impression of a continuous hope as demonstrated in Annabel Lee, the term of "Nevermore" in The Raven was a clear example of the coordinated style he pondered, a drunken depressive who still believed in a second life where death would not be of a hindrance to refrain the paramour from his eternal love, one of the most famous poems he wrote optimistically were Alone, A Dream, To Helen, Ulalume, Lenore, To My Mother and Annabel Lee.

Motivation

Edgar Allan Poe is considered as a significant figure of the American Literature. His poems symbolize Gothic Literature, while his works play a great role in reflecting his life. So

we can say that Poe himself with his gothic style as well, motivate us to choose this topic and encourage us explore and understand the different attitudes (optimistic and pessimistic) presented in these two poems” *The Raven* and *Annabel Lee*” within a psychoanalytic approach as an important literary theory.

Theme

The Raven (1845) and *Annabel Lee* (1849) are two of Poe’s masterpieces. They both describe a speaker who is severely depressed over the loss of his beloved. Poe gave a sense of madness in his characters which made them obsess and think constantly about their lost beloved.

Death as an inescapable destiny, in the same time it is one of the major themes in literature. The outcome of death is tough and no one could experience it without pain or sorrow. Those people who lose their beloved may do something special to memorize them. For a writer, the matter is different; he memorizes his beloved by writing for them.

Problem

The Raven and *Annabel Lee* portray two contrasted attitudes “optimism and pessimism”. Hence, one can raise the questions why there are different attitudes towards death and what are the reasons behind this variation on the light of Poe's biography and psyche.

Research Questions

- What are the reasons behind the optimistic and pessimistic attitudes of Poe as both as individual towards the death of his beloved in each poem?
- Why does the individual show deferent attitudes towards death in these two poems?
- How does the death of a beloved reflect in these two poems?
- Does this theme mirror Poe's personal life and psyche?

Hypotheses

- It could be that the pessimistic attitude is due to the deficiency of faith and unbelief in God as our taskmaster. Thus, the person shows depression, despair and loses hope after

the death of his beloved. Then, He believes that there is no other life to meet together again.

- It could be that the optimistic attitude is due to the faith of the person in the after-life. Over and above, Death detaches only their bodies while their love is deathless and still exists and he will meet his beloved in the Heaven where she is living in peace.
- At most these different attitudes refer to Poe's own attitude. In addition, the reason behind this could be the mental disorder of Poe's pain and sorrow.
- It is possible that the strong pain and suffering that leads people to be unconscious in certain moments, so that different attitudes can be developed towards death.

Research Methodology

There are several methods in analyzing a literary work. Since we are dealing with poetry, this analysis follows a specific method. Thus, in analyzing the selected poems, we use one of the literary theories which is the psychoanalysis approach.

This study adopts the psychoanalysis approach which serves to answer the research questions in exploring the attitudes of Edgar Allan Poe in the two poems "The Raven and Annabel Lee". We use the figurative language and connotation to achieve this approach.

Structure of the Study

In addition to the general introduction and conclusion, this dissertation consists of three chapters; the opening chapter will provide definitions and background, this chapter deals with Poe's life, works and his movement and the definition of the main concepts in this dissertation. Then, the second chapter is about the main literary devices that had been used in Poe's poems: the Raven and Annabel Lee. However, the third chapter is about the analysis of the chosen poems related to the psychoanalytic approach.

CHAPTER One

Definitions and Psychoanalytic
Approach

1.1. Introduction

This chapter puts the light on the main periods of Edgar Allan Poe's life aiming to get a sturdy background in the next chapters of the analysis. Furthermore, it gives some clarifications for the most important concepts, which are the main keywords in this dissertation. Consequently, this chapter is divided into four subtitles. The first one is about Edgar Allan Poe's biography. The second subtitle is about The Romantic movement and its stages. The third one is about the clarification of meaning of key concepts: attitude, death, optimism, and pessimism.

1.2. Poe's life and works

Edgar Allan Poe was born on January 19, 1809 in Boston, Massachusetts. He went through great hardship in his life. Early in his life, his father abandoned the family while Poe was just a young boy. His mother died of tuberculosis when he was three years old. He was left with his brother alone with their mother's dead body for two days before anyone found them. After that, Poe was taken to Allan's family, John and Frances Allan. Poe was deserted by the family except his new mother Frances who insisted to take care after him. Through his life, Poe experienced death, sadness, loneliness, and illness. Furthermore, Poe was a poet, a short story writer, and an editor. His misfortune made him drink a lot.

Later on, Poe moved to his aunt, Mrs Maria Clemm and her daughter Virginia, in Baltimore, Maryland, where he had fallen in love with his cousin Virginia and wished to marry her. On May 16, 1836, Poe married his cousin Virginia Clemm, He was twenty-seven, while she was thirteen. The marriage was a bit peculiar but; their relationship was not particularly unusual, though she was slightly young. However, the age of fifteen was a more common marrying age at that time.

Throughout his life, Poe suffered over the death of several women: his mother, the first love of his life and his young wife Virginia Clemm (Keltz 2011). Poe attended boarding schools in England, then he returned to Richmond while continued his studies there. Poe entered the University of Virginia at the age of 17. Regrettably, Poe could not continue his

studies because of the bad financial state of his foster-father, John Allan. The quarrel between Edgar Allan Poe and John led Poe to leave the house forever. In Boston where Poe started his literary career. His first book of poetry was *Tamerlane and Other Poems*. Poe explores the psyche. Thus, Poe delved into accounts of madness and extreme emotion" (VanSpanckern.1994) in order to elaborate the interaction between the reader and the text.

Poe suffered from the poverty; hence, he lived in bad conditions. In October, Poe was found in a Baltimore street. They took him to the hospital where he spent his last days. Before he dies, Poe said, "God help my poor soul". Poe died on October 7, 1849 (Fisher 2008).

Whenever we heard the name Edgar Allan Poe, we remember *The Raven*, a poem that became popular due to the musicality of its refrain "Nevermore". Poe is a poet and a short story writer. He is known for his tales of fantasy, terror, horror and ratiocination stories; hence, he is the father of the detective stories. He is as an American dark Romanticist suffered a lot in his life. His woeful life made his style for writing. He suffered a lot with death and poverty that took all of his family. Thus, death was an essential theme in his works. Moreover, his misfortune made him breathless, heavily facing the world and lonely.

