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Dedication

To the memory of my Grandparents,

to you dear Mother, Father,

to my family, my friends,

and to my dear self

Acknowledgments

First, I thank Allah, the Almighty for having given me the strength and patience to undertake and complete the present work. Glory and praise for Him.

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Abstract

The present study tackles the overuse of repetition in Edgar Allan Poe's poems, *The Raven* (1845) and *Annabel Lee* (1849). It aims at investigating Poe's motives behind the overuse of such a rhetorical device (repetition). These theoretical investigations are put into practice via the analysis of Poe's *The Raven & Annabel Lee*. The goal of this research work is gaining a thorough understanding of the concept of repetition in poetry. For this purpose, the two poems are analysed and interpreted in accordance with the Relevance Theory developed by Sperber & Wilson. The main motives of Poe behind the overuse of repetition are to reflect the speaker's sorrowfulness and his longing for his lost love, and to give the two poems their aesthetic appeal.

Key words: repetition, Lexical cohesion, Relevance Theory, poetry, aesthetic appeal.

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General Introduction

General Introduction

1. Background of the Study

It is not logical or even possible to say that human beings utter or use words once in communication. Nevertheless, repetition –apart from being a rhetorical device– is a significant activity that occurs in our daily spoken, written, simple conversations. The term 'repetition' is not limited just to literature, but it is a common one. It is a well-known fact that repetition is a natural phenomenon used so regularly to convey or express our attitudes to/about other persons.

Writers generally allocate their language and style to deliver their own messages; each of them has his own techniques to do so as well as his motives behind using those techniques such as giving language more aesthetic structure than the customary use of it i.e., writers have their own stylistic touch when writing their texts either poetry or prose.

Poetry as a form of literature also has its own common qualities and standards that distinguish it from other forms. Thus, poets tend to expose their thoughts in a very well-structured manner via the employment of pleasant sounds and forms in order to evoke emotive responses. After all, the secret and the taste of a certain poem lies in the ear of the person hearing it.

Edgar Allan Poe is among the most influential figures that leaped with the American literature to a prestigious position with his countless participation: the master of macabre, the father of the detective story, the pioneer of science fiction and a notable poet with special verses range. Poe ensured his spot in the literary canon (Scaggs, 2005).

The use of stylistic devices is a shared tactic by all writers; devices play a fundamental role in achieving and interpreting the meaning of any literary work. As for poetry, repetition is

of a common use, whether in English or any other languages, among poets, and it plays a major role in differentiating it from other forms of literature. Repetition is among the earliest devices that were used by poets and it is the most important one that should be understood within poems.

Understanding the use of repetition in poems, though it seems clear, can be thorny in many cases since poets use multiple types of repetition and each of them convey different meanings. However, when poets repeat certain sounds or words, they are intending to do so to remind the reader of their importance, or simply, to visualize the emotional state of the speaker. Repetition is what makes poetry more captivating to read. It structures our attention to what we read. We make sense of texts by leaps of repetition (Mazur, 2005).

Preminger et al., (1986) defines repetition as "The basic unifying device in all poetry". Repetition may appear in poems in a number of different ways to suggest different meanings. Most commonly, repetition implies repeating sounds, syllables, words, lines, stanzas, clauses or metrical patterns. Repetition aims at logical emphasis, an emphasis necessary to draw the attention of the reader on the key-word of the utterance (Galperin, 1977).

2. Aim of the Study

The present research attempts to investigate the use of repetition in Poe's poems, specifically *The Raven* (1845) and *Annabel Lee* (1849).The two poems are among Poe's great magnum opus.

Since repetition is apparent in the two selected poems *The Raven* and *Annabel Lee*, this enables clarify its use in a clear manner; it also allows fulfill the aim behind the conducted research. Hoping that by doing this we will make readers aware as well as

knowledgeable about its use in poems. The present study also attempts to examine the use of repetition in *The Raven* and *Annabel Lee*.

The chief objective behind this study is to spot light on repetition in general, and to draw the reader's attention to the importance of repetition in upholding the lines of a certain poem together so that shares to the enrichment of its meaning in specific. Besides, this paper seeks to benefit readers by helping them decipher and interpret poems appropriately.

3. Motivation

Selecting this element (repetition) as a focus point for our study allows readers to comprehend the nature as well as the motive behind its use. Thus, by doing this research we will, hopefully, try to help readers understand the use of repetition in poetry.

A lot of poem readers read without realizing or recognizing that the repeated sounds, utterances, words are actually signifying something, and they are expected to understand the purpose behind the use of that specific type of repetition. By clarifying the use of repetition in poems we are not only studying the motive behind that but as well helping readers enjoy the beauty that poems hold within their verses and stanzas.

4. Statement of the Problem

A simple glimpse of the two poems *The Raven* and *Annabel Lee* –without even scanning them– allows anyone to observe the rich use of repetition (apart from him/her being a talented interpreter of poems). Thus, it appears that the poet Edgar Allan Poe has certain motives behind over using this stylistic device. Hence, the following question is raised:

> ➢ What are the poet's motives behind the overuse of repetition? And what is its significance to poems?

5. Hypotheses

Based on the research question mentioned above, a number of hypotheses are put forward:

- ✓ Repetition in the two poems *The Raven* and *Annabel* may be overused for an aesthetic function and to add a euphonic pleasant echo to it.
- ✓ The overuse of repetition may suggest internal abstract state lived by the poet.

6. Methodology

The method followed in this research is descriptive and analytic, demonstrating repetition and investigating its use in the two poems.

7. Structure of Dissertation

The present work is basically divided into four main chapters. Chapter One presents a theoretical background where the focus is on repetition from a linguistic perspective. Chapter Two is devoted to explore the various forms of stylistic repetition. Chapter Three sheds light on the case study poems *The Raven* and *Annabel Lee* by supplying a general critical review about both of them. Chapter Four represents the practical part and it is a corpus-based investigation of the overuse of repetition in *The Raven* and *Annabel Lee*, trying to find out Poe's motives behind the use of such a rhetorical device.

In a broad perspective, it is hoped that this work would be intelligible for readers, and that it would help them grasp the meanings that underlie poetry appropriately, particularly, the use of repetition in poems.

Chapter One

Repetition: A General Survey

Introduction

Poetry and repetition are most of the times linked to each other. Repetition is regarded as an effective device in poetry. Reiteration is one of the basic components of lexical cohesion, along with this term underlies our key word: repetition. The present chapter previews the related literature on the term repetition focusing on its use in poetry. It also shows the variety of opinions about the use of repetition. Thus, the purpose of Chapter One is to provide the reader with a general overview of the previous researches on the use of repetition. The aim is to scope out the key data collection requirements for the primary research to be conducted. Chapter One is divided to two sections. The first section provides the readers with a general view about the term 'repetition' and the related lexis, while the second section views the use of repetition in accordance with the Relevance Theory.

1.1   Cohesion

There are few well-known researchers who tackled the concept of cohesion in their works (Šotolová, 2010). However, Halliday & Hasan in their book *Cohesion in English* (1976) shed light on cohesion and provide the reader with both theoretical and practical examples. For that reason, this book is regarded as the backbone of our thesis and since Halliday & Hasan were the first to introduce the concept of cohesion.

English speakers come across various passages in their daily life, spoken or written, and they can easily (more exactly instinctively since they are native speakers) realise which sentences are connected as a text, and which are unrelated (Halliday & Hasan, 1976). Thus, according to Halliday & Hasan (1976) "A text may be spoken or written, prose or verse, dialogue or mono-dialogue" (p.1).

Halliday & Hasan (1976) argue that there are objective factors that enable English speakers from distinguishing a text from what is not, i.e., there are some particular linguistic elements that should be present in order to have cohesion or connectedness of a certain text for instance, synonyms, conjunctions…etc. Halliday & Hasan (1976) approach the term 'cohesion' from a semantic prescriptive. After all, texts are collections of codes, and semantic is the study of linguistic en/de-coding (Jackson, 2016). In brief, cohesion is defined by Halliday & Hasan (1976) as a semantic concept which refers back to the relations of meaning that exist within the text.

The two main types of cohesion that are distinguished in *Cohesion in English* (Halliday & Hasan, 1976) are grammatical and lexical cohesion. The former covers four cohesive devices, reference, substitution, ellipsis, and conjunction which is based on structural content. The latter covers two cohesive devices, reiteration and collocation which is based on lexical content and the way words are chosen to uphold the elements of a text.

The sub-type that is most related to this study is lexical cohesion, specifically reiteration, and it is therein repetition emerges.

1.2 Lexical Cohesion

Halliday & Hasan (1976) define lexical cohesion as "[…] the cohesive effect achieved by the selection of vocabulary" (p. 275). In contrast to Halliday & Hasan (1976), Hoey (1991) gives lexical cohesion a more fundamental role. He states that lexical cohesion is the type of cohesion that permits writers form several relationships among elements in a certain text (as cited in Flowerdew & Mahlberg, 2006, p.105). Hoey (1991) notes that, "The study of the greater part of cohesion is the study of lexis, and the study of cohesion in text is to a considerable degree the study of patterns of lexis in text" (ibid.). According to him, lexis

forms the majority of a text that is why lexical cohesion should be given a priority when studying cohesion.

