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Gothicism in Edgar Allan Poe's Works

The Tell Tale Heart, The Black Cat and The Raven

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Dedication

First, we thank God Almighty, who guided and helped us to finish this work, and by His grace and power, glory be to Him, we were able to be what we are now. Praise be to Allah, much good and blessed praise as our lord loves and is pleased with.

I dedicate this work to:

Our parents.

Our brothers and sisters.

Our friends, colleagues and loved ones.

Our Teachers and professors.

Thank you for supporting and believing in us always and forever.

Meriem & Sara



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Abstract

This dissertation, entitled on Gothicism in Edgar Allan Poe's Works (The Tell-Tale Heart, The Black Cat and the Raven), is intended to give a clearer conception of Gothic literature and to illuminate the number of Gothic elements that used to show how successful Edgar was in creating an atmosphere of horror and ambiguity by embodying a realistic image through the large amount of Gothic terminology he used. Accordingly, our study has three parts; The first part includes a comprehensive overview of romance and its characteristics and features. The second part then deals with the background of American society during the nineteenth century, as well as biographical information on the American author Edgar Allan Poe. As for the third part; It is the main part that includes the study of the content of the stories, the techniques and methods used, the decoding of Gothic symbols and the identification of their various interpretations through the application of Freud's theory.

Keywords: Poe, Gothic literature, Gothic element, psychoanalysis.



Résumé

Cette thèse, intitulée Gothisme dans l'œuvre d'Edgar Allan Poe (*The Tell-Tale Heart*, *The Black Cat and the Raven*), a pour but de donner une conception plus claire de la littérature gothique et d'éclairer le nombre d'éléments gothiques qui servaient à montrer avec succès, Edgar était en train de créer une atmosphère d'horreur et d'ambiguïté en incarnant une image réaliste à travers la grande quantité de terminologie gothique qu'il utilisait. En conséquence, notre étude comporte trois parties ; La première partie comprend un aperçu complet de la romance et de ses caractéristiques et caractéristiques. La deuxième partie traite ensuite de l'histoire de la société américaine au XIXe siècle, ainsi que des informations biographiques sur l'auteur américain Edgar Allan Poe. Quant à la troisième partie ; C'est la partie principale qui comprend l'étude du contenu des histoires, les techniques et méthodes utilisées, le décodage des symboles gothiques et l'identification de leurs diverses interprétations à travers l'application de la théorie de Freud.

Mots Clés : Poe, Littérature Gothique, Éléments Gothiques, Psychanalyse.

ملخص

هذه الأطروحة ، بعنوان القوطية في أعمال إدغار آلان بو(القلب الواشي، القط الاسود و الغراب) ، تهدف إلى إعطاء مفهوم أوضح للأدب القوطي وإلقاء الضوء على كمية العناصر القوطية التي استخدمت لإظهار مدى نجاح إدغار في خلق جو من الرعب والغموض من خلال تجسيد صورة واقعية و ذلك من خلال كمية كبيرة من المصطلحات القوطية التي استخدمها. وفقاً لذلك ، تتكون دراستنا من ثلاثة أجزاء ؛ يتضمن الجزء الأول لمحة شاملة عن الادب الرومانسي وخصائصه. اما الجزء الثاني فيتناول خلفية المجتمع الأمريكي خلال القرن التاسع عشر، بالإضافة إلى معلومات عن السيرة الذاتية للكاتب

الكلمات المفتاحية : بو ,الادب القوطي , العناصر القوطية , التحليل النفسي.

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Introduction

During the nineteenth century, romanticism dominated American literature within the limits of the romantic situation. Gothic fiction emerged under the supervision of Edgar Allan Poe as the spiritual father and the main discoverer of this type of literature to become a popular literary style, depicting wonderful tales dealing with horror, strangeness, and mystery. It is characterized by distinct elements, including the strangeness of the setting, a mysterious atmosphere, isolation and loneliness, exaggerated feelings, and, of course, the presence of a supernatural force contrary to reality and nature.

One of the most intriguing aspects, and perhaps the main distinguishing element of the Gothic story, is the variety of characters that can be found in these three literary works: "The Raven, The Black Cat, and The Tell Tale Heart". Their actions and behaviors, their motives, and even their appearance, also contribute greatly to creating the terrifying atmosphere necessary for the embodiment of Gothic literature, as well as understanding the writer by spotlighting his behaviors.

Motivation

Edgar Allan Poe is taken into consideration as the great figure of American literature. His poems signify Gothic literature, at the same time as his works play a huge function in reflecting his life. So we will say that Poe himself, additionally, in his Gothic style, motivates us to select this subject and encourages us to discover and recognize one of the weird (horrifying) supplies in those works,

"The Raven, The Tell-Tale Heart, and The Black Cat," within the psychoanalytic method as an essential literary theory.

Problematic

Through the reading of "The Raven, The Black Cat, and The Tell Tale Heart", the reader observes the number of Gothic elements used, such as strange setting, Gothic symbols, and the atmosphere of isolation that prevails in terror.

This leads one to the question: "How can all these Gothic symbols and elements be interpreted within the story?"

To answer this question, we suppose that analysis and interpretation of Gothic elements and symbols in these literary works may enhance understanding.

Research Question

1-What are the Gothic elements that distinguish "The Raven, The Black Cat, and The Tell Tale Heart"?

2-Why Does This Gothic Style of Writing Aim at POE's Personal Life and Psyche?

Hypothesis

1-It is distinguished by a group of Gothic elements represented in a mysterious setting and atmosphere, being isolated and lonely, supernatural and high emotions.

2-It is possible that the strong pain and suffering that leads people to such sickness.

Research Methodology

There are several ways to analyze a literary text, and since we are now dealing with "The Raven, The Black Cat, and The Tell Tale Heart," to study Gothic and its elements and symbols. We use the psychoanalysis approach for this because it accurately reflects life and the human motivation and behaviors.

This study adopts the psychoanalysis approach, which serves to answer the research questions by exploring the Gothic elements in Edgar's works. Data will be gathered primarily through the extraction of gothic elements from primary sources such as "The Raven," "The Black Cat," and "The Tell Tale Heart," as well as secondary sources such as scholarly articles and books on the subject.

The structure of the study

This study deals with the Gothic elements found in "The Raven," "The Black Cat," and "The Tell Tale Heart." Hence, this study is divided into three chapters.

The first chapter deals with Romanticism by referring to American Romanticism and its characters (the Dark Romanticism) and the psychological approach.

The second one deals with the literary and biographical backgrounds. It defines Romanticism, a prominent movement that swept 19th-century America. It also mentions some of the pioneers who opted for such a genre, including Nathaniel Hawthorne and Samuel Taylor Coleridge, and it focuses on Edgar Allen Poe as the father of Gothic literature.

The third one is Edgar Allan Poe's sanity. The analysis of the Gothic elements in Poe's three literature works "The Raven, The Black Cat, and The Tell Tale Heart"

Literature review

The term "Gothicism" expresses a group of elements or manifestations that are embodied in Gothic literature.

And through a general review of previous works, we found notes that are considered a preliminary extension of the work that we will study.

An extension of the findings of a study "death in Edgar Allan Poe's poems" authored by (Mohamed Alaaedine chorfı and Meriem Berretima) which seeks to find the writer's viewpoint and how he embodies agony and suffering.

"Horror and atmosphere in Poe's stories" dissertation by (Tereza Kasparová) also tries to demonstrate the number of Gothic terms used by Poe and how to combine them; it also shows how the writer reconciled them in terms of communicating and embodying the ideas.

In addition to what (Shegufta Rahman) discovered in his study of "Significance of Symbolism in Edgar Allan Poe's selected works" which aimed to explore the symbols that have been used by Edgar in his poems and short stories also casting light on characters which related to the author's life. By looking at previous studies, we aim through this work, which studies Poe's works "The Tell-Tale Heart, The Raven, and The Black Cat" by applying psychoanalytic theory to discover and collect the most important Gothic elements that characterized and made Poe's works unique in creating an atmosphere of terror and he conveyed it to the reader in its smallest detail embodying the events for him as if they were in front of him.

We also highlight how Poe's work reflects the harsh and traumatic experiences of his life.



CHAPTER-I. THEORETICAL BACKGROUND

Introduction

This chapter makes up three main titles. The first one features the American Romanticism period. The second title reviews the dark romantics and three characteristics, which are emotion, nature, and individuality.

The last title in this chapter and the most important one focuses on the psychoanalysis approach developed by Freud and its impact on literature.

I.1. American Romanticism

In the history of European and American consciousness, Romanticism was a broad movement that opposed the triumph of the European Enlightenment; it is also a catch-all term for the larger number of tendencies toward change visible in European literature in the late eighteenth and early nineteenth centuries.

Moreover, *The Penguin Dictionary of Literary Terms and Literary Theory*, J.A. Cuddon defines Romanticism as:

A movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries. Any list of particular characteristics of the literature of romanticism includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the belief that imagination is superior to reason; devotion to beauty; love of and worship of nature; and fascination with the past, especially the myths and mysticism of the Middle Age (Cuddon).

Romanticism: Partly a reaction to the economic revolution, it was also a revolt against the aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It had been embodied most strongly in the visual arts, music, and literature, but had a serious impact on historiography, education, and therefore the natural sciences. Its impact on politics was significant and complex; while it was associated with liberalism and radicalism for much of the Romantic period, its impact on the expansion of nationalism was likely more significant in the future.

The movement validated strong emotions as authentic sources of aesthetic experience, placing new emphasis on such emotions as apprehension, horror, and terror, and especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated genre and ancient custom to something noble, made spontaneity desirable (as in musical impromptu), and argued for a "natural" epistemology of human activities as conditioned naturally by language and customary usage. In an effort to flee, Romanticism reached beyond the rational and Classicist ideal models to elevate a revived medievalism, and elements of art and narrative seemed to be authentically medieval in an effort to flee.

Within the confines of increase, conurbation, and industrialism, it also attempted to embrace the exotic, unfamiliar, and distant in modes more authentic than "Rococo chinoiserie", harnessing the facility of the imagination to see and to flee.

Although the movement was rooted within the German Sturm und Drang movement, which prized intuition and emotion over Enlightenment rationalism, the ideologies and events of the French Revolution laid the background from which both Romanticism and, therefore, the Counter Enlightenment emerged. The constraints of the Industrial Revolution also had an impact on Romanticism, which was shaken by modern realities; indeed, in the latter half of the nineteenth century, "realism" was offered as a polarized opposite to Romanticism, it elevated the achievements of what it perceived as heroic individualists and artists, whose pioneering examples would elevate society. It also legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art. There was a robust recourse to historical and natural inevitability, a *Zeitgeist*, within the representation of its ideas.