During his lifetime, Poe was searching for love and happiness, but both of them were far-away to attain, so he sees them as his impossible dreams. He wanted at least to be regarded by his society, which did not appreciate his works. Nowadays, Poe is considered critics as one of the major authors whose works contributed in shaping the American literature. The well-known short stories that Poe wrote are *The Fall of the House of Usher*, *The Black Cat*, *The Mask of the Red Death*, and *The Purloined Letter*. On the other hand, poetry, in his point of view, is the most beautiful genre, *The Raven*, *To My Mother*, *To Helen*, *A Dream*, *Alone*, *Ulalume*, *Annabel Lee*, and *Lenore*.(Pruette.2017)

1.3. Romanticism

The Romantic Movement was originated in Germany but it spread quickly to England, France, and beyond. It reached America in 1820, some 20 years after William Wordsworth and Samuel Taylor Coleridge had revolutionized English poetry by publishing *Lyrical Ballads*. In America as well as in Europe, new vision electrified artistic and intellectual circles. Yet, in America Romanticism coincided with the period of national expansion and the discovery of a instinctive American voice. The solidification of a national identity and the surging idealism and passion of Romanticism nurtured the masterpieces of "the American Renaissance." Romantic ideas centered on art as inspiration, the spiritual and aesthetic

dimension of nature, and metaphors of organic growth. The Romantics underscored the importance of expressive art for the individual and society. In his essay “The Poet” (1844), Ralph Waldo Emerson, the most influential writer of the Romantic era, stated that:

« For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labour, in games, we study to utter our painful secret. The man is only half himself, the other half is his expression. »

The development of the self-became a major theme; self-awareness, a primary method. According to Romantic theory, self and nature were one; self-awareness was not a selfish dead end but a mode of knowledge. If one’s self were one with all humanity, then the individual had a moral duty to reform social inequalities and relieve human suffering. The idea of “self” which suggested selfishness to earlier generations was redefined. New compound words with positive meanings emerged: “self-realization,” “self-expression,” “self-reliance.”

As the unique, subjective self-became important, so did the realm of psychology. Exceptional artistic effects and techniques were developed to evoke heightened psychological states. The “sublime” — an effect of beauty in grandeur produced feelings of awe, reverence, vastness, and a power beyond human comprehension.

The Romantic sublime is expressed as an appreciation of the beauty of the natural world, such as in the work of poet William Wordsworth. But from the beginning, the sublime, and Romanticism itself, had a darker side. The sublime is such a powerful feeling that it can turn dark and scary producing all sorts of horrors: insanity, crime, irrationality, melancholia, and the grotesque. Fascination with the less-pleasant sides of Romanticism gave birth to the subgenre known as Dark Romanticism and the Gothic style that influenced music and art. (VanSpanckeren.1994)

1.3.1. Dark Romanticism

Dark Romanticism is a literary and historical movement that began during 1840-1860. It stems from the pessimistic tendencies in Transcendentalism that started as a protest against the general culture and society at that time, as well as influences garnered from the previous Romantic literary movement. It was a reaction to the far too optimistic views of the Transcendentalist writers such as Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau who believed that beliefs were not rooted in reality (self-reliance ideals). The basic philosophy of the transcendental movement was a belief in man’s spiritual essence and his ability to transcend the physical. “Trust thyself: every heart vibrates to that iron string.” Ralph

Waldo Emerson the Dark Romanticism is considered to be one of the most famous subgenres of American literature due to the degree of illogical elements that were blended into this genre. It had an enormous impact on American Literature because it allowed the exploration of dark ideas, writing, and themes.

“Even the knowledge of my own fallibility cannot keep me from making mistakes. Only when I fall do I get up again.” Vincent van Gogh.

The latter was a transition of mental thinking. It switched from Puritan/Anglo-Saxon strict religious thinking to exploring a dark sinful point of view. The authors of this period revolted against the classical ways of writing and expressions by writing tales of horror, terror and describing the tragedies that often befell human lives. Examples of Dark Romanticism among related authors, such as Herman Melville, Edgar Allen Poe, Nathaniel Hawthorne and Emily Dickinson, include the raven, a symbol of death and hopelessness in Edgar Allen Poe's poem, "The Raven," and Mary Shelley's "Frankenstein," where the main character only becomes violent after the betrayal of his creator, scientist Victor Frankenstein.

Authors who wrote in this style attempted to write about subjects that were not only gloomy and dark, but had elements of the morbid and grotesque. They believed that human beings were equally capable of evil and good. While Romantics tried to ignore the evil and sociopathic behavior of man because they had the belief that real life was quite dreary in comparison to imagination. Therefore the Dark Romantics took it as a duty to remind the world of the evil doings of man.

The main characteristics of this genre are:

- Presenting individuals as prone to sin and self-destruction, not as inherently -possessing divinity and wisdom
- A tendency for seemingly perverse or evil moral choices that had no fixed measure or rule
- The constant perplexity of inexplicable and vastly metaphysical phenomena
- A sense of nameless guilt combined with a suspicion of the external world was a delusive projection of the mind
- Fallen man’s inability fully to comprehend how to make changes for the better.
- Edgar Allen Poe is considered to be the master of Gothic Romantics in the United States because his writing focused on the themes of horror, tragedy, the macabre and the

supernatural. He believed that the human psyche is attracted in a subtle way to the fear, pain and tragedy.

His tales involved:

- Strange settings (decaying castles or other secluded settings) for terrifying events.
- Insane male narrators
- Beautiful female characters that are dead or
- Physical and mental torture
- Poe believed that only in these extreme situations could you reveal people's true nature.

1.3.2. Gothicism

Gothicism is a piece of fiction, often set in a gloomy, medieval setting that relies on suspense, dark imagery, mystery and supernatural elements. It creates feelings of gloom, mystery, and suspense and tends to the dramatic and the sensational, like incest, diabolism, and nameless terrors. The word Gothic refers to a mode of fiction dealing with the supernatural or the horrifying events.

One of the key points in Gothicism is the idea that something is either extremely grotesque to the point of being ugly or that the idea so widely unaccepted that it is proclaimed as a sin against either humanity or the church. This statement separates man and God and indicates the fallen state of man. The dark Gothic style surrounds death. Sometimes, the Gothic is anti-human or anti-social.

The word 'Goth' and 'Gothic' described the Germanic tribes (eg. Goths, Visigoths or Ostrogoths) who sacked Rome and ravaged the rest of Europe in 3rd, 4th and 5th centuries.. By the 18th century in England, the Gothic had become synonymous with the Middle Ages, a period which was in disfavor because it was perceived as unenlightened and chaotic. The word Gothic first recorded in 1611 in a reference to the language of the Goths that was extended in sense in several ways, meaning Germanic, medieval, barbarous and also an architectural style that was not Greek or Roman.

Gothic literature was said to be born in 1764. It originated in the 18th century, flourished in the 19th century and continues to thrive even today. In literature especially in Gothicism the setting is greatly influential. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time the abbey, castle, or landscape was something treasured and appreciated. Now

all that lasts is the decaying shell of a once thriving dwelling. The Gothic hero becomes a sort of archetype as we find that there is a pattern to their characterization. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain who is the epitome of evil, either by his own fall from grace or by some implicit malevolence. The action takes place in and around an old castle, sometimes seemingly abandoned, sometimes occupied. The castle often contains secret passages, trapdoors, secret rooms, dark or hidden staircases, and possibly ruined sections. The latter may be near or connected to caves, which lend their own haunting flavor with their branching, claustrophobia and mystery.

The first English Gothic novel began with Horace Walpole's *The Castle of Otranto* (1765), a gothic story which was enormously popular and quickly imitated by other novelists and soon became a recognizable genre. To most modern readers, however, *The Castle of Otranto* is dull reading; except for the villain Manfred, the characters are insipid; the action moves at a fast clip with no emphasis or suspense, despite the supernatural manifestations and a young maiden's flight through dark vaults. But contemporary readers found the novel original and suspenseful, with its remote setting, its use of the supernatural, and its medieval trappings. All of which have been so frequently imitated that they have become stereotypes. The genre takes its name from Otranto's medieval—or Gothic—setting; early Gothic novelists tended to set their novels in remote times like the Middle Ages and in remote places like Italy (Matthew Lewis's *The Monk*, 1796) or the Middle East (William Beckford's *Vathek*, 1786).