1.2.1   Reiteration

The purpose of this research is to explore the issue of repetition. Hence, our focus is on reiteration as a main part of lexical cohesion, examining and identifying reiteration as Halliday & Hasan, and other researchers defined it. Halliday and Hasan (1976) state that:

> Reiteration is a form of lexical cohesion which involves the repetition of a lexical item at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between– the use of synonym, near-synonym, or superordinate. (p. 278)

Basically, reiteration is when one word refers back to another, by sharing a common referent and that the reiterated word may be repetition, synonym, near-synonym, super ordinate or general word.

1.2.2   Repetition

The type of repetition that Halliday & Hasan (1976) stress on in their work is: the lexical repetition. They acknowledge that when they are speaking of reiteration that they do not only speak about the repetition of the same lexical item, but also the occurrence of a related item which may be one of the mentioned above forms (synonym, general word, repetition…etc), and that all these types of lexical cohesion involve identifying the reference, whether repetition, synonym, near synonym, or general word, and share a common referent to the original.

Moreover, Halliday & Hasan (1976) claim that there are no real limits for the repetition of the same word. Consider the word 'go', it may have various forms – 'goes', 'going', 'went', 'gone' – and yet they still wonder if to classify them as different or the same

lexical items. Hence, Halliday & Hasan (1976) undertake the concept of repetition from a broader angle.

As a valuable source for our study and since it is the only book that treats repetition in one book, Andreas Fischer's *Repetition* (1994), would contribute a lot to our research.

Fischer (1994) claims that repetition skulls under numerous different names, which he lists to 27 terms in an alphabetical order. In that sense, Fischer (1994) states that repetition covers a vast area due to the fact that language depends on repeated patterns. He also claims that few writers consider its use as being paradoxical in nature owing to the confusion that linguists face between whether its use is good or bad. He argues that:

> Repetition is widely used, and yet widely avoided. It spans "competence-performance" dichotomy, in that some repetition is an intrinsic part of the linguistic system (competence), while a large other portion is dictated by the needs of the particular utterance (performance). (p.18)

Fischer (1994) puts forward three functions for repetition which are extending existing language resources, promoting textual cohesion and comprehensibility, and facilitating conversational interaction.

The first function, extending resources, entails the use of repetition ironically for intensification, and for iteration and continuation. While the second function, repetition aids the hearer understand and comprehend the information that come across him. Hoey (1991) notes that, "Repetition serves to show the relatedness of sentences in much the same way that a biographical reference shows the relatedness of academic papers" (as cited in Fischer, 1994, p. 20). Thirdly, conversational interaction function, in here repetition is used to maintain and keep on a conversation. However, a distinction is made between intentional and un-intentional

repetition. The former is the easiest to recognize in written language, especially poetry and that would be our focus.

In order not to limit the definition of repetition on just the two previously mentioned books, we also added other references that spotlight on our main discussion in this research work. Attridge book, *Moving Words: Forms of English Poetry* (2013), is of much help since it tackles repetition in poetry. Hence, the focus is on the section titled *The Movement of Meaning: Phrasing and Repetition in English Poetry.*

Attridge (2013) argues that repetition is not only meant for repeating series of sounds but also meaning. Attridge (2013) focal point in the book is poetic repetition, which is as he claims a crucial feature for all poetry and that all stricter forms of verse use it in a way or another whether phonologically, syntactically, or rhythmically.

He also points to the fact that repetition has various types that may occur in poetry, but his interest is in the immediate exact repetition of verbal material since it plays an important role. He also adds that it highlights the specifically literary operation of phrasal movement analysis in poetry.

A poem's dimension is a matter of directness, of a movement from the beginning to the end, and in order to achieve this onward movement repetition –with its multiple forms–is needed (Attridge, 2013).

Attridge (2013) also states that a lot of critics claim that exact repetition is of a nil value since it does not add to the peak of a certain poem. Attridge (2013), however, goes on defending that by saying that an exact repeated phrase or word can be of a pleasant addition, and that its effectiveness only depends on the way readers treat it. He remarks that repetitions can add intensity to poems if used appropriately.

Poetry and Repetition (2005) by Krystyna Mazur is also a book that attempts to bond the concept of repetition with poetry. For that, it would be wise to have a look at it. She states that the repetition of words or elements in texts is done for the purpose of unity or emphasis. Repetitions in texts or poems do not have to convey the idea of the sameness but rather it may convey difference. Moreover, repetition enforces us to identify parallels and exposes the difference between the elements it brings together. It enhances the qualities that make of poetry different from other forms (Mazur, 2005).

Though Mazur (2005) limits her work to three poems as a case of study, but we believe that it would help us in constructing, at least, a general view about poetry and repetition.

In his book *Stylistics* (1977), Galperin states that repetition is an expressive means of language used by the speaker to show his mind state and to express strong emotion. He adds that when applying repetition to a logical language, it turns to be an instrument of grammar that shares to the excitement and feelings of the expression accompanying it leading to high tension. Galperin (1977) approaches the concept of repetition from a stylistic angle. He stated that, "The stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance" (p. 211). Tannen book *Talking Voices* (2007) also illustrates the concept of repetition by defining it as "The recurrence of words and collocations of words in the same discourse" (p. 2).

In short, in this section of the chapter we tried to give multiple definitions from different prescriptive for the term 'repetition'.

1.3 Relevance

The Oxford Advanced Learner's Dictionary of current English (1995) defines the word relevant as "Closely connected with the subject you are discussing or the situation you are thinking about" (p. 1278).

However, Blakemore devotes two books to illustrate the meaning of relevance. The first book *Relevance and Linguistic Meaning* (2002) views the concept of relevance linguistically. She defines relevance as follows: "Relevance is not a property of discourse, but rather of an interpretation which is mentally represented and derived through cognitive processes" (p.5). In the other book *Understanding Utterances* (1992), she also spots light on the meaning of relevance by stating that "The search for relevance is something that constrains all communication, verbal and non-verbal" (p.39). Blakemore (1992) also states that the relevance of an assumption depends on the context in which it is processed i.e., the relevance of utterances lies totally in the way they provide contexts for the interpretation of succeeding utterances (p.37).

Sperber & Wilson's (1995) *Relevance: Communication and Cognition* (2nd ed.) is an attempt to carry on with the philosopher Grice's basic insight. Sperber and Wilson (1995) claim that giving a satisfactory explanation of human communication lies in the notion of relevance, a notion that is grounded in a general view of human cognition. They point out that their aim is to typify a property of mental processes which the ordinary notion of relevance roughly approximates, rather than giving a definition to the ordinary English word relevance.

In the light of the definitions that have been supplied above about the notion of relevance, we are still in a need for another term to limit the notion of relevance to a scientific scope. Thus; the term 'theory' seems the most adequate one.

1.4   Relevance Theory

Relevance Theory was originally proposed by Sperber & Wilson (1986). Allot (2013) argues that "Relevance Theory is s a framework for the study of cognition, proposed primarily in order to provide a psychologically realistic account of communication" (p.1).

Relevance Theory as stated by Sperber &Wilson, (1995) "[…] is not a theory about language, but communication, and about cognition" (as cited in Jackson, 2016, p. 50). It is a theory that links communication and cognition with language, but neither requires language. It is possible to communicate and think without the engagement of language. In other words, relevance theory is a cognitive theory of pragmatics which is about how we can cognize when communicating (Jackson, 2016).

The core of Relevance Theory can be divided to two principles. It is composed of cognitive principle and communication principle. The former is related to the explanation of behaviour which does not involve communication for example, using gestures instead of words (language). The latter implies that when understanding an utterance we should take into account the speaker's communicative and informative intentions (Bedjadj & Mekhloufi, 2016, p.16).

1.4.1   Relevance Theory and Poetry

Literary works in general are believed to have their own principles, notions, styles, and their own theories (literary theories) owing to the deviations that writers make and which are viewed by ordinary people as being odd from the normal use of language. Nevertheless, the flavour of literature lies in all these deviations and oddity and that's what gives it the name of art.

As we have stated above that literature – whether prose or poetry – is governed and interpreted by its own theories. Now, the question is how Relevance Theory is applicable to literature, particularly poetry.

Pilkington's (2000) *Poetic Effects: A Relevance Theory Perspective* is the kind of book that answers our above stated question for it is meant to combine Relevance Theory to poetry. He (2000) claims that Relevance Theory offers a more sophisticated pragmatic account of poetic effects in terms of implicatures and it also recognises and suggests an explanation for the problem of the communication (p. xii).

Pilkington (2000) explains the relation between Relevance Theory and poetry as follows:

> The other main attraction of relevance theory is that, as a cognitive pragmatic theory, it can offer genuine theoretical explanations for the linguistic choices that poets make (as well as for our stylistic intuitions as readers) in terms of mental representations and processes, in terms of thoughts and thinking (P. xii).

Pilkington (2000) stresses the important role that Relevance Theory plays in interpreting both the linguistic deviations that occur within poems and the thoughts poets want to convey. This leads us to get closer to the objective of the present study.