1.2. Dark Romanticism

— *Dark Romanticism may be a literary subgenre of Romanticism that came into being in the late eighteenth century. The name Dark Romanticism was given by the literary theorist Mario Praz in 1930, and supported the characteristics of this genre. As the name implies, this genre distinguishes itself from mainstream Romantic literature by recurring use of dark themes such as supernatural, sin, evil, personal torment, and self-destruction. They used dark and mysterious images and contained characters like devils, monsters, vampires, ghouls, and ghosts. The Dark Romantics often portrayed outcasts from society.*

— *Karthik Venkat wrote a paper on Dark Romanticism in which he defines it as:*

— *Dark Romanticism is primarily a 19th century literary movement, as a sub-genre of the Romantic Movement that retains several of its characteristics. (In the late 18th century and early 19th century in America, transcendentalism appeared as a belief in man's spiritual essence and his soul's ability to transcend the physical, but it was rejected by some other people. Consequently, we had works of horror and supernatural that illuminated the ideas of the human mind's obscurity, its affinity towards the unknown and the dark, etc., leading to the birth of the dark romanticist (Venkat 02).*

— *Dark Romantics specialize in human fallibility, self-destruction, judgement, and punishment, also because of the psychological effects of guilt and sin. Authors who embrace this genre include Edgar Allan Poe, Hawthorne, Melville, and Dickinson. There's a good darker side of the Dark Romantics: Gothic Literature, which involves sheer terror, personal torment, graphic morbidity, and the supernatural.*

I.2.1. Characteristics of Dark Romanticism

I.2.1.1. Emotion

We find that the events in dark romanticism stress high emotion and often reflect a heightened sense of drama. Characters are often passionate and strong-willed, defying others or even their own common sense in pursuit of their ambitions.

I.2.1.2. Nature

Dark, decaying, and mysterious; when it does reveal truth to man, it reveals evil and hellish truths.

I.2.1.3. Individuality

Dark Romantics present individuals as susceptible to sin and self-destruction, not as inherently possessing divinity and wisdom.

Furthermore, Figun Dinçer surmises eloquently in his paper, *The Light and Dark Romantic Features in Irving, Hawthorne and Poe*:

Fallen man's inability to fully comprehend haunting reminders of another, supernatural realm that yet seemed not to exist, the constant perplexity of inexplicable and vastly metaphysical phenomena, a propensity for seemingly perverse or evil moral choices that had no firm or fixed measure or rule, and a sense of nameless guilt combined with a suspicion that the external world was a delusive projection of the mind—these were major elements in the vision of man the Dark Romantics opposed to the mainstream of Romantic thought (Dinçer 25).

I.3. The Psychoanalysis Approach

The psychoanalytic theory that Freud put forward is considered among the most important theories in the field of psychology, as it discusses how to deepen the understanding of the human personality as well as explore the mind and behavior and develop strategies for treatment through psychoanalysis.

To help the psychiatric patient get rid of them, psychoanalysis is one of the types of psychotherapy that aims to release pent-up feelings, memories, and emotions.

It means bringing what is in the subconscious to the level of consciousness, and this goal is achieved by talking with another person about the meaningful questions in life, the important things, and delving into the seemingly simple things.

Psychoanalysis is a newly emerging term and is represented by several scientific theories that arose in the period between 1900 and 1905 by the well-known Austrian scientist "Sigmund Freud" that discuss how to deepen the understanding of the human personality as well as explore the mind and behavior and develop strategies for psychotherapy.

Freud's theory states that human behavior is the result of interactions between the three parts of the mind, which he divided into three areas and portrayed the psyche of the human as an iceberg, with most of it being below the level of consciousness. The apex of the iceberg is above the water, which agrees with what we can become aware of.

We can become aware of some features and aspects of ego and superego functioning, but the processes of the id are completely within the unconscious.

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

Sigmund Freud believed that conduct and personality are the result of a continual and unique interaction of opposing psychological forces operating at three levels of awareness: preconscious, conscious, unconscious.

First we defined “Awareness”: the home of our thoughts, feelings, and direct focus and it divided to three levels:

1_ the conscious: punish the ego by instilling feelings of guilt.

2_ the Preconscious: consists of anything that could potentially be brought into the conscious mind.

3_ the unconscious: sometimes called the subconscious, it is the source of everything we can remember or retrieve from our memory it is the deepest level of the mind, the repository of the processes that drive our behavior, including our primal and instinctive desires.

The research and theories of Sigmund Freud in differentiating the terms "feeling" and "unconsciousness" were one of the most important additions he made to psychology, as he likened the three layers of the human mind to an iceberg to facilitate and simplify his ideas.

Freud likened the tip of the iceberg floating above the water to the conscious mind, or what is known as feeling, which is the one who senses all the mental processes responsible for them, such as drinking water when thirsty, while he called the second layer the name of the unconscious, a term that represents thoughts that man does not realize at present time, but he has the ability to retrieve them easily whenever he wants, and this area of the mind contains non-

traumatic emotional experiences, but it is devoid of strong and painful emotions and emotional trauma because the mind works to suppress and hide them.

The subconscious represents some feelings and judgments that affect human daily life and the conscious mind cannot comprehend them, as Freud considers it the main source for the actions and feelings that man does and feels, and what resembles an iceberg is the part that remains below the surface of the sea and is much larger and more important for the iceberg than the part that is apparent.

The importance of the unconscious mind stems from the fact that our current actions, feelings, and motives are affected by the direct actions and sensations that we experienced earlier and are stored in it.

Freud later put forward a more organized model of the mind than its three figurative parts, and our personalities develop from the interactions and conflicts between these three parts, namely:

1-Id/Divine: In the subconscious, focused only on instinctive desires and motives, the id is formed from two human instincts: the survival instinct, which drives us to engage in life-supporting activities, and the death instinct that supports aggressive and violent behavior.

2-Ego: It fulfills the needs of the id in a socially appropriate manner, which is most closely related to reality and begins to develop from childhood.

3-Superego: Normal morals and higher principles reside in this part of the mind. This helps us behave in a way that is morally and socially acceptable. And it's contains two systems: the conscience and the ideal self.

“*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. The last one is anxiety, which produces a specific mechanism versus the risk and dangerous situations such as the loss of the beloved as in our study! 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. He also indicated that the id, the ego, and the superego are in continuous conflict, meaning that the ego is likely to engage in one or more defense mechanisms to protect its owner and that adult personalities and behaviors arise as a result of these internal conflicts during childhood, and the ego's control is considered is an indicator of a healthy personality, and imbalances in this system lead to incorrect behaviors and psychological disorders.

I.3.1. Literature and Psychoanalysis

Psychoanalysis is one of the modern theories that are used in English literature; it is a theory that is regarded as a theory of personality organization and the dynamics of personality that guide psychoanalysis. It is known that the close connection between literature and psychoanalysis has always been embraced by the academic field of literary criticism or literary theory.

Among the critical approaches to literature, psychoanalysis has been one of the most controversial and, for many readers, least appreciated, despite that, it has been regarded as one of the most fascinating and rewarding approaches in the application of interpretative analysis.

This psychological interpretation has become one of the mechanisms to find out the hidden meaning of a literary text. It also helps to explore the innate conglomerate of the writer's personality as factors that contribute to his experience from birth to the period of writing a book. The goal of psychoanalysis was to show that behavior is caused by the interaction between the unconscious and the conscious. Psychoanalysis is not simply a branch of medicine or psychology; it helps understand philosophy, culture, religion, foremost and literature.

In developing his theory of psychoanalysis, Sigmund Freud often related it to art in general and literature in particular. In "The Interpretation of Dreams," Freud analyzed Sophocles' Oedipus Rex and Shakespeare's Hamlet for their oedipal elements and the effects the plays had on their audience. In his "Creative Writers and Day-dreaming," Freud further expanded the connection between literature and psychoanalysis. He compared fantasy, play, dreams, and works of art to understand creativity. Freud presented his theory on the structure of the literary work first in "Creative Writers and Daydreaming," followed by a psychoanalytic inquiry into the nature of literature. For Freud, a literary work is analogous to a daydream. The literary work, like a daydream, contains in its fantasy the fulfillment of an unfulfilled wish, thus improving on an unsatisfactory reality.

Psychoanalytic literary criticism can focus on one or more of the following:

- 1. The author:** The theory is used to analyze the author and his or her life and the literary work.
- 2. The characters:** This theory is used to analyze one or more of the characters. The psychological theory is a tool that explains the characters' behavior and motivations.
- 3. The Audience:** The theory is used to explain the appeal of the work to those who read it.
- 4. The Text:** The theory is used to analyze the role of language and symbolism in the work.

Tien, 1990, also says that, among major writers of the American Renaissance, Edgar Allan Poe is the most appealing to psychoanalysts as well as literary critics of the psychoanalytic persuasion. Poe's melodramatic life story, which was partly made up by himself and partly created by his critics, has been one of the main reasons why he so appeals to psychoanalysts.

In his review of "Inescapable Poe," Harold Bloom makes a very specific and brief observation:

The truth is that the works of Poe are based on his own life, the life of an orphan who suffered from an obsessive-compulsive disorder and who eventually became diseased by alcohol. Understanding Poe, the man, who had true medical problems that caused erratic behavior and depression, among many other things, is to have an understanding of the true meaning hidden behind the words of his poetry. Poe established himself as a major figure in American letters with his tales of the strange and fantastic, short

stories that are structurally brilliant and are regarded as forerunners of many forms and themes in subsequent American and European literature.....Born of impoverished parents and orphaned at the age of two, Poe lived a brief and tragic life—a life whose legend has often proved an overpowering influence on the critical reception of his work (Bloom 491).



"Freud's view of the human mind: the mental iceberg."

It is said here that E. Allan Poe's works are mysterious because they reflect his strange and difficult life. This will be the focus of the next chapter.

Conclusion

The focal point in this chapter is American Romanticism: how its factors and characteristics developed during that era and all the new ideas and theories it presented for the development of literary thought.

This chapter has also focused on Gothic romances, which is a type of literary work characterized by sensational plots, romantic settings, and horrifying themes. We have also reviewed psychoanalysis theory because it is important for our analysis of the work. The term "psychoanalysis" is used to refer to many aspects of Freud's work and research, including Freudian therapy and the research methodology he used to develop his theories. In addition, we discuss psychoanalysis in literature and its influence on literary works.



CHAPTER-II. THE SOCIAL AND LITERARY BACKGROUND

Introduction

It's important to remember that literature is a mirror of society; as a result, the author attempts to depict his culture in order to show a phenomenon discover a solution to a problem. This may be seen in America during the nineteenth century, when writers use their words to portray society.

This chapter discusses Edgar Allan Poe, an important figure in American gothic literature, his life, literary works, and what critics have said about his style, as well as the social and historical context of America in the nineteenth century.

II.1. America in the Nineteenth century

In the late nineteenth century, America was experiencing a transition. Americans were determining their futures through a range of political systems as the country's democracy evolved. New issues were impacting the American people, and organization became a legitimate way to express oneself. Politicians were becoming actual advocates for groups of people, rather than becoming a conduit for corruption and political favoritism. The faces of the nations were shifting, and everything will change as well.

