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Chemini El Hachemi

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Treating Melancholy Through Symbols in Edgar Allan Poe's Poem The Raven

Board of Examiners:

Mr. Boulegroune Adel	MCB Biskra University	Chairperson
Mis. Hamed Halima	MCB Biskra University	Supervisor
Mr. Sedrati Yasser	MAB Biskra University	Examiner

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DECLARATION

I hereby proclaim that the substance of this thesis is totally the after effect of my examination and that due reference or affirmation is made, at whatever point necessary, to the work of different specialists.

DEDICATION

I express my gratitude to Allah for giving me the power and the ability to finish this dissertation.

To my parents "Khodir" and "Aldjia" for pushing forward, for all the support they gave, for all the things they did. For the extra-love they shared.

*To All my Sisters and Brother: **Samira, Hadda, Warda, Nadia, Ahlem, Imed, Fares, and Kamel**, For the much effort they did, from near and far.*

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Abstract

Edgar Allan Poe is one of the well-known writers in the Romantic and Gothic time, whom his name always attached with mystery, fear, darkness and melancholy. In his writings, a sense of gloom and terror is always felt. He constructs his works in a manner that is different from the precedent of Romantic writers, especially in utilizing the gothic elements. One of the examples that reflects his creativity is *The Raven*. The focus of the study will be on the use of symbols to create a mood of melancholy, choosing *The Raven* as a case of study to analyze it from two angles; The first, analyzing its symbols and constructing "the symbolic reference"; as Whitehead asserts in his theory, The second, connecting the unconsciousness of the Poet; Poe, with his work and his presence in it. In the end, a clearer idea will be built about the use of symbols by Edgar Allan Poe to create an atmosphere of Melancholy.

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General Introduction

Melancholy is a kind of feeling that push the person to the edge of the unknown; death. It is a combination of a numerous sensations that descends on anyone at any time, irrespective of position or gender though artists, scholars, lovers...etc. This theme is treated profusely in Gothic fiction and poems. The main element of a gothic novel is the setting and the atmosphere of a novel in general. The writers of that generation used symbols representing that dark mood to represent and convey profound messages, or even a hidden desire or dream.

This work seeks for the exploration of the use of symbols that refers to theme and mood of melancholy. Edgar Allan Poe used a large number of symbols to treat the gothic dark elements in his poem *The Raven*.

In order to achieve the research subject matter; the psychoanalytic approach and symbolism theory is applied. We try to put a link between the outside of the poem; the life of the poet, and analyzing each symbol and constructs its meaning.

E. A. Poe creativeness springs in using symbolism his works, mentioning *The Cask of Amontillado* and *The Pit and the Pendulum*, whereas *The Raven* is the well-structured among them.

The Raven is written by the American author Edgar Allan Poe as a narrative poem. First published in January 1845. The musicality, language and mystical atmosphere of the poem were an essential part of the poem, that note is worth to mention. Sitting on the bust of Pallas, *The Raven* seems to make the protagonist more fearful by repeating the phrase "Nevermore." The poem uses examples from the folk, mythology, religion and classics.

The atmosphere of the poem is presented as gloomy, dark, and sad; in midnight of December, in a chamber where a man is suffering from his memories and loss. Those symbols are what structured the melancholic situation of the writer.

The motivation that brought us to deal with this topic is:

- Dark themes are so captivating in the works of art and literature, and melancholy is the most charming among them all, for it falls upon everyone, without exceptions.

- E. A. Poe is one of the best writers of all time. His creativity and sense of individuality is worth to study and analyze.

- The reason behind the writing of the Poem, The Raven, and the link between the Poet and this work of art. The poem is presented as a commiseration to his beloved wife, whom Poe was right in his prediction; is that she died afterwards.

- The beauty of the structure of the poem and its musical rhythm.

The study will focus on the symbols that are mentioned in The Raven poem to signify the mood and sensation of melancholy. In order to investigate these concepts, three main questions should be asked to fulfill this research:

- How E. A. Poe projects his private life through the Poem of The Raven?

- What are the symbols that helped in conveying the target atmosphere of Melancholy and gloom?

- Is the poet the same person in the poem; the narrator?

The first Chapter will be devoted to the theoretical and conceptual framework toward Romanticism, Gothicism and E.A. Poe, in order to construct a relationship that

links them together. Alongside with them, symbolism is also one of the concepts that is mentioned in this chapter and have to be linked those above.