1.4.2 Repetition within Relevance Theory

Sperber & Wilson (1995) states that the aim of their book is not to provide a repetition theory, and that repetition is only mentioned to demonstrate the link between a device and the way it is interpreted pragmatically. Yet, Sperber and Wilson make a number of observations about repetition (as cited in Jackson, 2016, p.36). Sperber & Wilson (1995) discuss the term 'repetition' under the term 'epizeuxis'. They maintain that the effect of epizeuxis –repetition as they claimed–on utterances is by no means stable. They also provide examples to assert

that emphatic effects of repetition are achieved differently; therefore, they focus on the emphatic effect of repetitions.

Our concern is on both repetition within relevance and repetition in poetry. Pilkington (2000) covers the three elements, repetition, relevance, and poetry together. His aim is to provide an analysis of epizeuxis and verse effects within the context of Relevance Theory. According to him, epizeuxis is a term used to describe the immediate repetition of a word or phrase. He confirms that repetition fulfills more contextual effects, which is an important element that Relevance Theory also takes into consideration when determining the initial contexts for interpretations in order to process the constraints that face communication.

Pilkington (2000) adds that "Repetition encourages greater activation of the assumptions stored in the encyclopedic entries of the concepts in the sentence repeated" (p.130). That is to say, that when we encounter a repeated word or line in poems, this can suggest different assumptions not necessarily the same meanings. For example, the word 'sleep' can be linked to 'death' or it may simply mean 'sleep'.

In addition to epizeuxis, repetition of words and phrases, Pilkington (2000) also sheds light on repetition effects in verses particularly, rhyme and alliteration by stating that "Metrical variation [...] allows for the speedier and lengthier activation of the assumptions stored at the encyclopaedic entries […]. These claims are based on ideas in Relevance Theory concerning processing effort and contextual effects" (p.137). Pilkington (2000) alleges that similar sounds (rhyme) encourage the encyclopedic entries to be explored more comprehensively and that it facilitates their exploration.

Pilkington (2000) claims that Relevance Theory should comment about the communication of poetic thoughts as well as provide theoretical answers to literary critical

questions. In general, Relevance Theory is concerned with creating an account of verbal communication i.e., with what and with how utterances communicate.

Conclusion

Halliday & Hasan (1976) defined lexical cohesion as the reiteration of a certain lexical item in a context of grammatical cohesion. Accordingly, the most direct form of lexical cohesion is repetition. The purpose of Chapter One was to view the related literature on the notion of 'repetition' in discourse in general by providing a set of definitions, based mostly on the comments of Halliday & Hasan (1976). A particular attention was directed to repetition which emerges within poems since it is essential to the framework of this study.

Additionally, Chapter One tried to binate Relevance Theory with poetry. On the other hand, the chapter also seeks to explain repetition in poetry in accordance to Relevance Theory. So within the framework of Relevance Theory repetition in poetry is highly effective for it may enrich the reader's cognitive environment by adding extra information.

Chapter Two

Stylistic Repetition and Its Form

Introduction

Earlier in Chapter One, a set of definitions for the notion repetition were given. We also stated that poetry and repetition are two tied elements. Repetition covers a vast area and it skulls under different names (Fischer, 1994). The following chapter is devoted to discuss the multiple types of repetition that occurs in poetry i.e., our focus would be directed towards the stylistic repetition. In addition, this chapter also seeks to explore the relationship between stylistics, repetition and poetry. Our main concern would be on stylistic repetition, its forms and types.

2.1   Poetic Language

Poetry is as old and widespread as human culture (Attridge, 1995). Poets have always deviated from the ordinary rules of language in an attempt to make utterances more vivid and memorable. The language of poetry is different even from other literary genres. These on purpose deviations permit poets to have certain liberties which allow them to be flexible. Poets speak a language other than the people's language. According to Leech (1969), rules in poetry are made to be broken. Moreover, what makes poetry distinct from other forms of language is the employment of the spoken language which by its movements helps achieve varied emotions and meanings. Poems are made out of spoken language (Attridge, 1995).

Leech (1969) states the past language of poetry is not equivalent to that of the present. For this reason, we are witnessing a lot of changes concerning poetry standards–at least the old ones–ever since Ezra Pound exhortation "Make it new". Leech (1969) divides poetry deviations to eight types: lexical, grammatical, phonological, graphological, semantic, dialectal, register, and historical deviations. After all, everything is allowed in poetry as long as the deviation holds significance.

As it has already been claimed, poets speak of a language other than people's language. Thus; poets tend to use their own styles when writing poetry to astonish the reader by their poems on one hand, and to express their deep emotions, on the other hand. In the way of doing so, styles differ from one poet to another. Some tend to be minimalists, others prefer the other way around by being maximalists, and so on. Poets do interesting things with the language (Leech & Short, 2007). Understanding all these deviations along with the poets' tendencies and desires requires one to be acknowledgeable about what type of style the poet is using. Joseph Brodsky once said "To translate poetry, one has to possess some art, at the very least the art of stylistic re-embodiment" (as cited in, Zakhar, 2008, p.93). In this sense, the only concept that we should be aware of is that of stylistics, before going deep with poetry interpretation.

2.2   Stylistics and Poetry

Poems' language is obviously distant from the normal English, and its norms and rhetoric, are known to be widely divergent from those of the ordinary language. It would thus seem useful both on theoretical and applied grounds to see how stylistic analysis would fare in the 'exotic' terrain of poems. Moreover, it would be especially interesting to find out how this discipline is applied to poetry.

Style has been the focus of attention for an increasing number of linguists over the past decades. They have started to emphasize that studying style in a given poem would enable readers to say many worthwhile things about poetry in general. In this context, we will try to figure out the relation between style and poetry.

Stylistics is a sub-discipline that acts as a bridge that connects linguistics to literary analysis. Leech (1969) defines it as the study of literary style or the study of the language of a particular writer, a particular period, a particular genre, even a particular poem.

Widdowson (1992) argues that poetic texts are viewed in detachment from context and subjected to scrutiny in the search for its significance. According to Leech & Short (2007), sense loses its primacy in poetry. Therefore, stylistics attempts to explain the ways in which the language of a poem shares to its meaning. Poets, specially the modern ones, have freed themselves from the limitations of what is called poetic language (Widdowson, 1992). This evolution in style changes is owing to the social and political surrounding atmosphere.

Any language has a number of varieties within it. The English language as any other language has also various varieties; for example, scientific English, medical English, the English of journalism, the English of advertisements…etc. All these varieties in the English language can go with the notion of register (Leech, 1969). In other words, each register has its own characteristic style with certain lexical and grammatical choices. It is to be pointed out in this respect, however, that Leech (1969) demonstrates in his studies that there is no such thing as a literary register, a code of accepted usage, in literature particularly poetry since poems contradict any generalizations that a linguist is able to make. On contrast, Halliday & Hasan (1976) view register and cohesion as closely interrelated because they form a text together, and as it was previously mentioned in Chapter One that a text, for Halliday & Hasan, is maybe spoken or written, a prose or verse.

Therefore, concerning poetry, linguistic units are imposed to restrictions both within and beyond the sentence. These restrictions have more to do with style rather than of actual words. In here, the function of stylistics emerges. Wales (2001, p. 373) argues that "The goal of most stylistic study is not simply to describe the formal features of texts for their own sake, but in order to show their *functional* significance for the interpretation of the text" (as cited in Mueller, 2015, p.7). To put it more simply, stylistics is not only concerned with the structures of texts but with their contexts that carry meanings as well. Style is not a means of just asking 'what', but 'how' (Merilai, 2007 as cited in Mueller, 2015).

Eventually, the style of a particular poem lies in the choices made by the poet-whether punctuation, form, or diction- and which share to the meaning of the poem. Those choices are not done haphazardly, but in a purposeful manner. Thus, the function of stylistics is to decode the aim behind the selection of those deviations and choices.

2.3 Repetition as a Poetic Device

In Chapter One, the notion of repetition was discussed from a broader view. However, in this chapter, we will hopefully try to undertake this term more specifically, i.e., our concern will be focused on stylistic repetition rather than the non-one. Repetition shall be viewed as a poetic device. Hence, some forms and types of repetition are to be presented. Based on the comments of Kemertelidze & Manjavidze (2013), stylistic devices play a major role in the analysis of any literary text and create vivid image. Repetition as a stylistic device also adds to the perfection of poems.

Pope (1992) claims that most of the quoted lines in American poetry share a common quality: they are verses repeated within a poem. For him, repetition is a frequent mnemonic device. Moreover, he adds that "Repetition raises a poem to greatness […] and that each poem has characteristic style of repetition" (p.105). According to Pope (1992), understanding the use of repetition helps readers understand the poet and the poem. He groups the use of repetition to six patterns: frame, refrain, lining, thematic, closure and reiteration. Pope (1992) summarizes the function of repetition in poetry to two: either as a central element through reiterating an image or a thought, or as a linking element of stanzas through musical sounds.

Ribeiro (2007) notes that repetition in poems can be categorized to two levels: Abstract and Concrete. Respectively, the first level include: syllabic words, or lexical structures, including a poetic foot, meter, parallelisms, stanzas...etc. While the second may occur at the phonological level and consists of word-initial, word-terminal phonemic

repetitions or it may occur at the lexical or phrasal level and consists of alliteration, rhythm ploce, epizeuxis, anaphora...etc.