— *The nineteenth century in America was a period of great development and upheaval; it was a century of westward expansion and the founding of new cities like Chicago. When immigrants arrived in their new home, they brought their cultural traditions with them. Unrelenting capitalism defined this period. This period was*

marked by constant capitalism, corruption, vulgar tastes, and excessive displays of wealth. Various changes occurred in America throughout the late nineteenth century, notably in its economy, resulting in the partition of society into numerous classes. In reality, people's social status is determined by their financial situations.

II.2 American Society in the Nineteenth Century

During the nineteenth century, America saw the emergence of three new social classes: the industrial capitalists, the urban middle class, and the urban upper class, which included physicians, attorneys, shopkeepers, factory clerks, and managers. The urban poor made up a sizable portion of the population. In addition, the immigrants came from three significant nations. Ireland, Germany, and the United Kingdom were among them.

Many American communities were straining to absorb the expanding number of urban immigrants around the end of the nineteenth century. Furthermore, many American migrants were drawn to city life, resulting in an increase in the population of cities.

Many African-Americans, for example, began to migrate from the rural South to the cities of the South, as well as the North, Midwest, and West, in the late 1880s.

New technology, such as the introduction of elevators in the 1870s, made it easier for cities to expand upward and outward.

This trend continued in literature, with narrative-style writing, fiction, and the contemporary novel gaining traction throughout the nineteenth century. Many academics think that the emergence of the middle and working classes,

“with its focus on social flexibility and individual self-determination,” resulted in greater literacy, reading, and consequently novel production and consumption. 19th century America welcomed a variety of literary genres, including novels, short stories, poetry, personal journals and letters, and writing addressing a myriad of topics like politics, science, religion, and philosophy. Those are a number of well-known 19th century writers:

Nathaniel Hawthorne: One of the greatest fiction writers in American literature, he is best known for “The Scarlet Letter” (1850) and “The House of the Seven Gables” (1851).

Samuel Taylor Coleridge: is the premier poet-critic of modern English tradition, distinguished for the scope and influence of his thinking about literature as much as for his innovative verse, he best known for “The Rime of the Ancient Mariner” (1798)

Edgar Allen Poe: which considered as the father of gothic literature, he is the best known of “The Raven” (1845), “The Tell-Tale Heart” (1843) and so many other famous works that made him one of the greatest influencers, due to the uniqueness of his style. All this distinction led to make some of his works the focus of our study.

II.3. Poe’s Life

II.3.1. Childhood and Adolescence

Edgar Allan Poe was born on January 19, 1809, in Boston, Massachusetts, United States of America. His parents were struggling actors in a Boston reperto-

ry company at the time of his birth. Edgar's father, David Poe Jr., left law to pursue a career as an actor, but was not particularly successful, probably due to stage fear. His mother, Elizabeth Arnold Hopkins Poe, on the other hand, was a successful actress. Her acting abilities, as well as her melodic voice and gorgeous form, were lauded. Edgar, the second of his parents' three children, was born in a boarding home near Boston Commons when his parents were living there. He had a younger sister named Rosalie and an older brother named William Henry Leonard Poe, also known as Henry Poe.

The family moved to New York in the summer of 1809, just a few months after Edgar's birth in Boston. David Poe, a short-tempered and alcoholic, abandoned his family shortly after relocating, never to return. Eliza, who was expecting Rosalie at the time, was left alone to care for her two sons. Eliza died of TB on December 8, 1811, after struggling to make ends meet in New York, leaving her three children orphans. David Poe is thought to have died on December 11, 1811, in Norfolk, three days after his wife. The three siblings were split up after their mother died. Rosalie was adopted by William and Jane Scott Mackenzie, while their paternal grandparents took on the burden of rearing William Henry.

Edgar moved lived with his godfather, John Allan, and his wife, Frances Valentine Allan, who were his godparents. John Allan was a prominent Scottish businessman who lived in Richmond, Virginia. John and his wife did not formally adopt Edgar despite the fact that they did not have children. They did, however, give him their name, Edgar Allan Poe, and alternated between spoiling and disciplining him. Poe enrolled in the University of Virginia in 1826, but had to drop

out after only a year due to excessive debt, drinking, and gambling, which he blamed on his foster father's refusal to provide him with money.

In 1827, he enlisted in the army, and a year later, *Tamerlane and Other Poems* was published, followed by *Al Aaraaf, Tamerlane, and Minor Poems* in 1829. Neither of his collections drew much notice or money. In 1830, he enrolled in the United States Military Academy at West Point, but was removed for breaking the regulations.

II.3.2. Personal History and Legacy

In a formal ceremony in Baltimore on May 16, 1836, Edgar Allan Poe married his 13-year-old Cousin Virginia Eliza Clemm; his age was given as 21.

The nature of their relationship is viewed differently by different biographers. Some say they lived together as though they were siblings, while others say he adored her. Overall, it can be stated that he was a caring spouse and a responsible son-in-law. Virginia was diagnosed with tuberculosis for the first time in January 1842. She died on January 30, 1847, after never entirely recovering.

Poe was devastated by his wife's death. He was frequently discovered chilly and freezing near Virginia's tomb in the middle of the night. He courted various ladies in an attempt to get out of it, but he was unable to overcome his grief.

II.3.3. Poe's Death

Poe was discovered in a troubled state of mind on the streets of Baltimore on October 3, 1849. On October 7, 1849, he was rushed to the 'Washington Medi-

cal College,' where he died four days later. his last word was reportedly “lord, help my poor soul”.

Despite the fact that many people blame his death on drunkenness, friends and doctors have refuted this theory. They were unable, however, to determine the true reason of his death, which remains a mystery to this day.

The 'National Register of Historic Places' has added 'The Edgar Allan Poe Cottage' in New York, where he spent his final days.' It is located in the Bronx, New York, on Kings Bridge Road and the Grand Concourse.

II.3.4. Poe's Works

Poe's name has been associated with horror fiction. Because his works don't just fear or shock the reader, Edgar Allan Poe's horror stories are still popular today. They provide us a glimpse into the thoughts of their heroes, who are typically unstable individuals. They also indicate that the border between sanity and insanity can be very thin at times.

Poe's life was terrible, and the circumstances of his death remain a mystery. His most significant literary contribution was to the Gothic genre, which is defined by tragedy and mystery. Poe's works have been claimed to represent his life, and his works have made him famous, notably his Gothic tales.

Edgar Allan Poe's writing style is highly gloomy and has numerous mystical overtones. In works like *The Raven*, *The Black Cat*, and *The Tell-Tale Heart*, he demonstrated this technique. He also wrote a number of additional pieces that reflected his grim writing style. Poe's dark writing style is supposed to have developed as a result of incidents that occurred in his life.

Poe was a prominent American literary figure who created poetry, short stories, a novel, essays, criticism and reviews, articles, and editorials, among other things. "The Raven," a poem that acquired instant notoriety when published in 1845, "The Gold-Bug," a short story based on Poe's experience in the army, and William Wilson (1839), a short story with a setting inspired by Poe's formative years outside of London, are among Poe's most recognized works. It is a living person's ghostly double who haunts its living counterpart and is written in a logical style. The Mystery of Marie Roget (1842) is a short story written in 1842 that is often entitled A Sequel to "The Murders in the Rue Morgue." This is the first murder mystery that is based on true events. The Black Cat (1843) has been described as "one of Poe's most dramatic stories" with a terrifying element. The Tell-Tale Heart (1843) opens and closes with a chilling tone. The narrator seeks to show his sanity throughout the novel, despite the fact that his primary purpose is to murder a man who has never done him any harm. (1922 Edgar Allan Poe)

Edgar Allan Poe employs a variety of techniques in his writings to make a story appear more engaging to the reader. Darkness, death, the existence of evil, madness, mystery, and peculiarity are themes that reflect gothic traits in his weird and innovative narrative short stories.

From his choice of words to the setting to the time of day, and so on. The combination of light and darkness, the depiction of the man's eye, and the temporal frame, for example, make his short story "The Tell-Tale Heart" scarier than anything else. Poe also used tension at the conclusion to make the reader's heart race.

II.4. Poe and the Gothic Literature

In the most general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an overall atmosphere of exoticism, mystery, fear, and dread. Often, a Gothic novel or story will revolve around a large, ancient house that conceals a terrible secret or serves as the refuge of an especially frightening and threatening character.

As previously said, Edgar Allan Poe, who uses gothic themes in much of his short work, is one of the most influential writers affected by this genre. The first English Gothic novel originated with the publication of Horace Walpole's *The Castle of Otranto* (1765), which Walpole called a "Gothic story." By the nineteenth century, the term "gothic" was applied to any fiction that inspires terror or horror, such narratives continued to incorporate the supernatural, the irrational, suspense, a sense of foreboding, and an atmosphere of gloom.

These aspects were a way for him to raise issues about his characters' psychological states, as well as the unconscious's ability to impact perceptions and behaviors. He also utilized gothic stories to raise questions about the cultural issues of the day.

The main principles of Gothic fiction consist of terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, darkness, death, madness, secrets and hereditary curses. The typical characters of Gothic fiction include tyrants, villains, bandits, maniacs, persecuted maid-

ens, madwomen, magicians, vampires, demons, ghosts, perambulating skeletons, and the Devil himself

The key features of any Gothic work, notably Edgar Allan Poe's, are "the setting in an ancient location"; the action takes place in and around an old castle or old mansion, sometimes appearing abandoned, and sometimes occupied; the storyline is frequently based around a mystery.

"The Supernatural," in which dramatic and incredible phenomena such as ghosts or giants walking or inanimate objects coming to life, occur.

Poe is now regarded as one of the most important parents of contemporary literature, both in its more popular forms, such as horror and detective fiction, and in its more complicated and self-aware forms, which embody the twentieth century's basic creative approach

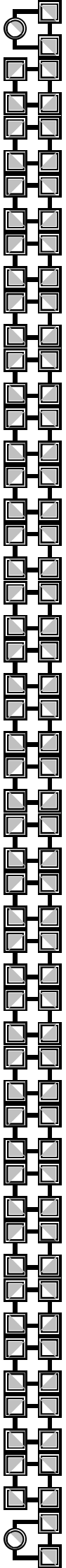
Edgar has been portrayed as a detached artist who was more concerned with exhibiting his virtuosity than with conveying his "soul," and who maintained an ironic rather than an autobiographical relationship to his writings, in contrast to previous critics who saw the man and his works as one.

Conclusion

This chapter represented backgrounds of the American society within the nineteenth century, how it had been, and then it focuses on the biographical information about the American author "Edgar Allan Poe" who specialized within

the gothic fiction; we addressed his life, his major works, and what did critics say about his gothic style and works.

In the next chapter, the main target is about the techniques and therefore the style utilized in Edgar Allan Poe's works.



CHAPTER-III. THE LITERARY ANALYSIS

Introduction

The study content of this chapter It shows the plot summary, the narrator's sanity, and the Gothic vocabulary in Poe's works (The Tell Tale Heart, The Black Cat, and The Raven). That means the study of the setting, the atmosphere of mystery and oddity, the high and overwrought emotions, the figurative language, and themes in the two tales and the poem. These works include sentence structure as well as psychoanalytic elements.