The main elements of this genre are:

- A castle, ruined, intact or haunted.
- Dungeons, underground passages, crypts, and catacombs which, in modern houses, become spooky basements or attics.
- Labyrinths, dark corridors, and winding stairs.
- Shadows, a beam of moonlight in the blackness, a flickering candle, or the only source of light failing.
- Extreme weather and extreme landscapes, like rugged mountains, thick forests, or icy wastes.
- Magic, supernatural manifestations, or the suggestion of the supernatural.

Elements of the Gothic have made their way into mainstream writing. They are found in Sir Walter Scott's novels, Charlotte Brontë's *Jane Eyre*, and Emily Brontë's *Wuthering Heights* and in Romantic poetry like Samuel Coleridge's "Christabel," Lord Byron's "The

Giaour," and John Keats's "The Eve of St. Agnes, The Raven's Edgar Allen poe. A tendency to the macabre and bizarre which appears in writers like William Faulkner, Truman Capote, and Flannery O'Connor has been called Southern Gothic.

1.4. Definitions of key Concepts

In this dissertation we define four concepts, while these definitions will present them from several angles: their types, nature, the way of measurement and their consequences.

1.4.1. Concept of Attitude

Before diagnosing a certain attitude, it is better to define this concept. The attitude is the immediate reaction towards a certain situation. For instance, Gordon Allport (1935) defines the attitude as "...a mental and neural state of readiness exerting a directive influence upon individual's response to all objects and situations with which it is related" (qtd.in Silk 2). This definition describes the attitude as an instinctive reaction that the individual reacts to all the objects and the situations surrounding him. However, Krech and Crutchfield (1948) define the attitude as a consistent organization of motivational, emotional, perceptual, and cognitive processes with the individual's world (qtd. in Schwarz and Bohner 2). From this definition, we can see how close the relationship between the individual's behaviour and the enduring nature of the attitude.

An individual's attitude can tell us a lot about the impact of that situation on him. An attitude which is a response towards objects, need to be measured by self-reports of previous behaviour towards a situation or by written or verbal statements about beliefs, feelings, or intentions involving the object presented in an interview or self-administered questionnaire (qtd. in Silk 3). According to these measurements, many researchers claimed that there are two types of attitudes: implicit and explicit. The latter is the conscious attitude and it is easy to define, but the implicit is the opposite and difficult to define since it is an unconscious attitude (qtd. In Gawronski 574). As far as, the main theme in these two poems is the death of a beloved, it should be then important to define the notion of death. What could be therefore the significance of the concept of death?

1.4.2. Concept of Death

The literature on the concept of death was systematically reviewed for many years. Most of the people hesitate to think about death because they consider it as an uncomfortable subject. Yet, if there is one thing that is certain in life it is that we shall all die. But if one of us will live a long life, he will surely experience the death of one of his family members or even

one of his closest friends. Physically, death is the irreversible cessation of all vital organs of the human, mental or physical (Jones.2002). Keating defined it as the time when the person's body is separated from God and has not been enlivened by his Spirit even if he is physically alive (Keating.2002). This abstract or spiritual death happens when a person is completely despaired and upset. That is due to the incompatibility between his internal world (psyche) and the external one (society).

Accordingly, in our dissertation, the central theme in the selected poems is the death of a beloved, as Poe claimed, "The death of a beautiful woman is the most poetical topic in the world" (Kennedy.2006). Poe does not choose to answer this question in a clear statement. In fact, he makes the concept to be absurd, that meaning is different for each individual and can only be determined by the individual. However, Poe integrates his own experiences in his poems leading the readers to choose their attitudes. Recent studies relied on a multidimensional measure of death attitudes claimed that there exist important differences in the type of attitudes man develops towards death: optimistic and pessimistic. These two concepts are conceptualized as personality dimensions.

1.4.3. Concept of Optimism

Optimism is positively related to various signs of subjective well-being, like happiness, satisfaction, and quality of life (Weber, Vollmann and Renner.2007). In the vicinity of Optimism, there found to be patently blithe relationships which articulate the cause, effect and payoff into several segments of understanding this state of mind that explains one's behaviour towards their surroundings, selves and sustenance. A qualitative life, satisfaction, elation and pretty much an inner mechanism that keeps the merriment of such qualities occurring, such particular type of a lifestyle lies heavily on heaps of causes which bring them to happen in a person's character, we get to notice much features that drive the occurrence of these hallmarks to be unintentionally embraced; the genetic, environmental and those gained throughout the time estimated from birth to full adolescence. Profoundly promoting for an outlook that originated in a disposition that perceives total clinging to hope, sense of elated establishments and ultimately remaining hectic towards when confronted heavily by endless life challenges.

Individually speaking, a individual's behavior despite the qualities they stand for have always been related to their inner working systems enigmatically reacting and overreacting the brain's views when driven to the world's arena, though different but still of humane

interpretations that indicate senses of fear, trust, sorrow, happiness and whatnot; psychologically preconceived of the thoughtful procedures that directly lead to what would be considered as the full perspective of a human being, in a plain enthusiasm that pays great deal of set of principles; quite put together in the form of an optimistic person or a pessimistic person.

When an optimistic person is put face to face with death, the tackle here becomes a purview for the limits that this individual endures at any given period of time, that is to say; the deceased who happened to be beloved, a relative will only develop true states of sorrowful bereavements with long periods, as generally grasping the idea of death is but the mere separation of body and soul, and that nothing to be done for resurrection respectfully, though when sympathizing with the hallucination of apparition that comes in humane form, yet even more benevolently for this optimistic to somewhat unfolds reveries which help withdraws from reality and joins the circle of depression, and is therefore the beginning of what optimism does not stand for. As such and its credibility upon the human mind to the rules no one can undo, we prominently notice a weaponry of confidence and faith while this battle continues to crack an optimist's portion of good mood, better still the forthcoming confrontations shall bring about new faces of the same extreme and austere challenges that look the very same as the previous ones, with proportions of a destined situation to live and deal with zealously. At this moment, an optimist is heavily supplied with inner potentials that despite the psychological struggle within; ravaged the light spirits and triggered a new set of negativity to take place, but the stem of balance for an energetic behavior renders a sense of pure acts that dramatically recover from the stains of loss and sway swiftly that round vicinities filled with positive intuitions.

Another part of the optimistic insertion of attitudes is the religion's profound effect, both sides as everyone shares is the psychological and spiritual most harmonized parts to ever be touched, respectfully attached these instinctive features we feel the entire time, obviously directed to heart, soul and body, what religion deeply share is the tranquility freely specifying the terror and fright of the surroundings; by integrating what was originally added as a distinctive mark, religion specifically hits the speculative part by a remembrance of the Supreme Being's hand that soundly contributed the universe motion, the incidents and upshots one after another taking place and time deliberately to put qualities such anxiety, agony, depression to an infinite cessation; especially for an optimistic when inherently optimized to live, do and perform better.

The main problem here is how could the attitude towards death be optimistic?