Since the study of repetition has received much attention in modern poetry analysis, it is both valuable and essential to pay special attention to this by investigating the various forms of stylistic repetition which emerges in poetry.

2.4   Forms of Lexical Repetition According to Hoey's Analytical Model

Various scholars supplied different types and forms to the notion of repetition. However, the focus will be on lexical repetition since it was stated earlier in Chapter One that lexical cohesion is the sub-type that is most related to this study. Hoey (1991) analyzes all sorts of English texts both short and long ones in order to show that when studying the various types of lexical repetition among the sentences of a given text, that enables us to arrive at functional and interesting conclusions about that text as well as about the organization of texts in general (as cited in Adorján, 2013). Hoey (1991) comments would be of much support as his definition for reiteration is much broader than the one defined by Halliday and Hasan (1967) (as cited in He, 2014). According to Hoey (1991), most of lexical cohesion is achieved by different sorts of repetition. Within lexical repetition he distinguishes between simple lexical repetition, complex lexical repetition, simple paraphrase, and complex paraphrase.

2.4.1   Simple Lexical Repetition

This kind of repetition occurs "When a lexical item that has already occurred in a text is repeated with no greater alternation than is entirely explicable in terms of a closed grammatical paradigm" (Hoey, 1991, p.55 as cited in Adorján, 2013, p .4). To put in simple words, the repetition of the same item in succession. That is to say that the repeated items are formally identical. This type of repetition is usually found in poetry when a chain of the same

words are repeated in a successive manner. The stylistic function of simple lexical repetition relies on the lexical meaning of the word repeated as well as on the context. It may convey various meaning (Lehtsalu et al., 1973).

2.4.2   Complex Lexical Repetition

Complex lexical repetition, on the other hand, does require the items to be formally identical, but the repeated item either shares a lexical morpheme (as in *write* and *writing*) or belongs to two different parts of speech (such as in the word *alternative* when used as a noun and the same word used as an adjective) (Adorján ,2013). Complex lexical repetition occurs in case the two lexical items share a lexical morpheme, but are not formally identical, or in case they are formally identical, but have different grammatical functions (Hoey, 1991, as cited in Adorján, 2013).

2.4.3   Simple Paraphrase

Simple paraphrase occurs whenever "A lexical item may substitute another in context without loss or gain in specificity and with no discernible change in meaning" (Adorján, 2013). Simple paraphrase is the repetition of the same notion by various synonyms. An example of simple paraphrase would be synonyms. Lehtsalu et al (1973) give the name *synonymical repetition* to simple paraphrase. They claim that this type of repetition serves the author to create a filigree picture of reality.

2.4.4   Complex Paraphrase

According to Hoey (1991), complex paraphrase is not easy to define. It occurs when "Two lexical items are definable such that one of the items includes the other, although they share no lexical morpheme" (as cited in Adorján, 2013, p. 4). This broad definition includes antonyms like *optimistic/pessimistic* as well as word pairs like *writer/author*. This category

also includes other subcategories such as: superordinate (e.g. *biologists* and *scientists*) and co-reference (e.g. *Egypt* and *Cairo*).

2.5 Poetic Types of Repetition

Up to now, we have been discussing repetition linguistically. However, poetry definition for the term 'repetition' varies due to the fact that poetry implies not only the repetition of words but, lines, stanzas, clauses, and sounds as well. Hence, we will provide the reader with some types of repetition that occur in poetry focusing on the repetition of words and clauses.

2.5.1   Anaphora

Anaphora is a rhetorical device that involves the repetition of a word or a group of words in successive clauses (Cuddon, 1998, p.35). Anaphora adds a special rhythm to an utterance in prose, thus bringing it closer to poetry. It may be used to lay emotional stress on a part of the utterance. Sometimes anaphora may produce an effect of events or it may serve to convey the intensity of an idea (Lehtsalu et al., 1973).

Example

> **Farewell to the** mountains high covered with snow!
> **Farewell to the** straths and green valleys below!
> **Farewell to the** forests and wild-hanging woods!
> **Farewell to the** torrents and loud-pouring floods! (R. Burns, 1789).

2.5.2   Epiphora

Epiphora is from a Greek origin (epi 'over' + strepho 'address') means the repetition of words in successive clauses or sentences at the end of relatively completed fragments of speech (Lehtsalu et al., 1973). It is an opposite device to anaphora in its syntactical pattern.

Epiphora can be used for multiple stylistic functions (ibid.). It may create the impression of an obsession. Sometimes it may be used by the writer for the sake of humour or irony. Epiphora is of common occurrence in poetry and it has a rhythmic organization of speech, because it increases intonation and sound at the final position of sentences.

Example

> Let me see, then, what thereat is, **and this mystery explore -**
>
> Let my heart be still a moment, **and this mystery explore;-**
>
> 'Tis the wind, and nothing more! " (Poe, 1845).

2.5.3   Anadiplosis

Anadiplosis is the repetition of the last word of one clause at the beginning of the following clause to gain a special effect (Cuddon, 2013). It is a figure of speech which consists in the repetition of the first part of one clause of a prominent word or part of the utterance in the proceeding clause. Anadiplosis stresses the most important part of the utterance (Lehtsalu et al., 1973). This pattern is also called chain repetition (ibid.).

Example

> Retiring from the popular noise, I seek
>
> This unfrequented place to find some **ease**—
>
> **Ease** to the body some, none to the mind (Milton, 1671).

2.5.4   Framing

Framing is a repetition in which the opening word or phrase is repeated at the end of a sense-group or a sentence. Additionally, Framing may occur in long passages where the opening sentence or phrase is repeated at the end of the passage. The stylistic function of framing is to stress on the idea expressed by the repeated part of the utterance (Lehtsalu et al.,

1973). Framing is also used to elucidate the notion mentioned in the beginning of the sentence (Kemertelidze & Manjavidze, 2013).

Example

"**No wonder** his father wanted to know what Bosinney meant, no **wonder"** (Galsworthy, 1906) .

2.5.5 Polyptoton

Also called root repetition, this type of repetition involves not the repetition of words exactly the same but rather words of the same root (Kemertelidze & Manjavidze, 2013). Thus, the repeated words are of the same root, but meaning may differ.

Example

There is no end of it, the voiceless wailing,

No end to the **withering** of **withered** flowers,

To the movement of **pain** that is **painless** and motionless,

To the **drift** of the sea and the **drifting** wreckage,

The bone's prayers to Death its God. Only the hardly, barely **prayable**

Prayer of the one Annunciation (T.S.Eliot, 1941)

2.5.6   Tautology or Pleonasm (Semantic or Synonymic)

Synonymous repetition is a repetition not of the same word but one word or phrase is repeated with its synonym (Kemertelidze & Manjavidze, 2013). It intensifies the impact of the utterance by adding a slightly different tone.

Example

The poetry of the earth is never dead

The poetry of earth is ceasing never (J.kates).

Conclusion

As it was stated previously, stylistic repetition has various types and it is considered as an important element of poetry. Accordingly, readers are supplied with a set of definitions for this rhetorical device. As the title of the chapter suggests, repetition was approached from a stylistic angle due to the intersections between style and poetry. Furthermore, much of this chapter was devoted to discuss lexical repetition because it corresponds to the present study.

Chapter Three

The Raven and *Annabel Lee*: A

Critical Review

Introduction

Though the American literature was not produced as an independent literature; and though it had a brief legacy compared to other literatures, it managed to mark its finger print in the history of the world's literature. American literature came to sight with a number of great intellectuals, writers, critics, journalists, novelists and poets. Poe proved himself to be as one of the most influential figures, he shared to literature as a whole. He made a lot of notable contributions during his career. Chapter Three sheds light on Poe the Poet. Thus, from Poe's extensive list of poems, our focus would be precisely on *The Raven* (1845) and *Annabel Lee* (1849). These two selected poems are of the famous poems written by Poe and are subject to scrutiny by many critics. In this light, the present chapter is devoted to spot light on the two poems respectively; *The Raven* and *Annabel Lee*. Therefore, our aim is to supply the reader with a general review about both of them, as well as discussing Poe's poetry.

3.1   Poe's Poetry: A Critical Overview

Poe had proved his status as one of the distinctive figures in literature. He had been regarded by his uniqueness in writing. He himself confessed his deviation from other writers in one of his famous essays *The Philosophy of Composition* (1846) in which he supplied a theory that writers should follow if willing to have well-written stories, poems…etc (McNabb, 2015). Poe elucidated the steps that writers ought to pursue in general; he also spoke about the way his famous poem *The Raven* was written in specific. The literary theories that Poe specified for writers in his essay fall into two parts: the search for beauty and the search for order (Poe, 1846 /2006). For Poe, "Beauty is the sole legitimate province of the poem". His interest was also in form as a palpable experience (kopcewicz, 1968). In his essay, Poe claims that good art depends on brevity for its unity and that no poem should exceed one hundred lines "I reached at once what I conceived the proper length for my intended poem —

a length of about one hundred lines. It is, in fact, a hundred and eight" (Poe, 1846/2006, p.546). In order to clarify step by step the process of composition, he uses *The Raven* as his supportive example. On this part, he states that dénouement –or the resolution of a plot –is what matters as a first step towards a well-constructed piece of writing "Nothing is more clear than that every plot, worth the name, must be elaborated to its dénouement before any thing be attempted with the pen" (Poe, 1846/2006, p.543). Thus, he concludes that poetry, or any other type of writing, should be written backwards. Undeniably, Poe views that dénouement is the key to give any plot its vital causation or consequence by leading to the development of both the intention and the tone of the incidents, his focus was on the emotional meaning (ibid.). Moreover, Poe regards that effect is of an important deal when constructing any literary work –poems specifically–since it is a crucial step that should be taken into consideration if a writer wants to add a special pleasure to his writings.