III.1. Plot Summary of (The Tell Tale Heart, The Black Cat and The Raven)

The Tell Tale Heart

An unnamed narrator opens the story by addressing the reader and claiming that he is nervous but not mad. He says that he is going to tell a story in which he will defend his sanity yet confess to having killed an old man. His motivation was neither passion nor desire for money, but rather a fear of the man's pale blue eye. Again, he insists that he is not crazy because his cool and measured actions, though criminal, are not those of a madman. Every night, he went to the old man's room and secretly observed the man sleeping. In the morning, he would behave as if everything were normal. After a week of this activity, the narrator decides, somewhat randomly, that the time is right actually to kill the old man.

When the narrator arrives late on the eighth night, though, the old man wakes up and cries out. The narrator remains still, stalking the old man as he sits awake and frightened. The narrator understands how frightened the old man is, having

also experienced the lonely terrors of the night. Soon, the narrator hears a dull pounding that he interprets as the old man's terrified heartbeat. Worried that a neighbor might hear the loud thumping, he attacks and kills the old man. He then dismembers the body and hides the pieces below the floorboards in the bedroom.

He is careful not to leave even a drop of blood on the floor. As he finishes his job, a clock strikes the hour of four. At the same time, the narrator hears a knock at the street door. The police have arrived, having been called by a neighbor who heard the old man shriek. The narrator is careful to be chatty and to appear normal. He leads the officers all over the house without acting suspiciously. At the height of his bravado, he even brings them into the old man's bedroom to sit down and talk at the scene of the crime. The policemen do not suspect a thing. The narrator is comfortable until he starts to hear a low thumping sound. He recognizes the low sound as the heart of the old man, pounding away beneath the floorboards. He panics, believing that the policemen must also hear the sound and know his guilt. Driven mad by the idea that they are mocking his agony with their pleasant chatter, he confesses to the crime and shrieks at the men to rip up the floorboards.

The Black Cat

It is a story about a frightened man who is also the narrator of the story. He is a loving person and his family owns a cat, a black one. Its name is Pluto and it becomes a good friend of the narrator. Even if people around him said that black cat is evil, Pluto is his favorite. Then slowly the narrator's attitude is

changed by alcohol. He becomes more aggressive than before; he sometimes hits his wife; he even hits Pluto. One night, he comes back home drunk and Pluto bites him blinded by the drink so he cuts one of the cat's eyes. Since then, Pluto has not come near him again, and it makes him sad, and then angry. The next thing he does is hang Pluto by its neck from a tree until it dies.

That night, his house was on fire, and he was lucky to be able to escape from the building. The next morning, in the remains of the building, there is a new plaster wall standing in the center of the ruins, and on its surface there is a black shape similar to a cat. It is not supposed to be there because he hung the cat in the tree in the garden.

One night, he finds a cat very similar to Pluto; this cat suddenly shows up out of nowhere except for the white hair on the front of its body. It comes home with him and it becomes a very good friend to his wife. The next morning, he realized that this cat had also lost one of his eyes, like Pluto. Soon enough, he hates the animal, and keeps away from it so as not to hurt it like he did with Pluto. The cat follows the narrator everywhere, and he wants to kill him, but he is too afraid to do that.

Slowly, the shape of the white hair on the cat's body changes into the shape of a gallows. The narrator becomes more and more uneasy about this cat; he has a terrible dream and finds the cat sitting next to his face and pressing down on his heart. He is now a very bad man who only has evil thoughts and hates everyone. One day, on his way to cut a log, the cat almost trips him; he suddenly wants to kill it, but his wife stops him. He was very angry at his wife, so

he hit her head with the axe. However, he has to bury her body, but he is afraid his neighbors will find it. So he buries her in the new plaster of the wall. When he finishes it, he realizes that the cat is not there anymore. For a time, he feels calm. On the fourth day, a group of police come to his house; he brags about his strong new wall and knocks on it. A voice, like a child's cry, replies to the knock, and it is followed by a long scream.

The police hurry to break down the wall. When the wall is opened, there is a cat screaming, standing on his wife's head its evil voice sends the narrator to his death.

The Raven

This poem tells the story of a lonesome man sitting in his bedroom, reading ancient books late at night. The tiredness begins to creep into him when he thinks he hears someone – or something – knocking at his door. At first he thinks it is the wind, but when the knocking becomes more intense, the man stands up and opens the door to his room, only to find no one standing there. He stands at the open door for a while, staring into the darkness lying before him and hears and sees nothing besides the name of his lost love, Lenore, being whispered, presumably by the wind. When he turns around and goes back into his chamber, he hears a knock on the window. He opens it, and a raven steps in. At first, the raven amuses him, but when he begins to question the bird, the bird can only answer with “nevermore.” Soon, the man wishes the bird to disappear from his room, but the bird continues to sit above his door and the man grows increasingly mad because the bird does nothing besides staring at him and croaking the word “never-

more.” The man soon starts to think that the bird is the devil himself, who has come to him to torment him in his grief over Lenore. He falls into a rage and starts yelling at the bird before, all of a sudden, he collapses and the bird is still sitting above his door.

III.2. The Narrator Sanity

The logical sequence of events provided to the readers in a way that allows the author to demonstrate his talent for expressing the topics included within the literary work, whether it is a novel or a short story, is known as the narrative method. There are various types of methods that may be found in many novels or short tales and that writers should consider when starting to produce a literary work.

The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors reasons for their acts, as well as the causes of happening (Sarbin 09).

The first function of narrative technique is to determine the manner of sending the information to the readers there are two major types of narrator in literature works: the third-person Narrative is found more often used by authors for the simple reason that the narrator himself is not at all in the story and yet he knows everything about the characters, the plots and the psychology of the characters and so on.

The second one is the first-person narrative, on the other hand, appears to differ from the third-person omniscient narrative in various respects, as Cynthia explains:

In the first-person narrative, the narrator is a major participant in the story and speaks using the pronouns I, me, we and us. The narrator is often the major observer in the story, and the reader can see only what the narrator sees and chooses to share. The narrator cannot comment about anything he does not personally witness, unless another character tells him about it. The narrator is frequently the protagonist, which means he is the main character in the story and the reader is supposed to identify with him (Tucker 03).

Poe's mastery of first-person storytelling and his skillful use of dialogues in his stories surely improved the story's intensity, making it sound more appealing to readers. The use of "I" as the first-person narrator gives the impression to the reader that they are not only reading but also hearing the story straight from the author. And the characters appear to be acting and moving around in a realistic manner, similar to what readers hear and see on a daily basis. Furthermore, Poe was attempting to portray his subconscious indignation and inner wrath with the injustice he had experienced in real life while also attempting to amaze readers with his distinctive approach. Because the narrators of many of Poe's short stories can't be trusted to tell the truth, they're successful in portraying dread and lunacy. For example, before offering a horrifying picture of the criminal mind, the

narrators of "The Tell-Tale Heart" and "The Black Cat" insist on their sanity as a prologue.

Poe uses the first-person point of view to keep the reader from learning about other possible points of view. Similarly, while Poe's poetry is less focused on murder than many of his short stories, issues about the supernatural and reality continue to pervade our understanding of his poems, many of which are told in the first person. The narrator's incapacity to question his own unusual behavior is a common symptom of the narrator's possible insanity in Poe's works. Also Poe's unreliable narrators frequently attempt to rationalize bizarre happenings before losing control of their minds and surrendering to the super natural's significance. The narrator of "The Raven" initially laughs at the raven, thinking its appearance is an odd coincidence, just as the narrator of "The Black Cat" initially tries to find a scientific cause for a series of sinister coincidences before eventually believing that the cat's soul has returned to haunt him.

In his stories "The Tell-Tale Heart" and "The Black Cat," Edgar Allan Poe depicts comparable narrators who try to show their sanity and exonerate themselves of their heinous acts. Their unreasonable behavior and deeds, on the other hand, lead to their condemnation and the exposure of their lunacy. Through their artful misdirection and self-ignorance, both narrators exemplify the symptoms of contested moral insanity. Both maniacs reveal their true identities, stating that their obsessions and delusions drove them to murder people they cared about. Poe dives into the minds of these people, showing them as irrational and hypocritical

beings that show bravery but reveal their dementia via their impetuous and unrepentant behavior, as well as their vulnerability.

In his short stories, Poe uses the first-person point of view with an unreliable narrator to create a sense of dread and lunacy. The narrator in both "The Tell-Tale Heart" and "The Black Cat" begins the stories by asserting that they are sane before telling stories of murder and madness. In "The Raven," the unreliable narrator returns, believing he can hear *Angeles's* footsteps, instead of asking "Who did it?" or "What happened?" Poe and the unreliable narrator urge the reader to wonder, "Is this true?" It forces the reader to believe or reject the narrator's account of events without the chance to confirm or subvert it via various points of view. Poe works in first person to immerse the reader in the madness of his protagonist, as if we are inside their thoughts.

In Poe's "The Tell-Tale Heart," the narrator's lunacy is readily apparent. He begins by assuring the reader that he is not insane and that killing the old man was both normal and necessary. You immediately doubt the veracity of the story. In addition, the narrator also states that he acknowledges that "I heard all things in the heaven and in the earth. I heard many things in hell" (Poe 6) because of his extremely powerful hearing. So he clearly doesn't have a firm hold on reality. Poe employs his mentally ill characters to add intrigue to the story, and despite the narrator's unreliability, the crimes and murders they commit seem more believable due to their mental states. In "The Tale-Tell Heart," the narrator once again describes how the old man feels and thinks, he claims:

I heard a slight groan, and I knew it was the groan of mortal terror.
 It was not a groan of pain or of grief—oh no!—it was the low stifled
 sound that
 arises from the bottom of the soul when overcharged with awe. I knew
 the sound
 well. Many a night, just at midnight, when all the world slept, it has
 welled up
 from my own bosom, deepening, with its dreadful echo, the terrors
 that
 distracted me (7).

We have no reason to suppose that the narrator is aware of the old man's feelings. Before losing complete control over their thoughts, the unreliable narrators frequently try to explain what is happening in a sensible manner. The narrator of "The Black Cat" tries to come up with scientific explanations for why his house burned down and a dead cat was burned into his headboard.

Later, when he believes the cat is returning to torment him, the unreliability returns. Similarly, the narrator in "The Raven" believes the raven's presence is a weird coincidence, but then loses touch with reality, losing his rage over the loss of a loved one. This narrator is defined by his separation from reality and his grief-stricken psyche, which renders what he says untrustworthy yet his lunacy plausible. The narrator says at the commencement of "The Black Cat" "I neither

anticipate nor solicit belief," (Poe 11). Poe utilizes this to characterize the storyteller as untrustworthy right away.