The Second Chapter will be focused on the relation between E. A. Poe and symbolism in literature, illustrating with two of his works in addition to the main focus Poem, *The Raven*. Moving to the analysis of *The Raven* and its main symbols that treat Melancholy.

The Third Chapter is Practical part of the study; it will be specified for studying *The Raven* from two perspectives, from the symbolic reference of each of the symbols of melancholy and from a psychoanalytic side that linked the poet with his own production.

Chapter One

Theoretical and Conceptual Framework

Introduction.

Romanticism is one of major of literary movement through time. It have had a tremendous influence on the psyche of the educators at that time. Later, this shared mood has been to be changed to be including more darkness and gloom. Writers succeeded in conveying such messages through a number of literary devices, mentioning among them Symbolism. One of the best examples that set all the above is the writer Edgar Allan Poe and his writings.

In this chapter, we attempt to formulate a theoretical and conceptual framework about the target theme. Starting by describing the romantic era, its main principles and its relation to symbolism. Moving to Gothicism and how writers shifted from the romantic sense to the dark side of men. In addition to the American contribution to those two movements. Finishing this chapter with the tool writers used in their writings to represent their messages; Symbolism, referring to Alfred North Whitehead Theory of Symbolism.

Closing the chapter with the Psychoanalytic Approach, as we attempt to build the outcome upon Freud's theory of Psychoanalysis.

1. E.A. Poe and American Romanticism and Gothicism.**1.1. Romanticism in US.**

Romanticism is one of the important historical events of all time; ironically, it is different of what is known as history. Romanticism is not a war, piece of technology, or political event, it refers to the birth of new set of ideas. It is about a mind set and a way of feeling (Jonas 00:07-00:27).

Defining Romanticism is traced back to the starting point where the free expression of feelings of the artist was important and partial (Paul and Orrin 09). It arose as a reaction to excessive rationalism of the Enlightenment. It grew through the French Revolution that was against the aristocratic political and social standards. Also, it was touched by the Evolution theory.

The Romantic Movement is seen as starting roughly around 1780. More exactly, between the years 1798, in which William Wordsworth and S.T. Coleridge published the collection of poems under the title of *Lyrical Ballads*, and 1832, the year in which the novelist Sir Walter Scott died and the other main writers of the earlier century were either dead or no longer productive, and the first Reform Bill passed in Parliament. As a historical period of literature, English Romanticism extends from Blake's earliest poems to the beginning of the 1830's, though these dates are arbitrary. In addition, according to other critics, Romanticism as a literary period in England, from the American Rebellion through the First Reform Bill of 1832, has to be defined as a High Romantic Age. Romanticism manifested at some-what varied times in Britain, America, France, Germany and Italy (Nikola 20).

This revolution was a change in emotions, feelings and nature from skepticism and beliefs in science and rationality to the alternative. Its goals were diverse, including what Rousseau said earlier about believing in humanity's goodness and returning to nature, leaving behind the cause for greed under which society lies.

Romanticism, often believed in individuality as the offensive defenseman human beings require, replicates a new wave of nationalistic pride driven by emotions and feelings in which reason and rational are completely ignored (Phillips, Ladd and Meyers 10).

Over time, this information spreads amongst people and has had a profound impact on them, particularly poets and writers. The concepts of these literary works later switched and continued to be more pure and romantic by discussing fictional subjects such as fear, horror and awe.

The romantic composers also positioned strong emphasis on individual identity which made it difficult to differentiate the novel from its writer by trying to follow their own feelings and emotions, it was this book which describes its author and the result was a literature that continuously explored the self 's inner experiences.

Maybe *Wuthering Heights* may be an example of how Emily Bronte affected the Romantic Era. The love of nature in this novel offers an escape from the constraints of civilization to a wild and huge space of nature that symbolized freedom. And, this is one of the major characteristics of Romanticism in literature. The Romantic age has influenced not only the mindset of people but also their faith in God (Wayne 16).

Eventually, the emphasis of the romantics was on imagination as a door which helped both the writers and the readers to flee their life (Sarra 12).