The optimistic attitude towards death does not mean that the person is happy for losing his beloved, but there is another reason that drives him to be optimistic and positive. While the individual believes that death separates only their bodies; however, their souls are still together. (N.W. Encyclopedia editorial team.2015)

1.4.4. Concept of pessimism

Pessimists, in contrast, lands at the bottom of one's behaviour and the surroundings when either fostering or ending such negative attitude, respectfully; the upbringing of a person gives a clear vision of the patterns to be taken by this individual, we get to notice appalling features such as low self-esteem, depressive moods with no sense of control over them, anxiety and eventually unusual breakdowns that pass throughout childhood and transforms to the worse at the entrance of adolescence. These are the regulations of an optimist once put to life confrontations; the realizations of this brain views are condemned and bound by the genetic and the environmental mechanism which helps shape such machinery that is the brain, soul combination to this behavior.

The efficiency of an optimistic perception has always been restrained with feeble reaction and defeatist attitude, that is the depth of comprehension would no longer be related to social experiences and heavy layouts which further the causes and effects, quite the contrary; Pessimism's acknowledgements interfere deeply with the decisions that are psychologically, socially, culturally made, on top of the pressures naturally occurring due to any given state of mind, yet the circumstances differ and automatically bringing along severe and simple acts of encounter; Religion for instance as a primary source of faith and hope, though packaged by Divine powers that instinctively calm the one's spirituality, still with some void to be lacking the right enthusiasm, the inner mechanism at any point is of strong effect that it remains its flow of negativity along the longevity, and is therefore the case that prolongs its failing attitude towards any challenge.

In the case of death, a pessimistic individual retains a sorrowful mourning towards any state bereavement along life; a beloved or a relative. Though death as known to be the final departure of a human being to another dimension for good, still the vision for a negative person is to get worse and react naturally pessimistic when a separation happen even alarmed; the brain's maintenance pictures in despair that life is to get worse and that none of the energetic activities would do any good to enhance for the better.

One according to their beings; is bound to contemplate an extreme expectancy with no possibility to bounce back respectively, this conception scientifically proves that genes are of great significance to the ways human beings' natural reactions and overreaction with the globe. (N.W. Encyclopedia editorial team.2015)

1.5. Psychoanalytic Approach

"Psychoanalysis is a term developed by Professor Sigmund Freud and his pupils, which means mental analysis" (Brill.1949). In other words, this term refers to the structure of psychoanalytic approach, which is based on the relation between the conscious and unconscious psychological processes. This theory is based on four principles: 1) the Unconscious, 2) Instinctual Drivers, 3) Id, Ego, and Super-ego, and 4) Anxiety.

The unconscious's influence, thoughts and feelings are expatriate-out of context. In analyzing a literary work, psychoanalysts focus on the images and symbols that dramatize certain thoughts or state of minds. The second principle is the instinctual drives; Freud said that the unconscious conflicts affect instinctual drives which that arise from the childhood. The third is the, Ego, Superego and the Id. These are the major elements of mind that was portrayed by Freud. The Id is the essential drives that claim immediate satisfaction .Also it is the primitive and instinctive component of personality. It consists of all the inherited components of personality present at birth, including the Life instinct (Eros) and the Death instinct (Thanatos). The Id is the precipitous and unconscious part of our psyche which response immediately to the instincts. The id residues childish in its function during a person's life and does not change with time or experience; it is not in touch with the external world. The Id is not affected by reality, logic or the everyday world, as it functions within the unconscious part of the mind. On the contrary, it operates on the pleasure principle (Freud, 1920) which is the idea that every wishful impulse should be satisfied immediately, regardless of the consequences. However, the ego is the motive control that its function is to prohibit the insupportable impulses by using the mechanism of repression of the events. The ego is 'that part of the id which has been modified by the direct influence of the external world'. (Freud, 1923)

The ego changes in order to mediate the unrealistic Id and the external real world. It is the decision-making component of personality. The Ego works according to the reality principle, it work in a realistic ways for satisfying the Id's demands, often compromising or

postponing satisfaction to avoid the negative consequences for society. The Ego considers social realities and norms, etiquette and rules in determining how to behave. If the Ego fails in its effort to use the reality principle, and anxiety is experienced, unconscious defence mechanisms are employed, to help ward off unpleasant feelings (anxiety) or make good things feel better for the individual. Next, the Superego is the element that in a normal personalities can automatically inhibits and changes those instinctual impulses of the id that tend to produce anti-social actions and thoughts. The Superego incorporates the values and morals of society which are learned from one's parents and others. Furthermore The Superego's assignment is to control the Id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of encouraging the Ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection.

The superego contains two systems: The conscience and the ideal self. The conscience can chastise the ego through causing feelings of guilt. The ideal self (or ego-ideal) is the imaginary picture of how you ought to be, and represents career aspirations, how to treat other people, and how to behave as a member of society. (McLeod.2016) The last one is the anxiety, which produce specific mechanism versus the risk and the danger situations such the loss of the beloved as in our study.

Freud portrayed the psyche of the human as an iceberg, with most of it being under the level of consciousness. The apex of the iceberg is above the water, agrees to what we can become aware of. We can get aware of some features and aspects of ego and superego functioning, but the processes of the id are completely within the unconscious. (Azeb.2012).

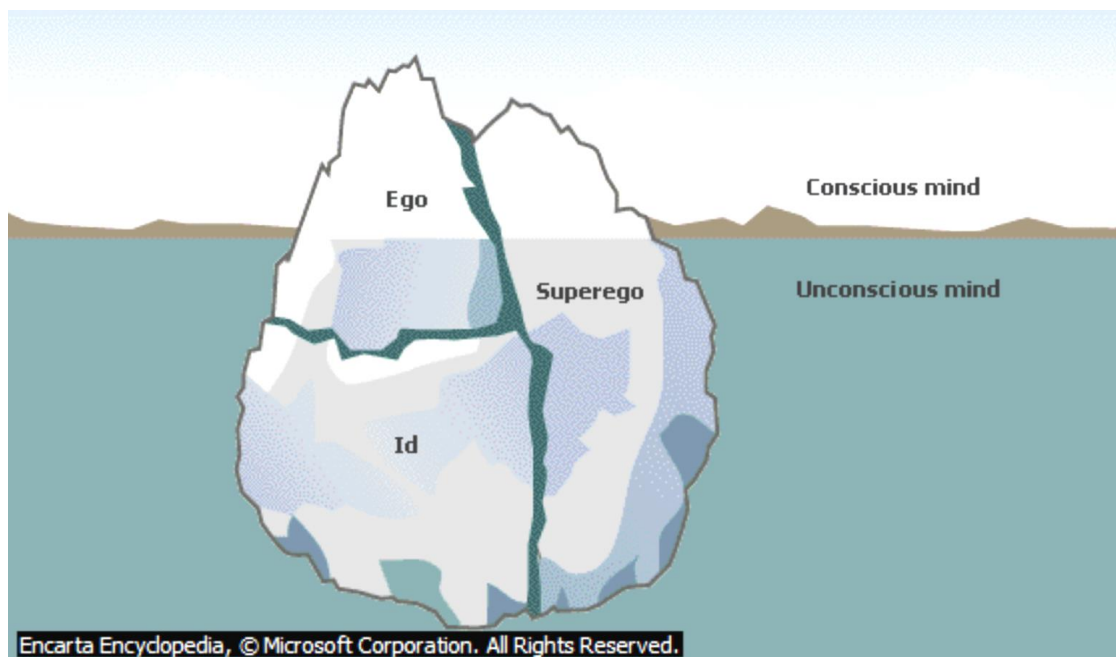
The following figure is the mind as The Professor Sigmund Freud described. The mind consists of three parts: the id, ego, and the superego. As the picture shows that the ego is the conscious; whereas, the superego and the id are the unconscious mind.