As it is generally acknowledged through his whole essay, Poe's focal point is 'Beauty'. It seems for Poe that beauty is the center that upholds all the other elements which share to the building of a poem and that it is the only obvious rule for Art. Poe claims that beauty is the atmosphere and the essence of the poem (Poe, 1846/2006). According to him, this beauty is not necessarily about beautiful objects, nice feeling …etc, but rather it can be expressed in other manners such as melancholy and still viewed as part of the beautiful factors that add to the poem's tone. In this context, beauty can be of any kind to Poe. The core of Poe's theory is built upon a set of aesthetic doctrines. He states that "Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears" (Poe, 1846/2006, p547). More importantly, Poe stresses the idea of originality, by this he does not mean to create something new but rather to recombine, vary and novel coupling of words. It is in here that we can understand that Poe uses the term 'novelty' in order to refer to 'originality' for he believes that artists can only imitate each other (Lipsky, 1978). Hence, Poe's opinion matches

with the Platonic Theory of Imitation. In general, *The philosophy of composition* is an essay that shows the way Poe follows to write his poem *The Raven*. It also illustrates the ways writers ought to follow to construct any piece of writing.

Nevertheless, the theory that Poe draws in his essay is met with criticism. It is stated by many other poets and critics that Poe contradicts himself as he does not follow the theory that he claims in writing his poems. Among those who have criticized his poem *The Raven* is, Yeat by arguing that when we analyse *The Raven* we will find that its subject is a common one and that Poe plays a lot of tricks concerning its rhythm. Yeat claims that "…Its rhythm never lives for a moment, never once moves with an emotional life. The whole thing seems to me insincere and vulgar" (as cited in kopcewicz, 1968, p.104). In addition, René Wellek also criticizes the way *The Raven* is composed by claiming that he finds it similar to a hoax and that it should not be taken seriously (ibid.).

As a matter of fact, Poe writes that "There is no exquisite beauty without some strangeness in the proportion" (1838/2006, p.112). Perhaps this strangeness, as we can see, is the thing that led him to be regarded with some uneasiness in the literary world although he left an interesting legacy of poetic instructions.

Similarly, *The Poetic Principle* (1850) is another central essay that bears the stamp of Poe's identity. The common idea between the two essays is that both of them demonstrate the idea of beauty and length. However, *The Poetic Principle* sheds light on poetry specifically by setting a definition to it and listing the rules that govern it. Here again, Poe combines the notion of beauty to poetry "I would define, in brief, the Poetry of words as The Rhythmical Creation of Beauty" (Poe, 1850/2006, p.562). Unity is also another element that Poe emphasises on by calling poets who write minor poems to commit to it, for Poe believes that

long poems cannot sustain unity. Again, the two essays are just a reflection of Poe's strategies and techniques in constructing a certain poem.

Poe the critic never has been free from criticism especially when it comes to his style, yet he manages to form his aesthetic theory. Despite the fact that this theory was criticized by some critics, Poe managed to be a poetic theorist whom his doctrines are taken into consideration by many modern poets.

3.2   Introducing *The Raven*

Of all the poems written by Poe, *The Raven* is one of the famous poems that impressed the world of literature and is ranked among his best. *The Raven* was first published on the 29th January, 1845, in the New York *Evening Mirror*. The poem is arguably the poet's famous piece of writing, and he even went on boasting its composition in *The Philosophy of Composition.* Poe claims that he has written the poem according to a logical and methodological process. He argues that he has selected *The Raven* because it is one of his famous poems; he also claims that he is going to study the steps of composition of his own design *The Raven*. Based on this claim as well as *The Raven* design he set his Poetic Theory.

Despite the fact that many of the critics confess the poem's stylized language and musicality, it is by virtue that any piece of writing is vulnerable to scrutiny. Nevertheless, the poem remains as one of the most celebrated poems in the history of the American literature perhaps as a result of its easily remembered refrain, "Nevermore."

The circumstances in which the poem was written during, partly, reflect its tone-a tone full of sadness. Consequently, a melancholic mood due to the chosen words which the poet inserts within his poem (dreary, weary, bleak, sorrow, dying,) that eventually affect the reader or the hearer. It has been claimed that Poe wrote the poem when his wife, Virginia, was

deathly ill suffering from tuberculosis (Lanzendorfer, 2015). Not only had Poe experienced this once, but this dreadful illness coasted him the lost of his beloved mother, brother and his foster mother as well (ibid.). Seemingly, *The Raven* mirrors a very aching state of mind about the death of a beloved lady since Poe said that the death of a beautiful woman is the most poetical topic in the world. Literally, the poem is about the poet consoling himself upon the death of his beloved lady. Whether the meant lady in Poe's poems is his wife, Virginia, or not the question remains open.

The Raven is a narrative poem with a romantic classic touch; it is divided to 18 stanzas with 6 lines per each stanza. The poem is a gothic one, generally these kinds of poems explore the dark side of the human circumstances: loneliness, sadness, death, strangeness …etc (Abu-Melhim, 2013). The poem is written mostly in trochaic octameter for the five lines of each stanza followed by a short half line. The rhyme scheme that is used in *The Raven* consists of both internal and external rhyme scheme. The end rhyme is ABCBBB, while for the internal rhyme -that is to say within the line instead of its end- it seems that the first and the third line, share the same rhyme. The poem is narrated from the first person perspective; the narrator is a sorrowful unnamed speaker which could probably refer back to the poet himself (Kántás, 2017).

3.2.1 Content Summary of *The Raven*

The two first stanzas set the atmosphere of the poem by giving it a dark, exhausted opening via the employment of the words: midnight dreary, weak, weary, bleak December, dying ember, sorrow...etc. The speaker was busy reading his books in an attempt to forget his beloved, Lenore, who died. As he is about to fall asleep, he suddenly hears a knock on his chamber door. At the very beginning, the speaker ignores it then his hallucinations and illusions about Lenore force him to wonder about the late visitor identity that is knocking his

door. Ultimately, he opens the door to find only darkness, echoing the word he whispered, Lenore, and nothing more. Moments later, the speaker again hears a tapping on his window, he opens it and there a raven flies into the room. The raven sits motionless so the speaker asks for its name, not expecting it to speak, the raven utters the word "nevermore" thus surprising the speaker. Trying to keep the conversation on with the bird, the speaker seats next to the raven but it didn't utter any other word apart from "nevermore". Drowned in his own speculations, the speaker begins doubting that this is only an ominous bird. Then the speaker shifts his thinking to believe that angels sent by God caused the air to be perfumed. The speaker goes back asking the raven if angels are a symbol to relieve him from the memories of Lenore and of his sorrow, the raven utters "nevermore" causing the speaker to believe that the bird's uttered word is a rejection to his hope that he will meet his Lenore in heaven . Anxious, shouted he asking the raven to leave him alone but the bird never left the room. The poem ends with the speaker desiring his soul to be lifted so that he meets his beloved Lenore in heaven.

3.2.2   *The Raven*: Beyond the Words

Every step in constructing *The Raven* is well-studied; every word according to Poe is chosen carefully to signify something from the title *The Raven* to the last word 'nevermore', to the exclamation mark at the end of the poem. Hence, everything shares to the themes that the poet is intending to explore in his poem. Additionally, the poet selection of the refrain at the end of every stanza is done on purpose so that to make the reader more enthusiastic about what will happen next i.e., making the poem dramatic. The fact that the speaker was intending to sleep makes it unclear for us whether he was dreaming or awake through the rest of the poem i.e., we cannot tell if the story took a place in reality or in the speaker's imagination (Tew, 2009).

Trying to escape Lenore memories through reading, shows how miserable is he upon the death of his beloved which is a burden that he cannot escape. By the third and the fourth stanzas, we can easily notice that the speaker is filled with terror and enthusiasm at the same time, supposing that his Lenore returned. Eventually the visitor turns to be a raven, the poet selecting this bird among the other birds is to stand as an ominous symbol, because this bird vision is stereotyped as a bad sign in many cultures. Moreover, the implication of the words: Pallas, books is a symbol to show that the speaker is a wise scholar. Through the whole poem, the speaker's thoughts shift many times indicating how he is anxious. He keeps on asking questions to the raven though he knows that it utters only one word, but he tortures himself maybe to avoid remembering his Lenore.