In America, Romanticism reflected the past time; where the Americans were under slavery, suffering from capitalism, industry crisis and a numerous obstacles that make it hard for them to build a life. It deciphered the life of the human being in literature as in other arts and it portrays nature as a means of knowledge, enjoyment and nurturing the soul. The misery of people, wildness and wildness is implied or expressly expressed in novels, short stories and poetry. In America, the Romantic period lasted from 1830 to roughly 1870, when America witnessed the Industrial

Revolution, a period of tremendous and unprecedented progress and advancement in every area of life (13).

The Americans were so taken to build and live a modern life entirely different from their age that it turned toward the age of rationality by relying more upon creativity, intuition and individualism. The Americans were so taken up by the new ideals of democracy and self-reliance. They wanted a new identity that has little to do with the European convictions.

In its stand against the logical thought and practice of the age of reason, American Romanticism created a large number of literary works and masterworks that were characteristic of this period. It was a powerful movement full of distinguished themes, such as imaginary, individual and naturally different from the age of enlightenment mentioned by Paul Brians in "Romanticism" (1988). Also, there are other notable works that should be referred to. *Mentioning Moby-Dick* (1851) by Herman Melville, *The Scarlet Letter* (1850) by Nathaniel Hawthorne, in addition to Edgar Allan Poe's short stories and Poems (Wayne vii).

America adopted a series of changes including literature types, as well as creating others. AS the romantic standers witnessed a huge development, the Gothic literature also has its signature in the American Literature.

1.2. Gothicism in Us.

Gothic literature is related and compared to something that is gloomy, terrifying, bland and mysterious. The term gothic comes from the word "Goths", the "Germanic tribe" who were living in many parts of Europe from the 3rd to the 5th centuries AD. It grew into a reaction to the philosophy of enlightenment in Britain in

the mid-and the late 18th century, which "extolled virtues" and human reason (Smith 02).

It is believed that the first novel "originated" in England by the publication of the literary work under the title *The Castle of Otranto* in 1764 (Hogle); It is commonly considered to be the first Gothic novel and he tells a supernatural account of Manfred, the Prince of Otranto, a man whose beautiful princess Isabella develops secret "admiration". The tale begins with the tragedy of Manfred's son Conrad, crushed to death on the morning of his wedding with Isabella by an immense helmet of a statue of a former Prince of Otranto. The reader witnesses a supernatural incidents in Walpole 's castle throughout the past, providing his protagonists with an old mysterious house.

Throughout the eighteenth century, The Americans witnessed a new literary trend of literature called The Gothic Literature; or "Anti-transcendentalism movement, focusing on "subjectivity", "the inner life" and "imagination", because of the historical and social conditions of that day. The gothic writers felt the tragic circumstances of the American people, so they created a new mood and genre of writing to express their, suffering, and darkness inside them (Smith).

Fear, gloom, and suspense is the atmosphere that gothic writers sought to create in their new genre of literature. In addition, the gothic writers treats in their writings multiple themes that are related to fiction and supernatural world and creatures "claustrophobia, atmospheric gloom, the imminence of violence were generated in early American literature."

In many other cases, death, suspense, and fear fill this genre. It shows the dark side of people and nature, and usually a Gothic tale or news revolves around an

ancient, tearing castle with the pain and misery of supernatural beings and women. These characteristics can easily be disregarded in Gothic American literature like Bram Stoker's *Dracula*, Mary Shelly's *Frankenstein* and in particular in stories by Edgar Allan Poe because he grew up in a very poor life that gave him the right atmosphere for him to write good Gothic stories and poems, especially his famous poem *The Raven* (Sarrah 17).

1.3. Gothicism in Poe's Oeuvres

Edgar Allan Poe contributed immensely to horror fiction. Poe's legacy of Gothicism and American literature in combination with his life's experience forms the foundation of his horror fiction. He inherited and established the tradition of Gothic literature in order to reach into the sub consciousness. The horror fiction of Poe was to a certain extent the root of Southern fiction. He exposed in his works human horror of super-nature, nothingness, death, evil and personality disintegration. He was trying to prove that horror comes from our souls. Poe tried his best to create an intact uniform, enigmatic and enigmatic, using symbolism, suspense and the first person narrator, exaggeration and anti-foulness. Impact to shake. Poe's fiction feeds esthetic satisfaction to readers. He completes the sublimation and purification of the inner world of man through the portrait of evil and terror (Maria 06).