Figure1: The Mind as an Iceberg

According to Freud's model of the psyche, the Id is the primitive and instinctual part of the mind that contains sexual and aggressive drives and some hidden memories. However, the Super-ego functions as a moral conscience. Whereas, the Ego is the realistic part that mediates between the desires of the Id and the Super-ego. Although each part of the personality comprises unique features, they interact to form a whole, and each part makes a relative contribution to an individual's behavior.

2.4. Conclusion

This dissertation tends to analyze person's attitude towards death of a beloved. Therefore, such explanation about these concepts is required in order to clarify more this analysis. We realized that our attitude towards death divide into two ways, optimism and pessimism. Some of us are strong enough and have patient to face death. Whereas, others are weak and sensitive while they do not believe in the after-life, in other words, what had been lost in life will never return. Conceptualizing the nature of death shows the real meaning of life itself. Since love and religion are paramount in human's life, our attitudes depend mostly on them.



CHAPTER Two

The Literary Devices Use in the
Raven and Annabel Lee

2.1. Introduction

This chapter tackles the literary devices used in Poe's poems; The Raven and Annabel Lee. These two poems need a literary reading to determine the used types of the Literary Devices such as: Figurative language (Metaphors, Similes, Personification and Symbolism) and Connotation.

2.2. Literary Devices

A literary device is defined as a literary or linguistic technique that produces a specific effect, especially a figure of speech, narrative style or plot mechanism. (Dictionary Editorial teams).

2.2.1. Figurative Language

Figurative language is the use of words or expressions not in their literal meaning, where writers aim to give their literary atmosphere of works dramatically and artistically. Edgar Allan Poe had used several types of figures of speech in two artistic poems "The Raven" and "Annabel Lee". The main figures in the selected poems are similes, metaphors, personifications and symbols.

2.2.1.1. Metaphors

“Metaphor is in reality a trope, and consists in the substitute of one word for another” (Coppee.1859). In other words, a metaphor is a figure of speech used in literature which compares two dissimilar objects by using specific characteristics of the one to describe the other. For example; Shakespeare says in his play Hamlet: "to take arms against a sea of troubles”.

In *The Raven*, the speaker is describing the fire and the "dying embers" look as a "ghost" for him and if we rely on the previous line: “Ah, distinctly I remember it was in the bleak December”. The image of the ghost that comes in his mind may be due to his fear of loneliness. Furthermore, there are other positions of metaphors like in the line (40) when the narrator says: But, with mien of lord or lady, perched above my chamber door" The Raven has "mien of lord or lady", a metaphor of the bird acting like a lord or a lady.

Another metaphor stands for the night in the line (46) "Nightly shore", here the night is referred to as a shore. As, we find in (Line 74): "To the fowl whose fiery eyes now burned into my bosom's core" the lover portrays The Raven's eyes as a "fiery eyes" that looks as a fire burns in his heart.

The fire could stand as either the anger or the enthusiasm of the lover towards his lost Beloved Lenore. Another use of metaphors is in "Prophet!" said I, “thing of evil! —prophet still, if bird or devil!" (Line 91), The speaker named The Raven as a "prophet" or "devil" that visits him to tell him a message. In the line (101): "Take thy beak from out my heart, and take thy form from off my door!" The speaker recognizes that his conversation with The Raven was pointless, thus, he asks the bird to leave him and take its beak out of his heart. "from out my heart" is a metaphor for pain and the never-ending remembrance of the lover that he no more endures. Besides that, in the line (105):"And his eyes have all the seeming of a demon's that is dreaming", It is clear that the lover compares The Raven's eyes to a demon's due to the frustration that The Raven brings to him. In the closing stanza, The Raven is referred to as a demon.

In *Annabel Lee*, Poe used a few examples of metaphor, the first example stated in the line (7) when the lover says that he is a "child". Here he describes himself as a child; this word proves that the lover holds a pure love to his Beloved. Yet, the love describes the angels who came to bear Annabel Lee's soul as a "highborn kinsmen"(Line 17).

2.2.1.2. Simile

Parker defines Simile as:

A simile is the likening of the subject, of which we speak, to another subject having some similarity, in order to render the description more forcible and perspicacious. In a strict sense, it differs from comparison, in which the subject may have an obvious likeness. But many rhetoricians consider the terms as synonymous [...] this figure is extremely frequent both in prose and poetry and it is often as necessary to the exhibition of the thought, as it is Ornamental to the language in which that thought is conveyed. (Parker. 1844)

Unlike the metaphors; similes compares two things by using the word "like" or "as" to make the description more emphatic or vivid.

In *Annabel Lee*, the reader realizes that there is no case of using similes, It's due to the creative capacity of Poe which allowed him to write forty-one lines without using the word 'like' or 'as'! It does not mean that the use of similes is representing the less creativity because he used many examples of similes in the next poem as well. Unlike *Annabel Lee*, *The Raven*, Poe uses simile in many examples like in lines (3-4):

"While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door -
"Tis some visitor," I muttered, "tapping at my chamber door -"

The narrator made a clear similarity between the sounds (tapping) that he heard (sound of *The Raven*) with that of a human tapping. The narrator feels as if he heard a knock on the door. It is a reflection of the wired silence in his chamber. Another example of simile is stated in the line (56): "That one word, as if his soul in that one word he did outpour" It expresses the lover's grief to *The Raven's* reply to him". Likewise, in the line (59), the lover says: "On the morrow he will leave me, as my Hopes have flown before", in which he means that the departure of the raven is an ordinary event like all of his friends who left him as well as his hopes. The two last similes show the lover's despair since the day of the death of his beloved Lenore. In addition, another example of simile is in the line (99): "Leave no black plume as a token of that lie thy soul hath spoken" The lover compares the Raven's black feather as the token that reminds him of the lie that has been told. The lie is the repeated word "nevermore" which evokes that he will never see his beloved Lenore.

2.2.1.3. Personification

“This figure ascribes to inanimate objects the attributes of animate beings; or to brutes and inferior animals the powers of men; in a word, it invests with personal dignity anything which is before impersonal”. (Coppee.1859) This means a figure of speech in which human characteristics are given to an animalistic apparition. In *The Raven*, the employment of personification is used in two particular types. The first type is portraying objects as human’s characteristic such as emotions and acts. It is clearly stated in the coming examples: "And each separate dying ember wrought its ghost upon the floor."(line.8) here Poe gives the “ember” (part of fire) a soul to be dying then to have its own ghost like all beings. Thus in line (.13) “and the silken sad uncertain rustling of each purple curtain“. As we know uncertainty is a human’s quality but it was used to portray the purple curtain as if it were a human being. Another example in line (29): "an echo murmured back the word, Lenore!" the narrator gives the quality of murmuring to “echo” echo cannot be speaking because it is only a reflection of sounds.