Poe is well-known by the implication of many symbols in his writings (Touahir, 2013). The themes that Poe is trying to convey in his writings are always common and pour in one idea which is loss and negativity (Kevin, 2013). Likewise, this poem also expresses the loss of the narrator's love and how lonely he feels without her. In addition, the poem explores the theme of death and afterlife; this was obvious because the poet utilizes many words that refer back to death and afterlife such as angels, heaven, Aidenn, soul…etc. The speaker was eager to know if he is going to meet his Lenore in heaven when he dies. Another theme that it is explored in this poem is the clash between rationality and irrationality; it is from the first stanza that we understand that the speaker is an educated person obsessed with reading and inquiring knowledge. However, there comes moments when he turns to be totally the opposite and that is when he attempts to understand the raven's response "nevermore", as well as when he remembers his beloved lady, Lenore, a lot of irrational questions comes to his mind and with a stupid thinking he expects the raven to answer his questions.

3.3   *Annabel Lee*: A General Overview

In addition to *The Raven*, *Annabel Lee* is also another hit poem by Poe and it is the last completed poem for him before he passed away. The poem was published on the 9th October, 1849 in *the New York Daily Tribune* i.e. two days after death of Poe. Again, the poem treats one of the poet's favourite subjects and that is the death of beautiful lady. It seems that separating the poet's personal life and the themes explored in his poems is hard since there are similarities between the two (Swarnakar, 2017). The poem was written after the death of the poet's wife, Virginia, after two years. As it has been stated earlier, the identity of the discussed woman in Poe's poems is still ambiguous, but a lot of critics believe her to be his wife (Natalia et al., 2016).

Annabel Lee is a romantic poem; it is composed of six stanzas, three with six lines, two with eight and one with seven lines. Poe has been famous by his deviations; this poem also upholds this idea, from the rhyme scheme to meter. The six stanzas have no obvious rhyme scheme, because each stanza has its own rhyme. However, the overall rhyme scheme is**:** ababcb dbebfb abgbhbib fbabjb ebbebkb lbmbnnbb. The poem also has no regular poetic feet, however, anapests and iambs are dominated through the poem with other different poetic feet such as dactyl**,** amphibrach and trochee with a tetrameter or trimeter per each line. The same as *The Raven*, the poem is written in the first person point of view and it is likely to be Poe.

3.3.1   Synthesizing *Annabel Lee*

The poem is similar to a ballad which tells a painful story about a beautiful lady, Annabel Lee, whom was killed in heaven by angels because they were jealous of the shared love between her and the speaker (Natalia et al., 2016). The speaker is remembering how he lived and his Annabel Lee near to the sea and that they shared a pure love. He is damning

angels because they were the reason behind the death of his Annabel Lee. The speaker is also claiming that his love is so huge that even the angels and the demons of the sky cannot prevent it. The poet concluded his poem by saying that Annabel Lee never left him for he sees her everywhere in sky, stars, and moon as if she never passed away.

3.3.2 Scrutinizing *Annabel Lee*

As it is known about Poe, dark romance is one of the preferred themes for him (Swarnakar, 2017). In this poem, *Annabel Lee*, Poe tackles the idea of eternal love. Like many other poems, he writes, *Annabel Lee* is a poem with a sad tone. The first stanza of the poem portrays where the speaker met his beloved Annabel Lee, assumed to be Poe and his wife Virginia. The place where Poe met Virginia was at his grandmother's house in Baltimore, and that Baltimore is among the largest seaports reinforces the assumption that Annabel Lee refers to Virginia (Natalia et al., 2016). Then perhaps by "the kingdom of the sea" Poe meant Baltimore. Once more, Poe makes use of symbols, when the speaker addresses Annabel Lee as a 'maiden' in here, the poet wants to emphasis that the girl he is speaking about is young. It makes sense then if Poe meant Virginia in his poem because when they got married she was only 13.

During the nineteenth century, tuberculosis was one of the killing diseases in the world. Poe's wife, Virginia, also suffered from the disease thus causing her death. Similarly, in the poem the speaker claims that Annabel Lee died due to a wind "chilling and killing my Annabel lee". The word 'chilling' may be related to the symptoms that patients of tuberculosis feel. The poem was written at the time when Poe was engaged to Sarah Royster Shelton and on the way to marry her. This may imply that Poe wanted to express his everlasting love to Virginia though he is on the way to marry but his first love, Virginia, remains in his memory for ever and that her love is incomparable (Natalia et al., 2016). It is

definitely clear that Poe's major theme for this poem is love exactly the eternal one, in addition to other themes such are family, death, afterlife …etc.

In short, there are a lot of similarities between the persona in the poem and Poe's wife. It is not surprising, thus, to assume that Poe wrote the poem "Annabel Lee" in the intention of expressing the longing for his wife Virginia.

Conclusion

Chapter Three tried to show that, Poe's poems *The Raven* and *Annabel Lee* were shaped by their shared theme which is the death of a beautiful lady. Most of his poems symbolize his personal life events, and most scholars claim that his poems are autobiographies. Moreover, we also tried to specify a section of this chapter to explain Poe's poetic theory and whether he wrote his poems according to it. This chapter was intended to supply analysis of the two case study poems *The Raven* and *Annabel Lee*. The next chapter will investigate the use of repetition in these poems.

Chapter Four

Investigating Poe's Motives behind the Use of Repetition in *The Raven* and *Annabel Lee*

Introduction

Despite the literary, linguistic, and cultural differences between languages, poetic repetition is a fundamental constituent in most of the world's poetry. It is true that every poem communicates with its cultural origin. Yet, virtually all poems seek vivid and palpable means to express what is thought and what is felt regardless of the dissimilarities. The overuse of repetition in poetry stresses melodic rhythm and highlights certain words or phrases to show its importance and cater to its meaning. Additionally, every poet has a characteristic style of repetition that's why a lot of poets favour and encourage the use of repetition because it contributes a lot to the sense of poems (Pope, 1992).

The Raven & *Annabel Lee* by Edgar Allan Poe are two examples that are characterized by the frequent overuse of repetition whether in terms of sounds repetition, words repetition, or lines repetition levels. The poet seems to have a motive behind the overuse of this device: Poe wants to express his longing to the pure love that is lost. This chapter tries to answer the two forward raised research questions. Thus, the present chapter aims to understand the poet's motives behind the use of such a poetic device, through applying a Relevance Theory. Further, the chapter also seeks to clarify how repetition is used in the two poems.

4.1 Analysis Procedure

A glimpse at *The Raven* & *Annabel Lee* will enable you to notice that repetition is apparent in the two works. Poe relies heavily upon repetition in both of these poems to stress meaning and to create rhythm in a notable way that goes on with the feelings that he wants to convey in the two. Accordingly, we will attempt to analyse the used repetition in the two poems thoroughly. We will also try to spot light on the different types of repetition as well as

their significance to the poet's motives in accordance with the suggested model theory in Chapter One in each of the two selected poems.

After reading each of the two selected poems, in this part we will try to classify the kinds of repetition used in the selected poems into two categories (to limit the scope of study) as follows: the repetition of words and phrases and the repetition clauses. Hence, we will not take the repetition of sounds such as alliteration, assonance, consonance, onomatopoeia…etc into consideration at this stage.

4.2 The Use of Repetition in *The Raven* and Its Significance

Hearing the same words frequently may seem frustrating for many people. Nevertheless, poets tend to utilize fully all kinds of repetition as they know that the exact repeated word is an effective way in putting emphasis or in grapping the attention. Poe's *The Raven* is one of the famous examples of repetition in literature; the whole work is rife with repetition.

4.2.1 The Refrain in *The Raven*

Edgar Allan Poe states in *The Philosophy of Composition* that one of the elements that he has taken into account while constructing *The Raven* is the use of refrain, or burden, which he views as a crucial step that helped in giving the poem its intended mood. Poe's use of refrain comprises a valuable index to his literary practice and to the relation between his practice and theory (Budd & Cady, 1993). Poe claims that "[…] this led me at once to a single word as the best refrain." (Poe, 1846/2006). The most frequent word that Poe chooses for his poem *The Raven* is 'nevermore'. As a matter of fact, the poem is memorable due to its brief refrain 'nevermore'; after all it's all about brevity as Poe claims when it comes to writing poems. In here, the type of refrain that Poe uses is, through repeating the word 'nevermore'.

Out of the 18th stanzas that compose the poem, we notice that 11stanzas share the same ending which is the word 'nevermore'. Noticing how the word 'nevermore' repeats through the poem's stanzas, implies that the poet choice in not done arbitrarily, but rather in a well-studied manner. Moreover, the occasion in which the word 'nevermore' occurs during is of a negative context. That is to say that the word comes up as a negative response each time it is repeated. Having chosen a refrain as a means to keep the stanzas close, Poe sets his mind to the word 'nevermore'. Now, the question is why Poe selects this word rather than another.

For sure, Poe has some motives behind repeating such a negative word. Repeating this word through almost of the poem's stanzas will for certain add to the melancholy of the poem and will also contribute to its eerie mood. Additionally, the more 'nevermore' is repeated, the more the speaker's hopelessness increases until the point where he surrenders all of his hopes in meeting his love, and reaches his ultimate despair by uttering the word 'nevermore' himself by the end of the poem:

> And the Raven, never flitting, still is sitting, still is sitting
> On the pallid bust of Pallas just above my chamber door;
> And his eyes have all the seeming of a demon's that is dreaming,
> And the lamplight o'er him streaming throws his shadow on the floor;
> And my soul from out that shadow that lies floating on the floor
> Shall be lifted—**nevermore**!