In Poe's works it is found that all the horrific souls have been thoroughly submerged in Poe's gothic horror atmosphere. The danger does not really exist, but with his imagination and his immense storytelling abilities, Poe has turned them into reality and has revised the degree of terror so that they cannot but fear. Valery said the only writer who didn't have any defects was Poe, who created the universe. He's never

been wrong. His way of describing things is not driven by the intuition. From nowhere did he create shapes (Chunyan 94)

He regarded original unity as universe phenomenon from the world view of Allan Poe. Reflected in his development, this philosophy strives to attain perfection in art. In his works all the symbolism and suspense left enough space for the readers to feel the magic of terror. The story was made more true and nearby the first person narrator. The readers can see the "naked soul" of the characters at which they should look. The ever-high atmosphere, anti-closure and unseen terror are encountered by the readers. By all this Poe tried his best to create a mysterious and trembling effect that was intact and uniform.

In the first person, all Poe's novels are told. But before him all American authors used the viewpoint of the third person when they wrote. In selecting the first person's view Poe had his own reasons. The first person narrator tells "the readers the chilling stories" that they witnessed or encountered which critically interpreted and clarified his own perspective and enables the readers to see the realistic action and the direct effects. In a Poe series of dramas, readers can also think of the feelings of insanity and fear that only the narrator could encounter. The first person's technique of narrating often benefits from seeing the inner world and the state of mind of narrators (Maria 05).

Poe used the mood of suspense in his writings, too. The more you read, the deeper you are in a series of unexplained events that he has made. It's our curiosity for the things that are drawn to the unknown. The writer built this maze in which the reader and the narrator are both "half an understanding". Through feelings of the narrator, the reader witnessed this enigmatic occurrence. A question is raised "What is that?" When confronted with this kind of suspense. The more they reason, the more

confused they become, to the readers according to common sense. At this, Poe was extremely good.

Another technique Poe use is repetition. Poe noted how repetitive artistic works were. Poe clearly demonstrated that repeated mode is a source of pleasure and the power to transfer hearts in the Poetic Rule. The technique of repetition was everywhere in Poe's literary development. "The emotions which derived from it moved the people to tears and the terrible effect which came from it made people's hair stand on end." (Marshall 155)

Furthermore, Symbolism is an indispensable technique in the literature of western modernism. This is not the usual metaphor or likeness. The role of Simile is only indirect. The tool is not necessarily connected to the object. The image, however, overwhelms literal sense in symbolism. It should represent the nature and the meaning of the thing itself. In short stories and poetry the author was unable to articulate anything, so the technique of symbolism is commonly used to enhance the ability of the message to read between lines. This was Poe's works and attained a higher creative degree. It was the distinctive artist. In the development of the French Symbolism Poe had a great influence. He was regarded as a founder of literature on symbolism.

The American writer Edgar Allan Poe is a literary genius in the world. The works of his became the twentieth-century literature, regarded as the emblem of American Artists who did not fit into the world of ignorance. Poe lived in the Golden Age of America, but he wasn't as cynical as the Romantic writer did about the so-called American Dream, since he was inspired by the country's picturesque scenery and border life. On the opposite, by taking up the Gothic horror that reflects all of the nightmares modern westerners had since the 20th century, he took up the themes of

dream, death, evil and exposed alienation, separation from humanity and the world around him (Chunyan 96).

2. Symbolism in Literature.

Since ancient times, the term "symbol" has had a long, complicated history. Even in the most specific contexts it can identify very different kinds of definitions. It is almost diametrically opposite the use of mathematics or symbolic logic in literary criticism. In fact, "symbol" is often difficult to differentiate from "sign," "synecdochy," and "allegory." Northrop Frye describes it "as any unit of literature that may be isolated for critical attention" in its influential *Anatomy of Criticism*. The term comes from the Greek verb "symballein" which means "to put together," and the noun symbol, "sign", "token;" the first half coin, which was taken as the promise of fulfillment by the both parties to an agreement. It also seemed to have acted as a designation for a mathematical sign in the late 17th century, e.g. Leibniz. In literature, with a clearly defined sense, was first used in Germany late in the 18th century, which contrasted with allegory (Max 01)

Symbolism is a literature tactic where those objects are not literally to be taken. Symbolism may be an object, person, circumstance, event or action, which has a deeper conceptual sense. The authors also use metaphors to develop their writing and give the reader insight. Symbolism can improve the richness and color of the literary work and can deepen its importance. Symbolization can take various forms. It's an object that reflects another object to give it a completely different sense, which is far more meaningful and important. But, often, the symbolic meaning of an action, an occurrence or a word spoken by somebody. "Smile" is, for example, a friendly

sign. Likewise, the behavior of someone who smiles at you might reflect a sense of love for you.