This statement alone explains why the protagonist attacks his wife, why and how the body is hidden, and how he eventually confesses to the crime. When the man insists on his sanity over and over again, Poe gives the impression of an untrustworthy narrator. "Mad indeed would I be..." and "Yet, mad am I not," (5) he says at the beginning of the story. But later, on the night of his wife's murder, it's odd that he should sleep soundly and tranquilly, even with the burden of murder on his soul. Poe employs characterization and ideas to convince us that even the narrator feels untrustworthy and mad in the end.

III.3. Gothic Vocabulary

In the most general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an overall atmosphere of exoticism, mystery, fear, and dread. Often, a Gothic novel or story will revolve around a large, ancient house that conceals a terrible secret or serves as the refuge of an especially frightening and threatening character. Despite the fairly common use of this bleak motif, Gothic writers have also used supernatural elements, touches of romance, well-known historical characters, and travel and adventure narratives to entertain their readers. The type is a subgenre of Romantic literature—that's Romantic the period, not romance novels with breathless lovers with wind-swept hair on their paperback covers—and much fiction today stems from it.

III.3.1. Setting (The Tell -Tale Heart, The Black Cat and The Raven)

Is one of the most significant Gothic elements, It's possible that the action will take place in an old castle. It might be an old, abandoned castle in the woods if it needs to be more hazardous. When the author intends to create a terrifying atmosphere, the setting might also be significant. Secret rooms, dark, forbidden basements, destroyed walls, and other such features are frequently found in antique buildings.

The Tell -Tale Heart

While telling the account of the old man's murder, we have no idea where the narrator is. This narrative takes place in an unknown old house with little information provided; we only learn about the old man's bedroom, which is where horror plays in the dark while the old man sleeps. Because the room isn't depicted and we can't see it, this narrative plays on our anxieties about the dark and what it might store. The geography of the narrator's mind is also a setting for the story, as it is in many Poe stories, and it parallels the exterior or surface environment of the man's bedroom. The narrator is unable to see his own thoughts, just as we are unable to see the bedroom.

The writer can locate three different time settings: around midnight, dawn, and four o'clock. We can observe from such time settings that the story's main focus occurs just overnight. Because the majority of the action takes place around midnight, this is the most essential setting of time in the novel. The man

always watches the elderly man sleeping in the middle of the night, and he murders him in the middle of the night, as he mentioned in the story:

“And every night, about midnight, I turned the latch of his door and opened it—
oh, so

Gently!” (Poe 6).

“So you see he would have been a very profound old man, indeed, to suspect that
every night, just at twelve, I looked in upon him while he slept.” (7)

Meanwhile, the narrative claims that after witnessing the old man sleeping through the night, and bravely into the morning, pretending took place. The man has always been a "man "when it comes to speaking morning:

"And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him," (7).

The last time setting, four o'clock, represents the end of the guy's "labors": the murder of the old man.

"When I had made an end of these labors, it was four o'clock—still dark as midnight" (Poe 09).

The Black Cat

There are a few distinct settings, but none of them are described in detail. The narrator is about to finish his final words. As a result, the residences in the story's ambiguity permit them to be any home, anywhere.

The jail is the first setting. The story begins in a prisoner's cell on the day before he is to be executed by hanging. After presenting himself to readers as a man who has had a harrowing experience, the prisoner describes the events that

led to his incarceration and impending execution. It's a cramped space where the narrator is compelled to reflect on his actions and life. He continues to refuse to accept blame for his conduct.

The second one is a house. In the words:

"He went about the house as usual, but, as might be expected, fled in extreme terror at my approach" (13).

The third setting is in the yard, which is where Pluto is hung. The writer says:

"I deliberated about casting it in the well in the yard—about packing it in a box, as if merchandise, with the usual arrangements, and so getting a porter to take it from the house"(17).

The Raven

The opening lines of the poem in "the first and second stanzas" show the setting of the Raven: -

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. /

'Tis some visitor, "I muttered, "tapping at my chamber door —/ Only this and
nothing more. //

Ah, distinctly I remember It was in the bleak December;/ and each separate dying
ember its ghost upon the floor (Poe, lines1-8).

The Raven takes place in a cold, dreary, bleak December night at midnight, the unidentified narrator is alone in his house, at midnight, the house's chamber.

The chamber has a dark and ominous sense. Poe uses the word "chamber" rather than "bedroom" he was trying to read and about the verge of falling asleep.

III.3.2. The Atmosphere of Mystery and Oddity in (The Tell -Tale Heart, The black cat and The Raven)

Atmosphere (or mood) refers to how the reader feels about the story as a result of the author's details. The descriptions of backgrounds and settings, as well as the descriptions of individuals and events, help to build an atmosphere.

The Tell-Tale Heart

Poe creates a dismal and frightening mood in "The Tell-Tale Heart," which is typical of gothic style writing. Poe sets a gloomy tone for the reader by using dark or melancholy phrases. Poe writes that the entire plot occurs at night, during this "thick darkness," making the narrator's motives frightening.

Throughout Poe's story, the narrator describes the old man's eye:

"He, had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold;" (6).

The vulture is a creature of death, and by using this animal instead of another, Poe creates the sense of true evil, the film over the eye makes it repulsive to the reader, adding to the full effect of how grotesque this eye really was to the narrator.

Also, the narrator describes how he enters the old man's room each night, describing it as "black as pitch with the thick darkness," (7).

Poe recreates this feeling of terror for the reader when the narrator enters the elderly man's room and surprising him; also when the narrator speaks of the old man's being dead and what he did with the dead remains:

He was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all, I dismembered the corpse. I cut off the head and the arms and the legs. (Poe 9).

That quote alone is enough to terrify any reader, and that is precisely what Poe is attempting with this gothic literary method. The reader can once again peer inside the narrator's head. He has no feelings for this old man, claiming that he is stone dead. Furthermore, he precisely details how he will dispose of the body after murdering the old man.

The Black Cat

The story of "The Black Cat" has all the frightening elements that make it a terrifying story.

This dark short story combines fear, guilt, brutality, and violence. The mood of Edgar Allen Poe's narration of "The Black Cat" took on diverse tones.

But since the drunken pair and the black cat were at odds, the general mood of the story was more interesting and terrifying.

When the pair became intoxicated, the black cat seemed to appear more frequently at these times. The expectation was growing that the pair would hit the black cat, but in the end,

The reader is shocked and horrified when the man pulls a knife from his pocket and cuts off one of the cat's eyes. It makes the cat lose its eyes. It also shocks and surprises the reader when the man hangs up the cat, despite the man's feelings of guilt. His first behavior towards the cat suggests to the reader that the man will not harm the cat. The case is quite different due to the volatile mood of the man. He tried the sadist's act of hanging the cat.

The mood becomes more tense and terrifying when the black cat appears again, this time the cat has a white spot. All this makes the reader feel confused and wonder why the black cat returns to the owner who hung it. For all these reasons, the mood was very tense and mysterious while maintaining the suspenseful atmosphere.

The husband continues to drink, but this time the husband is very angry with the black cat, which leads him to kill his wife and stick her and the cat against a wall.

The atmosphere has changed to tense and dramatic, and makes the reader feel nervous and suspenseful, anticipating what will happen next.

The dead woman's body, with a cat on its head, was discovered by police after a wall collapsed, creating a sense of suspense and a sense of mystery.

The Raven

In The poem "The Raven" instills in the reader a sense of dread, worry, and concern for the speaker, who is clearly in an odd situation. Edgar Allan Poe uses descriptive descriptions of the setting to create a frightening atmosphere in his poem "The Raven." sets the tone for the story, allowing the audience to deduce that the Raven is bringing bad news. Poe begins the poem by describing the time of day with the phrase "a midnight dreary"(Poe, line 1).

In order to heighten the ominous atmosphere, Poe also depicts the protagonist's reaction to the darkness.

This poetry is full of mystery, which can be detected in almost every line.

As an example:

And the silken, sad, uncertain rustling of each purple curtain/
Thrilled me-filled me with fantastic terrors never felt before;/
So that now, to still the beating of my heart, I stood repeating. // 'Tis some visitor entreating entrance at my chamber door- /
Some late visitor entreating entrance at my chamber door; - This it is and nothing more. (Poe, lines13-14;15-16).

To help establish a mood, Poe uses words like "rustling," "terrors," "late," and "sad" in these lines. Readers should imagine themselves in the speaker's room, plagued by the sounds of knocking and the repeating word of the raven "Never-more".

III.3.3. High, Overwrought Emotion in (The Tell-Tale Heart, The Black Cat and The Raven)

Gothic Romantic literature is known for its high, overwrought emotions. It's possible that the narration will be very emotional. In addition, we find that characters regularly cry or deliver passionate speeches, and they experience breathlessness, fear, anxiety, raw nerves, and an impending sense of doom.

The Tell-Tale Heart

Poe uses high emotion as a gothic element throughout *The Tell-Tale Heart*. The narrator should think about a number of his highly emotions in the short fiction "*The Tell-Tale Heart*" that he passes because of his pride, he begins by denying that he is mentally incompetent

in the beginning of the story, the narrator says:

"I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad?" (6)

When his actions plainly demonstrate his mental capacity, he tries his hardest to persuade the audience that he is not "crazy" or mentally incompetent. Throughout the story, the narrator battles his own pride, which eventually leads to him feeling guilty about what he's done and admitting it to the policemen. The old man's heightened emotions were also evident when he heard someone in the room. "Who is there?" (7), the old man shouted, horrified. The old man stayed up

as alert as he could and let out a scared groan. The old man's horrifying groan adds to the story's tremendous emotional intensity.

The old man's eye is used by the author to depict the main characters' rage. "I think it was his eye," (Poe 6) the story states, this demonstrates that the reason he was nervous and worried was because the man's sight annoyed him. This indicates that it provides motive for the main character to kill the old man who haunts him with the "vulture eye". When it hits him, it makes his blood run cold, and he decides to get rid of the terrible sensation. This indicates that he will have to deal with the old man in a difficult manner. Finally, the narrator is adamant about getting rid of that annoying sensation and the way the eye looked at him.

The Black Cat

The characters in the Black Cat short story are dominated by a set of different conflicting emotions that contribute greatly to creating suspense while reading the story. According to the story, the narrator grows up to be a kind, loving and kind man; his "character" includes "obedience and humanity," and he is merciful to all people and animals. The novel takes a gothic turn, when his character undergoes a "dramatic change for the worse" as a result of "insolvency" or hatred.

His feelings turn into anger and violence, and he hurts his wife and their pets. Throughout his life, narrator had many pets, but his black cat, Pluto, was his favorite. When he was young, he had feelings of love for a black cat, but as he

got older, he began to despise him. The narrator has succumbed to his dark instincts.

The narrator is torn between guilt and remorse for his crimes. He was half afraid and half remorseful for the crime he had committed. When the cat annoyed him, he cut out her eye with a pen knife.

The narrator is disturbed by this heinous act and plans to hang the pet with a rope from the end of the tree.

I avoided the creature; a certain sense of shame, and the remembrance of my former deed of cruelty, prevented me from physically abusing it. I did not, for some weeks, strike, or otherwise violently ill use it; but gradually—very gradually—I came to look upon it with unutterable loathing, and to flee silently from its odious presence, as from the breath of a pestilence. (Poe 15).