The first 7 stanzas repeat the word 'nothing-more' and the other 11 stanzas repeat the word 'nevermore'. It is obvious that the two words have in common the same rhyme which is 'more'; however, our focus would not be on this kind of repetition at this stage, but on the meaning that these two repeated words imply. After reading the poem, it would be clear for you that the first 7 stanzas are all about the speaker repeating the word 'nothing-more'. The repetition of 'nothing-more' emphasizes how miserable, dreary, and routine the life of the speaker is and in some cases it shows how the speaker is trying to remind himself that Lenore

does not exist anymore through the repetition of 'nothing-more' in order to balance his mental state because he is expecting Lenore to be on the door though he knows that she is dead. After that, the poet shifts to the repetition of 'nevermore' which is not spoken by him but via the raven in an attempt to comfort himself; unfortunately, he only adds to his sufferance. Hence, this refrain helps the poem both pragmatically and cognitively for it serves the structure as well as the content. Poe declares that "[…] both in sound and thought. The pleasure is deduced solely from the sense of identity — of repetition" (Poe, 1846/2006). Poe points to the fact that the pleasure of a certain poem is only deduced through the implication of repetition, putting in mind that pleasure in poems for Poe is not necessarily about a happy mood, but it could be a sad one which he appreciates more.

In general, Poe's poetry bounds all the other literary devices related to repetition whether simple or complex. Nevertheless, the refrain can usually be isolated on the basis of its thematic character, whether it consists of the repetition of a single word or of a unit as large as a stanza (Budd & Cady, 1993). Poe believes that the use of refrain as a device helps to produce emotional excitement (ibid.).

4.2.2 Epiphora in Terms of Words' Level

This type of repetition is apparent in all the stanzas of the poem whether in a form of words, phrases or clauses. Poe utilizes this type of repetition mostly in a form of repeated lines and phrases; however, some of the stanzas repeat just words. What is in common between all the words that are repeated under this type is that all of them share the same rhyme such words are 'Lenore', 'door', 'shore', and 'floor':

> From my books surcease of sorrow — sorrow for the lost **Lenore**—
> For the rare and radiant maiden whom the angels name **Lenore**—
> (Lines 10 & 11)

And   so   faintly   you   came   tapping,   tapping   at   my   chamber   **door,**
That I scarce was sure I heard you" — here I opened wide the **door;**
<div align="right">(Lines 22 & 23)</div>

And the lamp-light o'er him streaming throws his shadow on **the floor**;
And my soul from out that shadow that lies floating on the **floor**
<div align="right">(Lines 106 & 107)</div>

Poe's   aim   is   actually   to   put   emphasis   on   the   name   'Lenore'   for   it   is   repeated

frequently   at   the   end   of   almost   the   lines   of   the   poem,   or   to   show   his   obsession   (usually

epiphora usage stresses the idea of obsession with his love to the extent that most of the lines

endings   rhyme   with   the   name   'Lenore'   (Lehtsalu et al., 1973).   Thus,   Poe's   target   may   be

related to two choices either to bottle up his feelings (instead of repeating the name Lenore, he

only   uses   words   that   rhyme   with   it),   or   to   contribute   to   the   rhythmic   organization   because

epiphora increases intonation sound at the final position of the line (ibid.).

4.2.2.1 Epiphora in Form of Clauses

In   addition   to   epiphora   with   words,   the   poet   also   makes   use   of   it   in   terms   of   clauses;

however,   the   significance   of   repetition   remains   the   same.   That   is   to   say,   that   the   objective

behind the use of this specific type is to express the speaker's obsession with his love Lenore

as well as to show his mental state instability. The chosen examples are in bold:

"'Tis some **visiter entreating entrance at my chamber door** —
Some late **visiter entreating entrance at my chamber door; —**
<div align="right">(Lines 16 & 17)</div>
It shall clasp a sainted **maiden whom the angels name Lenore** —
Clasp a rare and radiant **maiden whom the angels name Lenore."**
<div align="right">(Lines 94 & 95)</div>

4.2.3 The Significance of Anaphora in the Poem

The   use   of   this   type   was   not   that   much   in   *The Raven*   nevertheless   Poe   employs   this

type in just two stanzas (stanza 6 & stanza 17). Anaphora serves to convey the intensity of an

idea   to   lay   emotional   stress   on   the   repeated   word   (Lehtsalu, 1973).   From   a   stylistic

perspective, anaphora adds a special rhythm for it brings the lines of a poem closer (ibid.). In order to clarify the reason behind the implication of this type of repetition, the following lines from the poem are given:

> **Let** me see, then, what threat is, and this mystery explore —
> **Let** my heart be still a moment and this mystery explore;—
> <div align="right">(Lines 34 & 35)</div>
> **Leave** no black plume as a token of that lie thy soul hath spoken!
> **Leave** my loneliness unbroken! — quit the bust above my door!
> <div align="right">(Lines 99 & 100)</div>

The speaker is repeating the word 'let' in an attempt to satisfy his own curiosity as if he is too eager to know who is behind the door. Moreover, the repetition of the word 'let' in successive lines shows the degree of anxiety the speaker is living. On the other hand, the repetition of the word 'leave' leaves the readers with the impression that the speaker is either angry or pessimistic. As readers, we will understand that the speaker is angry because he is not willing to hear a negative response from the raven, and at the same time he is pessimistic because he knows that his loneliness is driving him crazy. The placement of these two anaphora cases is done on purpose to fulfill the theme of mental decline because at the beginning the speaker was enthusiastic to know who was knocking the door by repeating the word 'let', while for the closing stanzas the speaker is repeating the word 'leave' as a sign of weakness and submission.

4.2.4 The Role of Polyptoton and Tautology in *The Raven*

As previously stated, one of the famous examples of repetition in American literature is *The Raven* by which Poe employs almost every type of repetition. In addition to the above mentioned types, there are plenty of other types that are inserted by the poet all of which serve the poem structure and themes. Stanza five combines two types of repetition, both polyptoton and synonymic (tautology):

> Doubting, **dreaming dreams** no mortal ever dared to **dream** before;
> But the silence was unbroken, and the stillness gave no token,
> And the only word there spoken was the whispered word, "Lenore?"
> This I **whispered**, and an echo **murmured** back the word, "Lenore!" —

The words 'dreaming', 'dreams', and 'dream' are all of the same root and are repeated in a successive manner that may seem redundant; however, the idea here is to enhance the dramatic meaning of the repeated word. Besides, it brings paradox to the surface. In line 26, for example, it adds to the strangeness of the situation because it is in this line that the speaker confesses that he is dreaming of things that cannot be fulfilled and that was done through the repetition of the words 'dreaming', 'dreams', and 'to dream'.

Further, the words 'whispered' and 'murmured' are synonyms; these two words were followed by each other though they have the same meaning. For many, this would sound as a grammatical mistake, but within poetry this is made a lot to put focus on a particular idea, or to direct the reader to a certain aspect. The reason behind this repetition in this line is to point to the fact that the speaker is isolated and lonely to the extent where he only hears his own voice.

4.3 The Use of Repetition and Its Significance in *Annabel Lee*

Before tackling the use of repetition in the poem, we have to put in mind that *Annabel Lee* was written after *The Raven*; that is to say that Poe was following the poetic theory he set in *The Philosophy of the Composition*. As a matter of fact, many of the poems that Poe wrote following *The Raven* have the overuse of repetition in common. Here again, the motive behind the overuse of repetition could be related to pragmatic or expressive issues. Similarly, *Annabel Lee* is also rich in repetition considering its length compared to *The Raven.*

4.3.1 Repetition of Names

As it is generally acknowledged, the repetition of ladies' names is evident in Poe's poems; the speaker in *Annabel Lee* repeats the name 'Annabel Lee' through all the poem's stanzas:

> Of the beautiful **Annabel Lee**;
> And the stars never rise, but I feel the bright eyes
> Of the beautiful **Annabel Lee**: —

The objective behind this excessive use of repetition is clear; the speaker is bemoaning the loss of his love; apparently, he is trying to call her, thus, by repeating the name he is trying to express his deep longing and sorrow for/about his love. Moreover, the repetition of names helps to convey Poe's favourite theme and that's the death of a beautiful lady. Poe declares "[…] the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world" (Poe, 1846/2006).

4.3.2 *Annabel Lee*: Refrain as a Line

Likewise, Poe makes use of refrains in *Annabel Lee* but instead of a word this time he inserts a whole lines. Generally, the refrain serves the function of emphasis and rhythm and it also serves to work out an argument, especially in poems (Cuddon, 2013). The recurrence of a line in poems makes it becomes obvious for readers and thus memorable.