Symbolism allows a writer the opportunity to introduce two layers of meaning to his work: one which is simply self-explanatory and one which has a much deeper meaning than the literal. The features and themes of a literature are also widely known in the symbolism. Symbolism in literature gives attention to readers as they can get a sense of how the writer sees the world and how he thinks of everyday objects and behavior, with broader implications.

Symbolically, emotions are expressed in a number of symbols. In the readers, the poet awakens a response or reaction outside the ordinary consciousness. The symbolist poets are persuaded that the temporary objective world is a representation of the intangible ultimate rather than a true reality. This is why they have questioned realism and naturalism to catch the temporary. Emotions or ideas do not explicitly be identified or represented with clear metaphors and comparisons, but by indirectly implied. Images and symbolizes used by metaphors, similes, numbers, hyperbols, etc (Radhika 01).

Symbolism in poetry is a kind of "shorthand" that transmits more profoundly than actually. The poet also seeks to select the metric verse of poetry based on his own knowledge. In poetry, symbols are used to prevent direct statements that narrow their reach. In the mid-19th century, the use of symbolism in poetry contributed to a large movement called the symbolism movement in France, Russia and Belgium. Symbolism in poetry might mask the true significance of a poem when it is directed at taboo subjects of today. One of the founding fathers of the symbolism movement is Charles Baudelaire (1851-1867). He published in 1857, Paris, France a collection of poems entitled *Les Fleurs Du Mal* and *the Flowers of Evil*.

Symbols from poetry are represented in different ways, from lyrical poems sung or played on musical instruments to deeper contemplation. It also has to do with the conventional, concentrating on the darker side of human nature, in order to try to expose the facets of human life which are often carefully hidden in human terms (Gheribi 07)

2.1. Alfred North Whitehead Theory of Symbolism.

Alfred North Whitehead (1861-1947) argues that symbolization governs the thinking of man, raises knowledge, values, emotions and uses, while respecting its other aspects. The symbol represents "the meaning" of the symbol, a transfer from the symbol, the meaning is called "symbolic reference," which leads to the active synthetic aspect of a receiver, which needs a foundation based on a culture between the essence of the symbol and meaning, for example: the dove is the symbol of peace, the dove is the symbol and peace is the symbol. The disparity between symbolism and clear understanding is immense.

The disparity between symbolism and direct knowledge is immense. Direct knowledge is the perception of an individual and symbolism is highly unfailing. Whitehead (1927) points out that symbolism and direct knowledge vary, and that the reader will be misinterpreted as symbol perception is often right. So it is rather fallible to symbolize (Abdelhadi 09)

3. Psychoanalytic Approach

Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of the individual author. It Treats works of literature as correlated with the author's distinctive mental and emotional traits. It refers to the author's personality in order to explain and

interpret a literary work, and refers to literary works in order to establish, biography, the personality of the author. It is mode of reading a literary work specifically in order to experience the distinctive subjectivity, or consciousness of its author (Abrams 247).

The Foundation for most forms of psychoanalytic criticism belongs to Freud and his theories and techniques developed during his Psychiatric practice. Weather any practicing psychoanalytic critic uses the Idea of Carl Jung, Northrop Frey, Jacque Lacan, or any other psychoanalyst, all acknowledge Freud as the intellectual center of this form of Criticism.

Central to psychoanalytic criticism is Freud's assumption that all artists, including authors, are a "neurotic." Unlike most other neurotics, the artist escapes many of the outward manifestations and end results of neurosis, such as madness or self-destruction, by finding a pathway back to saneness and wholeness in the act of creating his or her art (250).

Freud says that an author's chief motivation for writing any story is to gratify some secret desire, some forbidden wish that probably developed during the author's infancy and was immediately suppressed ad dumped in the unconscious. The outward manifestation of this suppressed wish becomes the literary work itself. Freud declares that the literary work is indeed the author's dream or fantasy (Freud 26-28). By using Freud's psychoanalytic techniques developed for dream therapy, psychoanalytic critics believe we can "unlock" the hidden meanings contained within the story and housed in symbols. Only then can we arrive at an accurate" interpretation of the text.