That the narrator's feelings toward the cat are inferred from the images in this description is evidence that he feels hatred toward a cat.

Through the picture that the narrator painted for his wife, it is shown that she carries good feelings such as sympathy, concern, loyalty, and in the heroic end, "a high degree of human feeling was once a distinguishing feature of [him]". She is a sympathetic character in her own right. The fact that the narrator mistreats her and her pets makes us more sympathetic to her. The series of misdeeds committed by the narrator after the cat suspended Pluto, including the attempt

to kill a new cat that closely resembles Pluto and the murder of his wife, when she tried to stop his attack on the cat, when he kills her, the narrator takes pride in his skill in covering her body rather than regretting it. We are led to believe that the emotions that control him are hatred and anger.

The Raven

The narrator goes through a lot of intense feelings and emotions during the poem; Love, hate, sorrow, happiness, sadness, gloomy, lucky, thankful, and the last one, which is quite strong, is madness, are some of the feelings he goes through.

The speaker is "weary" but he seems ease at the start of the poem, he's so relaxed that when he hears a knock at the door, he's almost sleeping.

Curious, he tries to locate the source of noise. It's evident that the narrator is afraid in the third stanza. He tries to calm himself down by saying:

Some late visitors, / This is it, and nothing more, (Poe, line 17-18), implying that he is afraid of not knowing what's behind the door. Also, in (Stanza5), he adds; "I stood there wondering, fearing", (line23).

Implying that he is terrified of what is about to happen. And when he opens the door to find nothing but darkness, he assumes Lenore has returned. When the speaker whispers her name into the darkness and receives nothing but the echo of his own whisper, he becomes annoyed.

When the narrator realizes that the tapper is a Raven in (Stanza 7), he is taken aback, the Raven was "perched above my chamber door,"(line 28). which

surprised him; he also discovers that its name is "Nevermore," which astounds him even more.

The speaker then goes on to challenge the raven, asking if he would ever be able to forget about Lenore's death when the bird responds with the one word he appears to be capable of saying, "Nevermore," the speaker "shrieks" at him, telling him to leave. This is the apex of his rage, and he is completely enraged by the bird's responses and presence. The speaker's rage intensifies. He speaks directly to the bird, describing him as "ghastly" and "grim," and demanding explanations regarding the creature's origins. The existence of the bird reminds the speaker that Lenore will never return to his chamber, and he becomes enraged, screaming at the bird and referring to it as a "wretch" and a "devil."

When the poem reaches its conclusion, the narrator goes insane. "God hath lent thee - by these angels," he thinks, implying that God has sent angels to help him forget Lenore, a rational individual would never believe that God would send an angel in the appearance of a Raven.

The narrator comes across as a little insane as a result of this kind of thoughts.

III.4. Figurative Language

Figurative language is the use of words or statements that do not have their literal meaning in order for writers to create a dramatic and aesthetic mood in their literary works. Edgar Allan Poe employed a variety of rhetorical devices in two artistic works "The Raven"; "The Tell Tale Heart" and "The Black Cat".

III.4.1. Metaphor in (The Tell-Tale Heart, The Black Cat and The Raven)

Merriam-Webster Dictionary defines "Metaphor" as a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them.

In other words, a metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison.

Metaphors are used in poetry, literature, and anytime someone wants to add some color to their language.

The Tell-Tale Heart

The Evil Eye: Poe thought that one of his eyes shaped "evil" even though the old man had done nothing evil to him as he said in the story: "the eye is evil."

Then later, the narrator refers to it as the "vulture eye." The metaphor of the old man having a "vulture eye" goes along with the dark tone of the whole story. And here is the second metaphor: Vultures are scavengers that swoop in upon dead animals to feast on their carcasses. Thus, they are ever-present and diligent; They see everything and are typically associated with death; which means that the narrator remained nervous all the time about the presence of the man with him and was sure that he was stalking him and waiting for his negligence to pounce on him and kill him.

Or we can also say that the eye is the conscience of the narrator. It watches him because it knows that he is planning to do something wrong, and the nar-

rator is thus haunted by it. Instead of trying to reconcile his desire with what his conscience knows is right, he chooses to destroy it.

"Yes, he was stone, stone dead.": This representation of the old man being "stone dead" goes along with the conclusion and non-emotional state of the storyteller when he to begin with slaughtered the old man. Afterward, he did become nervous and enthusiastic, but at this point, he was basically happy that he did not have to see the old man's "vulture eye."

"...tear up the planks!": The sheets, instead of being compared directly to anything, are a gathered representation since they talk to the storyteller, endeavoring to cover up the slaughter. He, to begin with, conceals the old man's body underneath the sheets on the floor. At that point, when he feels the need to reveal the murder to the policemen who have come to visit, he tells them to tear up the sheets, meaning that his wrongdoing will no longer be secured up.

The Black Cat

"The fury of a demon instantly possessed me": in this metaphor, the devil is linked to the human being, and then he makes you feel that the devil possesses the soul and has become the controller of his actions. Here the narrator compares the character's entity to a demonic entity that has become able to completely control and influence the character's life. In such a case, it seems that the idea of "Demon" can not only be associated with an evil spirit such as a ghost or a monster, but its interpretation is that it is an evil thought or desire buried in his sub-

conscious that haunts him and drives the main character towards drowning in the darkness of his thoughts or towards madness.

“The detested creature”: in this metaphorical phrase, the narrator refers to the cat and treats it with all evil and malice as if it were a human being or an equal person to him, but the logical explanation is that the voice he hears in his mind is his inner voice, indicating that he suffers from hallucinations and schizophrenia so that he feels in Sometimes he is good, and other times he lacks self-control and has evil intentions towards his cat and his wife.

The Raven

The poem begins “once upon a midnight dreary...”, here Edgar evoking the feature of darkness and terrifying night, another representation stands for the night within the (Poe, line 04 -05) "Nightly shore", here the night is alluded to as a shore as if the night was long and dark.

The speaker is depicting the fire and the "dying ember" and see them as a "ghost" and in case we depend on the past line: ‘Ah, distinctly I remember it was in the bleak December’ (line7).

The picture of the phantom that comes in his intellect may be due to his fear of loneliness and darkness.

Another metaphor: "Prophet!" said I, 'thing of evil! --prophet still, if bird or devil!"(line82).

This line occurs as the narrator gets more and more upset over the raven's presence. He compares the raven to a prophet who can tell his future. Poe includes this metaphor to show the narrator's deteriorating mental health. Yes, we

question whether the raven actually exists, but if he does, what sane person asks a bird to tell his future? This metaphor helps Poe share some scary insight into the narrator's mind.

“And his eyes have all the seeming of a demon's that is dreaming” (line 102).

This line is in the final stanza, where the narrator's instability is complete. Here the narrator compares the raven to a demon and reveals that the raven is still sitting in his chamber, never moving. Remembering the symbolism of a raven, we can make a connection between a demon sending a message to the narrator from the underworld. Overall, both these metaphors help indicate the narrator's mental state.

III.4.2. Imagery in (The Tell-Tale Heart, The Black cat and The Raven)

Imagery is what helps us picture what's happening in a story in our minds as we read and it concedes as the use of description based on the five senses, or as the Purdue Online Writing Lab explains, "total sensory suggestion." This means that imagery captures anything that can be seen, tasted, smelled, touched or heard. Imagery paints the picture for the reader, so he or she feels almost a part of the scene.

The Tell-Tale Heart

In the short story "The Tell-Tale Heart," Poe masterfully paints pictures for us with his words and descriptions. We can visually imagine the terrible eye of the old man, the darkened room at midnight, and the dismembered body hidden beneath the floorboards.

In the first part of the story, we find the image represented in the narrator's obsession with the eagle's eye, which is just a blind eye. When he writes: "he had an eye of the vulture—a pale blue eye, with a film over it" (Poe 6). The word and description repeat throughout your reading of the story, because the word "eagle" here is considered a word that forms a vivid and tangible image in the reader's mind that attracts him to continue reading.

As well as the fixed descriptions he used to describe the scene represented in the black room, such as: "pitch", "thick" and "thick darkness" Not just for the sake of description but to create an image close to the scene that makes the reader live its details and feel the darkness, even though it considers "far words" that have nothing to do with the thing that is been described, and this is what makes it attractive and somehow catchy to the readers.

The third image comes when the narrator starts to describe how each night he would watch the old man sleep:

"When I had made an opening sufficient for my head, I put in a dark lantern...closed so that no light shone out"(6).

This description, although very straightforward, can be subjective. Readers would universally agree that the narrator would look extremely sinister at that very moment but each and every single person would have a subjective view on what is creepy or not this allows the imagination to not so much run wild, but to stick to Poe's story.

He also used some hidden and accurate description of everything around him in the scenes of the story and the intermittent speech and hyphenated sen-

tences, "It was open--wide, wide open -- and I grew furious..." (Poe 8) Poe used two hyphens to create the effect of stuttering whenever he repeated words in the same sentence or just to cut off whatever the narrator was saying, so the readers start thinking that the narrator is a madman. that makes you feel it when you start reading it the way it's written by the narrator's edges and stumbles. all These qualities work like hooks make the reader interested and attracted to the story.

The Black Cat

In the story of the Black Cat, Poe works to create many images, like:

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets (11).

In the first part of the story the image in which the narrator describes himself as something of a farce or ridicules, referring to an absolutely innocent childhood while emphasizing the amount of kindness he has for animals and children this introduction makes the reader question the narrator's abilities.

Beneath the pressure of torments such as these the feeble remnant of the good within me succumbed. Evil thoughts became my sole intimates—the darkest and most evil of thoughts. The moodiness of my usual temper increased to hatred of all things and of all mankind: while from the sudden, frequent, and ungovernable outbursts of a fury to which I now blindly abandoned myself, my uncomplaining wife, alas! was the most usual and the most patient of sufferers (Poe 16-17).

The writer's imagery his wife and his cat as if they are the reason why he gets angry and rushes to commit a crime, although they are peaceful. On his part, the writer here tries to ignore all the reasons surrounding him from his schizophrenia and his addiction to alcohol and portray his actions on the basis that they are Satanic actions, as if the devil is the one who has taken possession of his body and forced him to do all these things.

“I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity” (12).

The third picture is the incident that changed the course of the narration, which was the narrator's uprooting the cat's eye using a blunt knife. It is an image that makes the reader imagine a Cruel and disgusting scene that he experiences for a minute or two after which the reader's condition changes to intense hatred towards the narrator and his actions, as he imagines the cat's reaction and his painful condition.

One night as I sat, half stupified, in a den of more than infamy, my attention was suddenly drawn to some black object, reposing upon the head of one of the immense hogsheads of Gin, or of Rum, which constituted the chief furniture of the apartment. I had been looking steadily at the top of this hogshead for some minutes, and what now caused me surprise was the fact that I had not sooner perceived the object thereupon (14-15).