The second type of personification stated in the recurring phrase "QuothThe Raven, 'Nevermore' " (Lines 48, 60, 72, 84, 90, 96, and 102). In this type Poe gives the form of human to an animal (Raven). As far as *The Raven* is a bird that could not talk, he gave it a cloud by night voice to talk with as humans. Moreover, in *Annabel Lee*, in the line (25-26) “chilling and killing my Annabel Lee”, the lover describes the wind as a human being, that comes out of the cloud and kills his Beloved Annabel Lee.

2.2.1.4. Symbolism

According to Cambridge dictionary the word “symbolism” is defined as: “ the use of symbols in art, literature, films, etc. to represent ideas”. It is the use of images or objects in order to present something abstract, ideas or feelings. Symbolism is the most used method in literary works because it allows authors to express themselves indirectly especially in the controversial subjects, hence Poe used symbolism in a very artistic pattern but it was somehow hidden in the selected poems , which had us searching out these symbolic examples to reveal Poe’s mental state.

In *The Raven*, the Poet has used symbolism in several examples. At First, we notice the narrator himself; who gave no signs of the narrator’s identity in the lines (1-28). Thus it is not possible to figure out who the speaker was, yet in the next line: "This I whispered and an echo murmured back the word, 'Lenore!'" (29).

We realize that he is no longer unknown since he said "I whispered"; the narrator is the lover who utters the name of his Beloved and the voice we heard was the sound of the echo that murmured back.

Another symbol is the name "Lenore" that appeared eight times. Surely it is a very important name to the lover. Nevertheless, what could this name stand for? Lenore and through the whole poem was the main subject to the lover who recalls her name many times. Lenore stands for a beloved woman, and this is the only thing that we know about her as the lover says in the lines (10-11): "From my books surcease of sorrow—sorrow for the lost Lenore / For the rare and radiant maiden whom the angels name Lenore". Also, in the line (28): "And the only word there spoken was the whispered word, 'Lenore!'". Here in the lines (77-78): "On the cushion's velvet lining that the lamp-light gloated over / But whose velvet violet lining with the lamp-light gloating over", the lover remembers an image when his lost beloved Lenore used to sit on the cushion. We often remember the way of smiling or laughing that the deceased used to do, but sitting on a cushion was something unusual. This could be the lover's mental disorder that Poe wanted us to discover.

Moreover, in the lines (82-83): "Respite—respite and nepenthe from thy memories of Lenore / Quaff, oh quaff this kind nepenthe and forget this lost Lenore!" The lover is tired of bearing the sufferance, so that he asks for a relief from the ache of thinking about her all the time.

The last example of the word Lenore is in the lines (94-95): "It shall clasp a sainted maiden whom the angels name Lenore / Clasp a rare and radiant maiden whom the angels name Lenore". "Sainted", "maiden", "rare", and "radiant" are expressions that show the deep love that the lover holds an appraisal of his lost beloved Lenore. As a result, Lenore is a symbol of the ideal woman that the lover grieves over her loss (second example of symbolism is the Raven itself). The Raven symbolizes death in many cultures and religious beliefs. However, Poe uses The Raven in particular to illustrate sadness, and through The Raven's vague speech with the lover; we know much more about the lost Lenore. Through the whole poem, The Raven symbolizes the never-ending remembrance of the lover. Since Poe personifies The Raven to inform the lover that he will no longer see his beloved, the idea appearing here is The Raven prominently standing for the loss of the lover's faith. His belief that he will never see Lenore makes him depressed and desperate of the future. "Since he thinks the word 'Nevermore' is actually foretelling the future," "he is completely convinced that it knows what it's talking about". This is to be found in the stanza (17):

Be that word our sign of parting, bird or fiend!" I shrieked, up starting "Get
thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!--quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
The Raven, "Nevermore".

Furthermore, another symbol in this poem is "Night's Plutonian Shore" (in lines 47, 98). We find that "night" stands for the darkness. Then "Plutonian" that derives from the word "Pluto", is "a god of the underworld in the Roman mythology" (R. Williams, 2007) who is responsible of the dead people. Shore, on the other hand, symbolizes the night. Accordingly, "Night's Plutonian Shore" as a whole symbolizes the darkness that The Raven comes from since he symbolizes the evil or the black wings. Besides, "nepenthe" is a drug that people took to forget their sadness. In the lines (82-83): "Respite—respite and nepenthe from thy memories of Lenore! / Quaff, oh quaff this kind nepenthe and forget this lost Lenore". Nepenthe, then, symbolizes the refuge for the lover to forget all of his pain that is placed in his life after the death of his beloved Lenore. (Enote Editorial Team). However, in Annabel Lee, the best example of symbolism is the symbol "The cloud", which symbolizes the dark envy of the angels from the strong love that ties the lover and his beloved Annabel Lee: "A wind blew out of a cloud, chilling / My beautiful Annabel Lee" (Lines 15-16)

2.3. Connotation

Cambridge Dictionary defines connotation as: 'a feeling or idea that is suggested by a particular word although it need not be a part of the word's meaning, or something suggested by an object or situation'. In other words, the connotation is a secondary meaning of a word, phrase, or a long statement in addition to its explicit or primary meaning. From the opening line, "Once upon a midnight dreary, while I pondered, weak and weary" Poe presents the lover's status of weakness or tiredness in one hand, and horror on the other by using these connoting words "weak" and "weary". In the second stanza, several words suggest aspects of lamentation such as bleak, dying, ghost and sorrow. Many lines in The Raven infuse the fear that dominates the lover's heart. For instance, in the lines:

"'Tis some visitor,' I muttered, 'tapping at my chamber door"
"And the silken sad uncertain rustling of each purple curtain"
"So that now, to still the beating of my heart, I stood repeating"
"'Tis some visitor entreating entrance at my chamber door"

"Darkness there and nothing more"

"Let my heart be still a moment, and this mystery explore"

"'Tis the wind and nothing more". (5, 13, 15-16, 24, 35).

While in *Annabel Lee*, Poe indicates some expressions and sometimes phrases in order to connote nostalgia, love, beauty, innocence, jealousy, and faithfulness. There are lines that connote the nostalgia of the lover towards with his beloved as in the first line: "It was many and many a year ago". Here, Poe used the word "child" to connote the innocence. Also, the following lines evoke the strong love that is indestructible.

‘‘And this maiden she lived with no other thought
Than to love and be loved by me
But we loved with a love that was more than love—
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me
But our love it was stronger by far than the love
Of those who were older than we--
Of many far wiser than we’’
(5-6, 9-12, 27-29).

Besides, the lines: "A wind blew out of a cloud, chilling / The angels, not half so happy in heaven" (15, 21) evokes the jealousy of the angels in the Heaven according to the lover. However, the beauty of Annabel Lee is connoted by using the words: "moon" and "bright eyes". Yet the lines (38-41) are the connotation of loyalty:

And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea--
In her tomb by the side of the sea.

2.4. Conclusion

Poetry is like *The Wonder Land*, and the only way to discover it is to reveal the secrets of literary devices that are used in. Thus, the secrets (hidden meanings and language beauty) in these two poems, *The Raven* and *Annabel Lee* are revealed in this chapter. The figurative language, in one hand, helps the reader to understand the ambiguity through the poem. On the

other hand, the connotation is the main device by which the poem gets its final layout. Also, it is one of the main devices by which the poem gets its final layout. Poetry has a specific language. Yet, each line or verse tells a story by the use of figurative language. Therefore, the literary devices are the basic element in the literary work.