Poe uses the lines 'in a kingdom by the sea' and 'of the beautiful Annabel lee' as refrains. By repeating 'in a kingdom by the sea', the speaker is drawing attention towards a certain idea which could probably refer back to a place. In this sense, Poe's aim is to emphasize the place where he first met his wife Virginia, i.e., Baltimore (Natalia et al., 2016). While, for 'of the beautiful Annabel Lee', the speaker's intention is to stress the idea that his love was young and that even stars and moon cannot rise in her presence for she was very

beautiful. Besides, this type of repetition allows the reader to pause each moment he/she comes across the repeated line and have the opportunity to comprehend it more clearly.

4.3.3 Repetition as a Means to Express Eternal Love

In addition to the repetition of lines and names, Poe also utilizes other types of repetition as means to express feelings. In stanza two, line 1, the speaker expresses his pure love to Annabel Lee through repeating the clause 'I was a child, she was child':

> I **was a child** and she **was a child**,
> In this kingdom by the sea;
> > (Lines 7 & 8)
> And so, all the night-tide, I lie down by the side
> Of **my darling** — **my darling** — my life and my bride,
> > (Lines 38 & 39)

The word 'child' stands as a symbol to show that the shared love between the speaker and his love is pure as children's innocence. Through repeating the word, he tries to stress the idea of pure love. This kind of repetition also recurs in the last stanza when the speaker repeats the phrase 'my darling' twice. Noticing how the word 'child' appears in the second stanza and the phrase 'my darling' in the last stanza followed by the phrase 'my bride' makes it clear for the reader that their love is eternal (starting from childhood phase until reaching marriage phase) and that it is beyond the mortal perception.

In general, Poe views words' and clauses' repetition as a very necessary poetic device to convey his feelings on one hand, and to create a suitable tone on the other hand.

4.4 The Significance of Sound Repetition in Poetry

To make poems more appealing to the ear, poets make use of different types of sound repetition such as alliteration, assonance, consonance, onomatopoeia …etc. Such techniques are common in every poem, and poets, mostly, use it for the sake of participating to the

poem's rhythm so that it sounds pleasant. As any other poems, *The Raven* and *Annabel Lee* are also other examples that abound with sound repetitions.

4.4.1 Sound Repetition Effect in *The Raven*

Poe's aim through the insertion of sound repetitions is mainly euphonic (to give the poem a gothic tone); for example, in *The Raven* his purpose is to let the reader imagine the dreadful life of the speaker as well as to visualize the scene to the extent that the reader feels that he is present with the speaker and he is hearing the sounds that the speaker is hearing:

> 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 some one gently **rapping**, **rapping** at my chamber door.
> "'Tis some visitor," I muttered, "**tapping** at my chamber door-
> Only this, and nothing more." (Stanza One, *The Raven*)

Lines 1, 3, and 4 are examples of alliteration while the words 'rapping' and 'tapping' are examples of onomatopoeia. Through the overuse of onomatopoeia, Poe wants to help readers hear the sounds of the words they reflect; thus, the reader uses his senses and eventually he enters the world created by the poet. On the other hand, the overuse of alliteration in the poem helps create a musical effect that pleases the reader.

4.4.2 Sound Repetition Effect in *Annabel Lee*

Equally, *Annabel Lee* is also full of sound repetitions such as alliteration, assonance and consonance in order to create a mournful tone to the poem and to share to its sad mood because it is clear that the speaker misses his Annabel Lee badly. The following lines are examples, respectively, of alliteration, consonance, and assonance from *Annabel Lee*:

> The angels, not **half** so **happy** in **Heaven**, (Line 21)
> Nor the **demons down** under the sea, (Line 31)
> And so, all the **night**-**tide**, I **lie** down by the **side** (Line 38)

Conclusion

Chapter Four attempted to investigate the overuse of repetition in *The Raven* and *Annabel Lee*, considering the poet's motives behind the use of such a device. Different types of repetition were analyzed in accordance with the model theory introduced in Chapter One. Consequently, different inferences were deduced. It should be stated that Edgar Allan Poe makes use of repetition a lot in these two poems. The objective behind the overuse of this poetic device is to highlight the poet's own ideas and thoughts towards his love and to express his emotions as well as to give the two poems their aesthetic appeal.

General Conclusion

General Conclusion

The present study attempted to investigate Poe's motives behind the overuse of repetition via analyzing *The Raven* and *Annabel Lee*. Through reading the two poems, it is apparent that every stanza is full of unique examples of repetition which are brought to readers in perfect details. Moreover, the study also showed the importance of repetition in Poe's poems since it is the frequently used device in his poems.

Repetition is the basic unifying device in all poetry (Preminger et al., 1986). However, Poe makes use of different types of repetition. *The Raven* and *Annabel Lee*, where a subtle reflection of various repetitions is evident, are considered crucial in the author's 'constructive phase' and unveil the overt intention of the poet's dread and sorrow (i.e. the death of his wife) (Matevossian & Gasparian, 2006). As a matter of fact, most of Poe's works are dramatic and miserable reflecting his life circumstances to some extent.

This study aimed at interpreting the overuse of repetition in accordance with the Relevance Theory; thus, drawing a variety of interpretations. Besides, it also tried to show that the overuse of repetition is not random. The poet has various objectives behind the use of such a device. He uses repetition in an attempt to help the reader visualize the described setting, characters, objects…etc. In this sense, repetition helps to build a kind of relationship between the poet and the reader. Poe describes the lived experiences by the speaker in a vivid language. It appears that Poe's motive is not only to contribute to the rhythm of the poem, but rather to convey and denote the extreme depth of sorrow that the speaker is living (probably Poe himself). In addition, the interpretation of repetition in poetry entails consequences for its full evaluation as a stylistic device and underlines its aesthetic value in an imaginative work (Matevossian & Gasparian, 2006). The crossroads between love and death seem to be a frequent theme in all of Poe's poems specifically the two selected poems. Accordingly, the

overuse of repetition adds depth to his themes through stressing the idea of loss and love by repeating the related vocabulary.

After analyzing the two poems, the evident and most prominent type of repetition that Poe uses intensively was the refrain. He appears to have two objectives behind the use of such a type, either to make the poems memorable (especially the short refrain in *The Raven*), or to emphasize his sufferance, loss, and longing.

In fact, the present study aimed to show that the use of repetition in Poe's poetry is meant for both decorative and functional aims. Since to read a poem is to read repetition, and since the two selected works contain a full account of different types of repetition, it is hoped that this research work revealed some of the basics related to the use of such a device as well as its significance in poetry. Finally, it is hoped that this study represented one first step towards further future researches.

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Abstract

The present study tackles the overuse of repetition in Edgar Allan Poe's poems, *The Raven* (1845) and *Annabel Lee* (1849). It aims at investigating Poe's motives behind the overuse of such a rhetorical device (repetition). These theoretical investigations are put into practice via the analysis of Poe's *The Raven & Annabel Lee*. The goal of this research work is gaining a thorough understanding of the concept of repetition in poetry. For this purpose, the two poems are analysed and interpreted in accordance with the Relevance Theory developed by Sperber & Wilson. The main motives of Poe behind the overuse of repetition are to reflect the speaker's sorrowfulness and his longing for his lost love, and to give the two poems their aesthetic appeal.

Key words: repetition, Lexical cohesion, Relevance Theory, poetry, aesthetic appeal.

Résumé

La présente étude aborde l'abus de la répétition dans les poèmes d'Edgar Allan Poe, *The Raven* (1845) et *Annabel Lee* (1849). Il s'agit également d'enquêter sur les motivations de Poe derrière la surutilisation d'un tel dispositif rhétorique (répétition). Ces investigations théoriques sont mises en pratique via l'analyse de *The Raven & Annabel Lee* de Poe. Ce travail de recherche vise à acquérir une compréhension approfondie du concept de répétition en poésie. Donc, les deux poèmes sont analysés et interprétés conformément à la théorie de la pertinence développée par Sperber & Wilson. Les principaux motifs de Poe derrière l'abus de la répétition sont de refléter la douleur du poète et son désir ardent de retrouver son amour perdu, et de donner aux deux poèmes un attrait esthétique.

Mots clés: répétition, cohésion lexicale, théorie de la pertinence, poésie, attrait esthétique.

ملخص

تتناول هذه الدراسة الاستخدام المفرط للتكرار في قصائد إدغار آلان بو، الغراب (1845) وأنابيل لي (1849). وتقف الدراسة أيضًا عند دوافع بو في الاستخدام المفرط لمثل هذا الجهاز الخطابي (التكرار). يتم إجراء هذه التحقيقات النظرية موضع التنفيذ من خلال تحليل الغراب وأنابيل لي لبو. تهدف هذه الدراسة إلى اكتساب فهم شامل لمفهوم التكرار في الشعر، لذلك يتم تحليل وتفسير كلتا القصيدتين وفقًا لنظرية الصلة التي طورها سبيير و ويلسون. وقد خلصت الدراسة لتفسير دوافع بو الرئيسية من الاستخدام المفرط للتكرار ألا وهي أنها انعكاس لألم المتحدث ورغبته الشديدة في استعادة حبه المفقود، وكذا إعطاء القصيدتين بعدا جمالياً فنيا .

الكلمات المفتاحية: التكرار ، التماسك المعجمي ، نظرية الصلة ، الشعر ، البعد الجمالي.