This imagery describes the second cat on the basis that he is a nightmare chasing the narrator to punish him for his incorrect actions that he committed

towards his wife, and his cat sometimes shows the possibility that the second cat is just a hallucination from his addiction to alcohol, especially the picture of the monk that the narrator claimed was painted on the cat's fur and his incomprehensible behavior, such as sitting on the narrator's chest and breathing on his face, till he never slept again. increases the confirmation of the idea of retribution "murder."

All these details mentioned by the writer are considered vocabulary and perceptions that attract the reader and make him complete reading the story while he is in a state of eagerness to know the end.

The Raven

At the beginning of the poem, Poe succeeded in formulating sentences that attract the reader's mind by making him imagine the brutal and gloomy state and the cold night and he creates the terrifying atmosphere necessary for the narration of the poem "Once upon a midnight dreary, while I pondered, weak and weary"(Poe, line1).

The second image is represented by the lady who is the centerpiece of the poem. The thoughts that circulate in the narrator's mind constantly in (lines 10-11 and 28), the poet images beings with the narrator in his room alone hearing her whispering and sometimes start sees her walk around, the readers at this part feel how the poet tries to restrain himself and not think and thus creates an atmosphere of sympathy on the part of the readers to feel his suffering and The pain woven into his words, which in (lines 94 -95), appears to stem from his thinking that he sees Lenore as a pure, perfect, and rare saint, with nothing real like her.

The third image is the Raven, which represents a wonderful choice by Edgar, a bird that seems to be part of the darkness of the black night that emerges from it suddenly without warning. In every picture in which the raven is present in the poem, Poe embodied him as the strange element to be interpreted, which seemed somewhat interesting, but he increased in strangeness and terror after his insistence on returning a word forever, which led to a sign to the narrator that is as if it was a prophecy of the inevitable fate, because he sees him as a sleeping devil with burning eyes. This image casts a complete shadow and terrifies the narrator, while at the same time creating an atmosphere of fear and enthusiasm for the readers just by imagining the picture.

The fourth picture is a composite picture of three words as a kind of complex and hidden, which is Night's Plutonian Shore (Poe, line 47 and 98)

First: Night, that is, darkness, both represent mysterious supernatural forces, and perhaps also dangerous and frightening, as they constitute the basics of horror literature and create the terrifying and frightening atmosphere that most readers must imagine.

Second: Plutonian, this is often a mention to the Roman god of the underworld. The descriptive word "Plutonian" is implied to form us think of all the terrifying things that one partners with the black market: obscurity, passing, the great beyond ...etc.

Third: Shore, could be a small more puzzling. It may be an allegory that makes a difference us to see the night as an endless sea, washing up against the edge of this chamber. In a way, at that point, all these words offer assistance emphasize

the thoughts of haziness and night, or
 fair a troubling night, but moreover a tremendous sea of frightful obscurity except
 ionally much Poe's fiction.

III.4.3. Symbolism

The Tell-Tale Heart

The eye: represents awareness and truth, as in this story it may symbolize wisdom... The writer indicated in this story that the eye has a supernatural power as if it was able to see intentions and know souls, this made the narrator confused and believed that the old man was able to see his soul and it is possible to cast a curse on him.

The heart: in this story represents passion and this was embodied after the narrator committed his crime, but the heartbeat kept beating. Those rapid beats symbolize the amount of guilt feeling.

The inclusion of both symbols wisdom and passion It created a psychological struggle for the narrator that led him to collapse and confess.

The boards of the house: the place under which the old man was buried which indicates that the narrator symbolically hid his crime in his subconscious mind. Since all the subconscious acts always return, a last-minute confession can be seen as a leaked truth.

The Black Cat

In this short story we have the symbol of the black cat that appears in two forms, the first form, the cat Pluto, Poe rarely named characters in his stories,

which might have been to make the tales universal. However, when he did give them names this was of great importance.

The first cat” Pluto”: symbolizes something supernatural through his name, which is the name of a Death god in Greek culture. Embodies Pluto’s supernatural power and its being unnatural when his eye was uprooted and when he gets killed and hanged in a tree in this action the narrator seems not only to want to punish him; he also does not aim to blind his closest and dearest pet, the opposite he does not want to reveal his deterioration and change in disposition. this action might interpret the mutilation of Pluto as a solution for the narrator to get rid of a mirror in the cat’s eye. Here, as a conclusion to what the narrator did to Pluto the cat’s bad omen appeared, and the narrator’s life turned into hell.

The second cat: The reincarnation of the cat Pluto again, with his one-eyed eye, is an indication here and a symbol of the guilt committed by the narrator, which is still chasing him wherever he goes and continues to terrify him and follow him no matter how much he tries to escape or get rid of him ... He is also distinguished by a white mark in his black fur that turns over time to embody a way retribution and the necessary punishment that the narrator must receive in response to his heinous acts.

The Raven

This poem was characterized by a basic symbol that has several interpretations throughout the poem.

The raven: Poe wanted the raven to be the main symbol in the story based on what he said in his essay “The Philosophy of Composition”.

First, it symbolizes bad omen, death and evil, as if it were a demon. The general concept of raven in general. At the beginning of the story, he can be considered as a supernatural envoy on the basis that he was sent by his lover Lenore to communicate with him.

It could also symbolize the subconscious and the unknown its way of entering and rushing into the room and its ability to speak. All of this is an embodiment of identity and impulsive behavior.

Pallas statue: symbolizes the raven standing on it to the color contrast between white and black, light and dark, day and night and death and life, together symbolize the two forces that pull the speaker and help maintain the effect of the poem.

III.5. Themes

The themes that characterize the story of "*The Tell-Tale Heart*" are, first of all, the feeling of guilt and sin. This topic is embodied when the narrator feels a heartbeat and its sound, and this was interpreted by critics as the inner voice of the narrator who reminds him of his act stemming from his wrong sense and his crazy hallucinations that prepared him several situations that have no basis in Health and after killing the old man due to the necessary fear of annihilation, which is one of the situations that are embodied in the story and its characteristic, as well as at the end of the story and when the narrator begins to deny his crime, regardless of his improper mental powers and the problem of schizophrenia that he suffers from, but he highlights his actions subject A third, "projection," is a term now well-known due to the development of psychology. It is true that it

was not known at the time of Poe's writing of his story. Generally, it means that one takes the feelings one feels and assumes that others feel them without oneself, unaware that one has these. The feelings he imposes on others, claiming greatness, and these beliefs appear on him when he claims that he is sane despite all the heinous acts he committed, which have become clear.

In the story of "*The Black Cat*", as a start, the subject of violence is embodied as a result of the continuous addiction to alcohol by the narrator, which surrendered to it and took control of his mind and showed over time his dark side that overwhelmed him and became in control and went crazy, so his leg towards committing crimes against himself, killing his pet and his wife unjustly and thus he lost his life. The second topic is guilt. In this story, guilt is embodied in the form of one of the characters of the story, the black cat who pursues him and drives him crazy and confesses his crime in the end.

In Edgar Allan Poe's poem, "*The Raven*", we find that the theme of death and loss, sadness and even madness are the obvious elements throughout the poem. They are embodied in the poet's forgetfulness of his beloved and his repeated attempts to think rationally. Thinking of her and imagining her whispering and talking to him to the point that he stands to talk to the bird with his defiant attempts to restrain himself from giving it meaning, but it fails and collapses.

But the sense of loss and pain he suffers from is what made him need to have hoped to believe him, hoping to give him good news and ease. But in the end he collapses and loses everything his rationality, his life, and even his passion.

III.6. Sentences Structure in (The Tell-Tale Heart, The Black Cat and The Raven)

Within the paragraphs frame of The Tell-Tale Heart we see many groups of short sentences, like this: "Object there was none. Passion there was none. I loved the old man"(Poe6), a web of complications spun from just thirteen words.

We also see longer sentences like this:

So I opened it – you cannot imagine how stealthily, stealthily –until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye (Poe 8).

Notice how the longer sentence is actually less ambiguous and frustrating than the very short ones, the long sentence gives us a precise description, while the short ones leave us grasping for meaning. Of course, you can probably find examples of the reverse.

Edgar Allen Poe is known for this “Gothic” style of writing. Some have described his work as “dark and disturbing”, Poe seems to have a fascination with death and tragedies. With death and people deserting him all his life, one can understand why Poe has such a despondent way of life and that is reflected in his writings. Throughout his life, Edgar Allen Poe had to deal with death, abandonment, and separation; this may also be a factor contributing to his stories and poems darkness. Considered still part of the Romantic Movement, it is classified mostly in dark romanticism.

Poe utilizes imagery, repetition, and an intricate use of particular vocabulary to paint his dark and macabre short stories and criticisms. While painting his

mysterious masterpieces Poe's use of a narrative style of writing truly draws its reader in and allows the reader to be enveloped in the world which Poe has created in each story.

The language used in the short story "*The Black Cat*" by Edgar Allan Poe is slightly old-fashioned English, given that the text is more than 150 years old. The story is also written in a very fragmented way. Comments, explanations, and repetitions are sometimes inserted in the middle of a sentence: "When reason returned with the morning — when I had slept off the fumes of the night's debauch — I experienced a sentiment half of horror" (13). This is done to draw attention to the line, bring clarifications, or strengthen the message of the text. The fragmentation also echoes the narrator's fragmented and unstable state of mind.

Interestingly, some words are written with capital letters, suggesting the narrator's emphasis and desperation: "...the image of a hideous -- of a ghastly thing -- of the GALLOWS! -- oh, mournful and terrible engine of Horror and of Crime -- of Agony and of Death!" (Poe16).

Similarly, the narration uses an unusual number of exclamation marks, suggesting the narrator's agitation and the psychological strain of the story.

The Raven

The Raven' by Edgar Allan Poe is a poem made up of eighteen stanzas from six-line. Throughout, the poet uses trochaic octamers, a very distinctive metrical form. He uses the first-person point of view throughout, and a very consistent rhyme scheme of ABCBBB. There are a large number of words that use

the same ending, for example, the “ore” in “Lenore” and “Nevermore.” Apostrophe is also present, or the repetition of the same word at the end of multiple lines.

"The most prominent formal features of the poem are its refrain and its ABCBBB rhyme scheme". They are all exact rhymes; all the 18 stanzas have the same pattern. Each consists of six lines where the sixth is shorter than the other five. At the end of these six lines the following, already mentioned rhyme scheme can be discovered: ABCBBB Furthermore, in every first and third line of each stanza there is an internal rhyme between the end of the first and the second part of the line. The end of the first part of the fourth line even rhymes with the end of the first and second part of the third line.

The ‘b’ rhymes consist of the long ‘o’ and ‘r’ sounds and rhyme with ‘nevermore,’ echoing this ‘melancholy burden’ throughout the poem" This expression - "nevermore" - radiates despair in the context of this poem and over and over again it reminds the reader of the sorrow of the speaker and the sadness of the poem's theme. Furthermore, the letters n, e, r, and o, appear in both words: in "nevermore" and in "Lenore" which indicates that hearing the word nevermore at the end of each stanza not just generates the effects mentioned above but it also satisfies the speaker's "desire to repeat the letters of his beloved's name".