Chapter Three:

Writer's Attitude towards Death in

The Raven and Annabel Lee

3.1. Introduction

The theme in Edgar Allan Poe's poems *The Raven* and *Annabel Lee* is approximately the same (the death of beloved) yet the attitudes are utterly different. In this chapter we will analyze the speaker's different attitudes (optimism and pessimism) towards the death of beloved.

We divided this chapter into two subtitles: the first subtitle is about Poe's view towards the death of beloved in the two poems: *The Raven* and *Annabel Lee*. The second subtitle is about the reasons of the different attitudes based on Poe's biography.

3.2. Poe's view towards Death of a Beloved

There was a man with unusual style of writing behind these two poems *The Raven* and *Annabel Lee* that man (Edgar Allan Poe), he was creative and talented but also an eccentric and prone to alcoholism. As a man or as a writer, his experiences with the death create a philosophy in his work.

3.2.1. The Raven

The Raven represents Poe's own isolation, which is strangely moving and attractive to the reader.

In his essay entitled "The Philosophy of Composition," Poe stated that he was carefully calculated in all aspects while writing "*The Raven*", from all the melancholic topics, he used the theme of death on purpose to gain the sympathy of the readers by involving a beautiful woman to.

The tone in this poem represents a painful state of mind, a mind that is vulnerable to the madness that is brought upon by the death of his beloved lady. The writer describes the lover as a tired and a weak man in a dreary night of December; he was reading an old book to help him to forget his lost beloved. Then suddenly, he hears a sound tapping at his door. But he consoles himself that it could be just a visitor:

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door
(Lines 1-4).

Through the Raven's lines, we can feel the opacity of the man's mental state that has been presented; his internal panic from the unknown makes him somehow irritant: "Tis some visitor,' I muttered, 'tapping at my chamber door / Only this and nothing more" (Lines 5-6).

A moment after her death, he embers on the floor triggering certain memories about his lost Lenore. While, the lover become unconscious, and he is in a moment of a flashback, as if he is living again a specific situation from the past. It is said that we unconsciously run away from distressing thoughts in which we often convince ourselves to forget them. These depressed ideas and emotions remain in the unconscious in a dormant state, but, as soon as any similar situation may bring them to the surface.

Then, a raven enters the room and roosts "upon a bust of Pallas" above his door (Line 41) and started the conversation between the lover and the raven. The lover supposes that the raven is a prophet that could portend something about his lost beloved. Unfortunately, each time the raven replies the lover with the same word "Nevermore". While his inquisitiveness increases each time, and the raven says no other word. Hence, lover's passion teases him to

ask the raven if he is will meet his lost beloved in the Heaven, but regrettably, the raven replies him, 'nevermore':

'Prophet!' said I, 'thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore'.
Quoth the Raven, 'Nevermore' (Lines 91-96)

From these lines, the lover understands that death is the end of everything, and he will never meet his lost beloved. As a result, he enters the room of the depression and sorrow. The raven's recurrence of the word "Nevermore" contributes to the mood of the poem. Nevermore considers as a negative word, which means never again while it could evoke sadness and hopelessness. Poe emphasizes on the word "'nevermore'" because it helps to create depressed and despaired in mood of the poem. Throughout the last two stanzas, the raven represents the never-ending Remembrance. Simply the lover will never forget his beloved Lenore as if he refusing death and careless with a hopeless heart.

According to Freud's psychoanalytic approach, the speaker's attitude towards death of his beloved in this poem is pessimistic. He could not break up his dependence on her memories. Even if he tries to forget her by entertaining himself by reading, but she predominantly comes to his mind. Obviously, in this poem the raven is the sound of the past memories or emotions that returns back to depress the lover. This is one of the psychoanalysis's principles, which is the repetition of the events in the mind. We could assume than that his unconscious mind's needs are responsible for his pessimistic attitude. Unconscious psychological forces, such as desires and emotions, shape an individual's behaviour (Mcleod.2015).

Relying on Poe's life, there is a possibility that this poem refers to his acceptance that his mother who dies early will never see her again, or surely indicates his dread and anxiety about the death of his wife Virginia. However, Poe wrote this poem a year before her death. "The raven is symbolic of all the loves he had lost as well as a foreshadowing of Virginia's fate" (Donschikowski.2012).

When Poe wrote *The Raven*, he was in a terrible situation and dreadful living conditions that prevent him from progress. Because at that period, he became an editor and the journal was in a ruthless situation. While Poe's psyche had been ill and depressed; and he was losing control of everything. Besides, his wife was ill and needs a serious care, which Poe could not provide. In his letter to E. A. Duyckinck, he said:

My Dear Mr. Duyckinck,

For the first time during two months, I find myself entirely myself — dreadfully sick and depressed, but still myself. I seem to have just awakened from some horrible dream, in which all was confusion, and Suffering — relieved only by the constant sense of your kindness, and that of one or two other considerate friends. I really believe that I have been mad — but indeed, I have had abundant reason to be so [...] (Stern.1977).

It is potential that these events contribute his pessimistic attitude. He was incapable to face his issues easily, and he was on the edge to be mad. Thus, the strangulated period makes him down with desperateness and sadness.

3.2.2. Annabel Lee

Unlike the *Raven*, *Annabel Lee* has another mood in which the man's attitude is optimistic. Moreover, the lines are sufficient to clarify his attitude. For example, in the first stanza, it is about man's love to his beloved while it could not be summarized in few words; he sees her as a maiden in a kingdom by the sea. He chooses the most prestigious image for his beloved. That drives us to assume that they are living a joyful life with their love:

And this maiden she lived with no other thought
Than to love and be loved by me (Lines 5-6).

The lover keeps his description about their honest love. In fact, he says that their sturdy love led the angels of the Heaven feel jealousy:

But we loved with a love that was more than love—
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me (Lines 9-12).

Moreover, in the lines (7-8) the lover used the past tense in these phrases “ I was a child” and “she was a child” probably to show how longer their love story is. That he needs love like the child does: I was a child and she was a child / In this kingdom by the sea (Lines 7-8).

It is possible if the lover feels nostalgic to his past when he was child. Childhood is one of the important periods in the human’s life. Thus, any type of accident or shock could make scar over time. It have been said that there is always a close connection in our present emotional experience with something that occurred in our past (Brill 8). In addition, we do not find any symbols or signs of despair and pain. Instead, we see a lover who feels nostalgic for his past with his darling Annabel Lee whom the wind killed her: It was many and many a year ago, / In a kingdom by the sea, / I was a child and she was a child (Lines 1-2, 7).

Unlike the death of Lenore in the Raven, The death of Annabel Lee does not push the lover in depression, to his belief that the pure love could be easily broken. It is obvious that his love has a faith and unknown power, in which led him to claim that neither angels, nor demons, will separate their souls:

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 (Lines 30-33).

On the other hand, the lover changes his belief about the angels and may feel wrath because of their jealousy, which costs him to lose his beloved. Here he calls them “highborn kinsman” instead of angels as if they are from a noble family and everyone hold obey them:

So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea (Lines 17-20).

There are several repetitions of some phrases and lines with nearly the same meaning. This repetition shows the effectiveness of the death of the beloved Annabel Lee on her lover. In another situation, the lover expresses that their profound love is much stronger than the adults’ love. Thus, the angels envy them: But our love it was stronger by far than the

love / Of those who were older than we / Of many far wiser than we (27-29). Through the analysis of this poem, we can decide that the lover's attitude towards the death of Annabel Lee is optimistic.