Lie the dream analyst, the psychoanalyst critic believes that any author's story is a dream that, on the surface, reveals only the manifest content of the true tale. Hidden

and censored throughout the story on various levels lies the latent content of the story, its real meaning or interpretation. More frequently than not, this latent content directly relates to some element and memory of the Oedipal phase of our development. By directly applying the techniques used in Freudian dream analysis, the psychoanalytic critic believes the actual, uncensored wish can be brought to the surface, revealing the story's true meaning (32-34)

Conclusion

After reading this chapter, the reader must understand that E. A. Poe is considered as one of intellectual writers to use symbolism. He created such technique to represent his thoughts and ideas, unlike the preceded Romantic writers.

Chapter Two

**Symbolism in E. A. Poe's Works; with
specific reference to his poem *The Raven***

Introduction

Edgar Allan Poe is one among the best writers in his generation. He draws his name in the minds of, not just the Americans but the whole world. Despite his success, he lived hideous circumstances during his infancy and adultery. It is believed that his live condition affected his style and mood of writings; gloom and melancholy. The Raven is, by far, the optimum sample of his mood of writing.

This Chapter will provide a set of historical information about Poe. Opening by his life conditions and stages through time, focusing on the unhappy side and what led him to write his famous poem The Raven. Moving to the poem; by giving an overview of its emergence and its main mood, and how he used symbolism to fulfill his desires.

1. Symbolism In Poe's Works.

Poe's works are mainly symbolic since symbolism is the last instrument for him, without explicitly speaking, to compose and list a lot of things. The biography of Poe's study reveals that his stories and poems represent, mostly, the life of the poet.

In most of his poems and short stories, Edgar Allan Poe, for instance, used symbolism to make readers see his thoughts about life, religion, love, and death. In his job, he showed a lot of himself. His views are expressed in the way he uses symbolism to provide a wider variety of interpretations of his characters (Hatameh 314).

To comprehend Poe 's relationship between his tales and his life, one must realize that Poe was no steady drinker despite the assumption of his enemies. Trent McDonald says in Seeing Poe's Fight with Alcoholism through his Story *The Cask of Amontillado*:

“The truth is there were long periods when he was sober, often years, followed by short periods of terrible binges. During these binges ... Poe would lose control and occasionally become fall-down drunk” (315).

It in about two main characters are Montresor and Fortunato. The only way to repay Fortunato 's mistake is to feel vengeance by Montresor. He meets Fortunato, who wore carnival jester costumes. Amontillado samples it, Montresor manipulates it to go, and promises it is not Sherry. They walk to the Amontillado Castle Catacomb. Fortunato has continuous allergies and coughs. Montresor seeks to prevent him from wines, but Fortunato needs to taste Amontillado. They go to crypt and he is locked with a chain by Montresor. Fortunato thinks that it's just a joke at first, but Montresor is leaving him and building a wall. The catacombs remain intact as the narrator says (McDonald 05).

Amontillado is a type of wine, especially red one. The symbol of blood and sacrifice is believed to the wine, especially red wine, and it often signifies eternal life and youth. Amontillado caused a good revenge in this story, and Fortunato was the sacrificial individual. But Amontillado in the first place tried to lead him to death and the main factor in this case is temptation. Amontillado, therefore, is here the sign of temptation.

Another symbol that are used in this story is the number Two. Two symbolizes "encounter, completion" and opposition at the same time-like life and death, eternal and mortal, good and bad, moon and sun. Two is the icons of contemplation, confrontation and resistance in *The Cask of Amontillado*. As Montresor says at the start of this story, he's a Fortunato 's enemy, and seeks comfort in vengeance, "the thousand injuries of Fortunato I had ... I vowed revenge" (Poe 258). In two, the

enemy is very well expressed in the sense of retribution and hate the represents Fortunato's betrayals to Montresor. Two convey this sense of retribution and hate for the enemy, which very well represents the reality of Fortunato's betrayal of Montresor.

And the number Eleven is typically a sign of transformation, excess, risk, confrontation and martyrdom. Schneider points to an infernal nature: it is, therefore, in excess of 10, incontinent; and, like two, it is the mandorla-shaped mountain, which corresponds to symbolic inversion and counter-thesis, since it consists of one plus one comparable in a way to two (Cirlot 234), although the eleventh row was the last row of bricks, Fortunato was in real danger because he's going to die there. Eleven was also the emblem of a dispute that ended with his death and it demonstrates that Avenger Montresor goes beyond the boundaries of vengeance (236).