Another interesting point is, that the long o and r are often seen as mournful sounds,
 "perhaps because they are the generic vowels of the past, being produced farther back in

the mouth" The person Lenore - in whose name these sounds can be found - is now also somebody who belongs to the past because she is dead and therefore she is not any longer part of the present world.

III.7. Psychoanalytic in (The Tell-Tale Heart, The Black Cat and The Raven)

Psychoanalytic criticism is a term used to describe how and why a person behaves in this way. There are two different types of analytical criticism developed by Sigmund Freud, but the most common are the original (traditional) models of his analysis, which are in line with Edgar's writings.

In *The Tell-Tale Heart* at the beginning of the story, when the narrator acted on the basis that he was mentally fit, as an attempt to dispel any suspicion that he was mentally ill or mad; "How, then, am I mad?" And "but why will you say that I am mad?" (Poe 6), and continues to make this claim throughout the story using a logical approach. Throughout the story, the narrator seems to refuse that he is insane and uses many arguments to prove it; "but why will you say that I am mad? | "How, then, am I mad! —Hearken! and observe how healthily—how calmly I can tell you the whole story! (6).

To that first normal idea change when he begins telling the story and appears that the Id which is the part that represents evil behavior and rebellion is the most dominant in the story, that appear when he acted mad and strange and

decided to kill the old man for no good reason just because he does not like the old man's eye.

The superego the part that seeks perfection in it, the narrator feels remorse and reminds him of social boundaries, right and wrong acts as if they are the pressure part on him and appear when the narrator feels great remorse and tension when he hears the heartbeat under the boards to confess about himself just to feel relief from the amount of pressure he is under: "Villains!" I shrieked, "dissemble no more! I admit the deed! —tear up the planks! —here, here! —it is the beating of his hideous heart!" (Poe10).

The character remains unbalanced throughout the story, once it shows behavior stemming from idealism, and once it acts as if it is not at all normal. This is due to the lack of control of the Ego, leaving the reins of psychological control in an unstable state.

-In Edgar's Black Cat story, there are many symbols that embody the writer's personal life, and the protagonist and psychology have shed light on these deficiencies.

In this short story, Poe shows the protagonist as one of the victims of the mental disorder, such as guilt and perversion and superstitions and revenge.

The story of the black cat embodies three aspects of the human mind, which include irrationality, perversion and guilt; all these feelings represent the Id which is the controller of the protagonist's actions in the story so long.

At the beginning of the story that the protagonist turns from a normal person to a hostile person and turns into a killer and over time his demonic ac-

tions becomes such a source of strength for him, like that when his house burned down and a picture of a hanged cat appeared on the wall, he had no fear at all, on the contrary, the greater his mental disorder, the greater the balance and this abnormality, here we see the opposite psychology in the narrator's life as he steadily adjustments from a person mild to an assassin. From the start of the tale we discover that the narrator is in jail for a heinous crime and he's writing down his crime to "free his soul". In this story we see how mild the narrator became as a kid:

"From my infancy I became stated for the docility and humanity of my disposition. My tenderness of coronary heart turned into nonetheless conspicuous as to make me the relaxation of my companions" (11); The selfless love he has for animals can in no way lead everyone to accept as true with that the narrator can kill his wife and his pet; however, his mental extrude makes him do so.

In addition to this, Poe, in "*The Black Cat*" expresses "the spirit of perverseness" thru the protagonist. Perverseness may be characterized as an aware persistency in doing incorrect, even to the cherished ones, this situation is usually observed through guilt, Poe explains in a completely clean manner of the way perverseness deepens its roots within side the human thoughts and will become part of it. For example, He, himself, says:

This spirit of perverseness, I say, got here to my very last overthrow...- to provide violence to its personal nature- to do incorrect for the incorrect sake only- that entreated me to retain and eventually to consummate the damage I had inflicted upon the unoffending brute (Poe 13).

Poe describes perverseness as “the primitive impulses of the human coronary heart, which offer route to the individual of Man”.

The Id control the narrator and once he had an idea or impulse hits the mind of a person, he cannot resist from acting upon it. He becomes helpless and is forced to listen to his thoughts. In doing so, a person becomes furious if he is unable to satisfy these impulses. In such a situation, his aggressiveness can reach the maximum peak.

-The raven poem can be viewed from several different angles, including what the raven symbolizes in the poem and what made Poe decide to write this poem, often readers wonder what actually happened in Edgar's mind when he was writing one of his greatest poems.

Through in-depth analysis we can deduce these through the phrases and formulations that Poe used to show his psychological and mental state and the inspiration from which this piece of literature was drawn his dynamic use of phrases, figurative language, color codes, and illusions really highlights his psychological state as it has never been expressed before.

And this is what made this work truly a story to be told through the ages because of its very deep way of expressing intense sadness and pain.

The events of the poem revolve around the intense pain and sadness that Poe suffered during the loss of his beloved Lenore, according to Sigmund Freud and his theory about the concept of defense mechanisms in psychology, and these mechanisms are defensive mechanisms and strategic tricks that the subconscious

mind and the subconscious part resort to, aiming to protect the individual from feeling confined, tension and anxiety.

The pain of separation that he suffers from his separation from his beloved, which made him in a state of intellectual paralysis and lack of control over himself and interaction with the life around him. At the beginning of the poem and he seems preoccupied with other matters, ignoring and forgetting the main event, secondly, denial and it appears in the poem when he tried to completely reject that Lenore went and would never see her again while he still felt her and hoped to meet her in heaven.

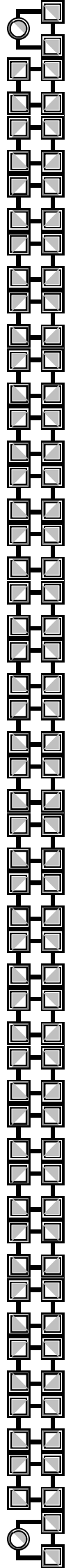
Overall, it is considered Poe's poem "*The Raven*" is interesting but fascinating because it deals with the idea of death, loss of a loved one, and the grieving process, as it adopts the Gothic side of existence as an attempt to understand the meaning of life after being lost and facing reality when exposed to darkness and the unknown. Furthermore, the narrator fails to build his own ego as he is, unconsciously, in constant search for union again with Lenore—symbolizing the mother/willing character, failing to accept her own death or somehow failing to accept death embodied by the raven. Poe like other writers of his day was interested in exciting and unorthodox themes to write about and explore his literary work, for his "fascination with death and violence, the loss of a loved one, and the possibilities of resuscitation. Or life after the grave in physical form, and with horrific and tragic mysteries."

Conclusion

To sum up, this chapter answers the questions that were previously posed at the beginning, Alan Poe uses Gothic vocabulary and elements in his writings in order to show his own style and distinctiveness in writing, as well as to create the frightening atmosphere that characterizes all his literary works and the purpose of using this.

The style is to make the reader live the strange atmosphere of the story as if it were real because the embodiment of the Gothic style is not only through the content and it is through the language used.

According to the psychoanalysis that showed the contradictions and madness that Poe suffers from, but at the same time it showed that the amount of feelings conveyed in his writings, they are nothing but a conveyance of his feelings and his inner struggle of turmoil, sadness and madness.



General Conclusion

Edgar Allen Poe was an English short story writer whose work reflected the classic Gothic styles of the time.

The works of Edgar Allan Poe are considered as great examples of Gothic literature because of the objective criteria of the Gothic genre, literary devices, and his own authorship. Poe's Gothic works, such as *The Tell-Tale Heart*, *The Black Cat*, and *The Raven*, highlight the pervasive nature of the dark side of individualism and the subsequent progression of madness.

Fear and horror pervade Gothic stories that explore themes of death and decay. Through the catalyst of disintegration and subversion of existence, Gothic transcends boundaries into the unknown, evoking diverse emotions as well as the supernatural elements are used in Gothic literature to create a dark environment and frightening atmosphere.

Even the life Experience Influences the Writings of Many Artists Judging from Poe's autobiography, one can note that literary art reflects his life according the methods of "reading" used by Freud and later theorists to interpret texts have been adopted by psychoanalysis of criticism, it claims that literary texts like dreams: they speak not directly and explicitly but through the use of metaphors, symbols, images, etc., which reveal the author's hidden aspirations and fears, and that a literary work is an expression of his neuroses.

We study Poe's *The Tell-Tale Heart*, *The Raven*, and *The Black Cat* by applying psychoanalytic theory to discover and gather the most important Gothic elements that characterized and made Poe's work. Unique in creating an atmosphere of terror and conveying it to the reader in its smallest details, embody-

ing the events as if they were in front of him. We also highlighted how Poe's work reflects the harsh and traumatic experiences of his life.

This work is divided into three main chapters; The opening chapter deals with Romanticism, which was the most important movement in the first half of the nineteenth century, was philosophical and theological as a literary movement. American Romanticism also emphasized nature, imagination and feeling. There is a subgenre of the greater Romantic movement, which is known as; dark romance, this is because it retains and explains many of the characteristics associated with it; This led to the birth of the Gothic style master and it's represent the process that this type uses to create content to reach this high level.

This concept has its origin in Freudian psychoanalysis. This school of thought of the Gothic was very successful, so we dealt with this by using this theory.

The second chapter is the American backgrounds during the nineteenth century, also the biographical backgrounds of the American writer Edgar Allan Poe, who is considered one of the most prominent American writers whose tremendous creative power made him a famous figure the author of his time.

His name was synonymous with horror literature, Edgar Allan Poe Horror stories are still read today because they do not simply frighten or shock the reader, they provide insight into the minds of their heroes, who are usually very restless people. And they reveal, at times, that there is a very thin line between sanity and madness.

Poe specializes in the art of Gothic writing Edgar Allan Poe uses several tricks in his works to make the story seem more interesting to the reader. Darkness, death, the presence of evil, madness are the elements that suggest Gothic characteristics in his short narrative stories, which are strange and fantastical.

The final chapter is the practical part, we have answered the questions posed before and we have shown how Edgar Allan Poe achieves the use of Gothic elements in the selected works.

Studying the techniques and style used in three selected works, Poe decided to write them in first person narrative, this technique is used to get into the head of the main character and present their ideas.

The diction Poe uses during *The Tell-Tale Heart*, *The Black Cat*, and *The Raven* gives the person reading the idea a horrific sense of dread right down to the single words, and he uses various tricks to make it seem more interesting to the reader.

From the words he chose to place to the time of the day, Poe used many manifestations of figurative language (symbols, images, metaphors) and sentence structures to illustrate Gothic elements.

We have also shown psychoanalytic theory through the story and at least have conveyed from *The Tell-Tale Heart*, *The Black Cat*, and *The Raven* that there is Gothic in these works, we found that Edgar Allan Poe achieves the effects of fear, horror and madness not only through content but also through the use of language, he creates an air of mystery, in the structures and diction of his sentences.



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