Undoubtedly, Poe in this poem narrates his own story with his wife. Poe claims in the last stanza that his beloved never let him. He sees her everywhere in nature like the moon and stars because he ties with her soul. As if he promised his wife that, he will love her forever:

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea—
In her tomb by the side of the sea (Lines 34-41).

Poe is a symbol of the pure and honest love, his love was legendry. He wrote a letter to his friend George Eveleth a year after his wife's death, he said ...a wife, whom I loved as no man ever loved before, [...] (Stern.1977).

3.3. The Reasons of Different towards Death Attitudes

After analyzing the poems, we found that they present two different attitudes, optimistic and pessimistic. Now we should ask the questions: why there is a difference in Poe's attitude towards the death of a beloved? Or what made Edgar Allan Poe write these poems in a total different (opposite) form of emotions.

Since the theme of death is repeated in his works, especially in the two selected poems, it means that death has definitely a close relation to Poe's private life. Based on certain assumptions, James W. Gargano stated that, « Poe and his narrators are "identical literary twins," yet "he must be held responsible for all their wild or perfervid utterances » (Gargano 1963). Thus, we could say that the optimistic and pessimistic attitudes towards the death of a beloved are referred to Poe himself.

According to his biography, Poe's recognition of the concept of death moves through stages. He experienced loss at a very early age. When he was a child, nearly three years old,

his mother passed away. For a child in this age death is understood as a temporary event and the dead persons who had gone will be back eventually.

During his growth, his views towards death developed progressively till adolescence when he experienced loss one more time which is the death of his foster mother, Frances Allan, and later on his beloved wife Virginia. It is clear now that Poe experienced a trauma since the death of his mother. A child may need to mourn a deeply from time to time until adolescence. Hence, a child needs support through this grief process and permission to show and express his feelings. But, Poe did not find any emotional support, for that he became "depressed, withdrawn, irritable, aggressive, or other physical symptoms.

To forget his pain and loneliness, Poe used to drink a lot of alcohol. When he was seven years old he wrote to George Eveleth in his letter: But I am constitutionally sensitive - nervous in a very unusual degree. I become insane, with long intervals of horrible sanity. During these fits of absolute unconsciousness, I drank - God only knows how often or how much or how long. As a matter of course, my enemies referred the insanity to the drink rather than the drink to the insanity. Therefore, alcohol was the reason that led the unconscious of Poe to reveal all of his needs and ambitions.

Now, we could assume that Edgar Allan Poe's childhood trauma is the main cause of his manic-depression, which refers to a mood swings from overly "high", manic to overly "low", depressed (Life Challenges: Manic Depression. 2012) It called also "Bipolar".

Moreover, this kind of illnesses makes one's attitude alternates between depressive and manic phases. It is said that during the depressive phase, people feel very sad or profoundly indifferent to work, activities, and even people that once brought them pleasure. They think slowly, concentrate poorly, feel tired, and experience changes. They often feel a sense of worthlessness or helplessness. In addition to that, they may feel pessimistic or hopeless about the future and may think about or attempt suicide. In some cases of severe depression, people experience psychotic symptoms, such as delusions (false beliefs) or hallucinations (false sensory perceptions).

We think that the pessimistic attitude is due to Poe's fear from the future. He thinks that God will never forgive him for committing

Hence, he will never see his beloved in the heaven. In his poem Al-Aaraaf, he stated that
“Still think my terrors but the thunder cloud, The storm, the earthquake, and the ocean-wrath
(Ah! will they cross me in my angrier path?)
To every heart a barrier and a ban
Lest the stars totter in the guilt of man!" (Lines 136-138, 149-150)

However, in the second phase, they said:

During the manic phase, people feel intensely and inappropriately happy, self-important, and irritable. They have inflated self-esteem and confidence and may even have delusions of grandeur. Mania may make people impatient and abrasive, and when frustrated, physically abusive.

They often behave in socially inappropriate ways, think irrationally, and show impaired judgment. The man in both Lenore and Annabel Lee experiences this manic attitude. Poe has a faith in God that He will never let him down. The last word Poe uttered is "God help my poor soul". Thus, his optimistic attitude represented in his longing for peace.

Conclusion

The psychoanalytic approach helps a lot in revealing the impulses that led to such attitudes. Yet, it gives more evidence about the reason behind the different attitude towards the death. According to this analysis, we discover that the attitudes presented in these poems refer to Poe's own attitudes. Poe's depression makes him in a sea of mad and genius. In addition, we discover that the childhood's traumas grow as the person does.

General Conclusion

General Conclusion

In the aftermath of studying of *Poe's Annabel Lee and The Raven*, we built an intuition of the observation that Edgar pondered and is therefore resumed to apply his personal experiences upon the plateau, the outlook of both optimism and pessimism laid a heavy pattern of a deep psychoanalytic layout, through which the recurring points of the Beloved in every poem stating one single person in an optimistic view despite the atmosphere heavily clarifying with overt depression; in *Annabel Lee*, as for the spiritual part where religion intervened to pacify one's depressive behavior towards states of loss, such as Death; where Poe is of a Gothic fanatic and is therefore still he maintained to infuse himself negatively.

Pessimistically is the main attitude of Poe being gained naturally due to his appalling life style and conditions. For instance in *The Raven*, Poe deals with severe contemplations

and subjective attitude towards the death he had experienced, deprived of hope and abusing alcohol to enter a state of an unconscious oblivion, yet the notion of him still spiritually related to his Beloved had him suffering a supplementary ambush of a clinical depression.

The ultimate outcome was the discovery of Poe's major role as both a narrator and a writer, such a deep conclusion states that Poe had a serious state of illness, almost unhinged when he intentionally used the same character in every poem he wrote about his Beloved; making a slight difference concerning life views such sorrow and happiness, hope and despair. This aggravated him severely being guided towards two dissimilar attitudes, not to mention his liquor abuse that helped shaping life for him as a meaningless period yet to be tolerated after all.

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Abstract

This study discusses the individual's attitude towards the death of beloved in Poe's poems, *The Raven* and *Annabel Lee*. Since long time ago, the human avoids talking about the undeniable death because he could not tolerate the loss and bereavement. Few who can stay patient when a relative or someone close dies. Whatever the situation of a man is, he suffers a lot when he faces the death. Everyone has a special manner of mourning, poets are the most sentient people who express their emotions and feelings especially sadness and loss in a very exalted way. The use of the psychoanalytic approach in the analysis reveals the reasons of two attitudes and the reasons of different attitudes towards the death of beloved. In turn, this approach will identify the individual's state of mind then his personality.

Keywords: Attitude, theme of death, optimism, pessimism, psychoanalysis, Poe.

ملخص

هدفت هذا الدراسة إلى استكشاف موقف الفرد تجاه حبيبته في قصائد إدغار آلان بو، الغراب و أنابل لي . منذ القدم و الإنسان يتهرب من الموت المحتم لأنه لا يستطيع أن يتحمل الخسارة و الحرمان. قليلون هم الذين يجدون الصبر عند موت شخص مقرب. مهم كانت حالة الإنسان فإنه يتألم كثيرا أمام