Another example is *The Pit and the Pendulum*. This short story involves a man sentenced to death. He's in a dungeon when he wakes up. He faints again, however, due to lack of sleep. He wakes up again and sees that a pendulum or spinning blade is moving closer and closer. Then he plans to run in the knots and ropes that trap him, putting a slice of meat on it. Rat eats the knots and then releases him, but immediately he sees walls transforming their shapes into different forms. He no longer worries and gets ready for death. However, in recent moments he is rescued by General Lasalle, head of the triumphant French army (Justine 51).

The pit and the pendulum are the first symbols visible in their title. A prison, Pitis, which may be a sign of a dark future of the narrator who awaits him. The expense was a trap, a pendulum, rats and a wall for the death of the narrator. Thus the pit is also the symbol of a place in its paws, life and death. The inner significance is not far from the exterior; the enormous box in which the narrator almost falls is so enigmatic, scary

and like a hell to him — a hell that he falls into after his death. The pit here is the hell sign that awaits the narrator. The inner and outer definitions of the pendulum are connected, but not the same, or near, with one another.

Rat's definition as outward symbol is "the rat occurs in association with infirmity and death. It was an evildoing deity of the plague in Egypt and China. The mouse, in mediaeval symbolism, is associated with the devil. A phallic implication has been superimposed upon it, but only in so far as it is dangerous or repugnant" (Cirlot 271).

In addition to Poe's well-written works, *The Raven* is amongst them. The poem is well structured and coherent that conveys a large number of messages through the use of symbols.

1.1. *The Raven*

The Raven is written by the American author Edgar Allan Poe as a narrative poem. First published in January 1845. The musicality, language and mystical atmosphere of the poem were an essential part of the poem that note worth to mention. Sitting on the bust of Pallas, *The Raven* seems to make the protagonist more fearful by repeating the phrase "Nevermore." The poem uses examples from the folk, mythology, religion and classics.

In his 1846 essay "The Philosophy of Composition," Poe claimed to have written the poem in a rational and methodical manner in the hope of creating a poem which would appeal to both critical and nationalist tastes. In part, the poet was inspired by a "talking raven" in the novel *Barnaby Rudge: A Tale of the Riots of Eighty* by Charles Dickens. Poe uses both inner rhythm and alliteration to borrow the complex rhythm and meter of Elizabeth Barrett's *Lady Geraldine's Courtship* (Mohamed and Mariem 28).

On January 29, 1845, in New York Evening Mirror, Poe was first credited with *The Raven*. His publication popularized Poe in his life, although he wasn't financially successful. The poem was copied, parodied and illustrated shortly. Critical opinions are divided on the standing of the poem, but it is still one of the best published poems ever (29).

Poe took *The Raven* to George Rex Graham's friend and former colleague in Philadelphia for the first time. Graham rejected the poem that could not have been published in his final edition, although in its February, 1845, he had granted Poe \$15 as charity. Poe then sold the poem to The American Review, which charged him \$9, and in its February 1845 issue, printed *The Raven* under the pseudonym 'Quarles'.

The editor of the mirror, Nathaniel Parker Willis, has described it as:

" unsurpassed in English poetry for subtle conception, masterly ingenuity of versification, and consistent, sustaining of imaginative lift ... It will stick to the memory of everybody who reads it." (Nathaniel 02)

The poem appeared after that publication in journals in the United States including the New York Tribune in February 4, 1845, Broadway Journal in vol. 1, February 8, 1855, South Literary Messenger, vol. 11, March 1845, Literary Emporium, vol. 2, December 1845, Saturday Courier and the Richmond Examiner, vol. 25, 1746. It was also published on several publications; in addition, the poem has been used in other newspapers in the United States.

1.1.1. The Raven Summary

It is written by Edgar Allan Poe and published in 1845. It consists of 18 stanzas and a total of 108 lines.

A cold December evening, the unnamed narrator tries to read alone in his bed. As he sleeps, he hears his door knock softly, but chooses to ignore it. He says that he read about Lenore, his beloved who passed away in the hope of relieving his sorrows. While he attempts to reassure himself that nothing is there, he is overcome by his curiosity and fear. Finally he opens his door, "Lenore?" says while he is at the chamber door, speaking towards the dark (Russel)

When he hears tap at his window, he also opened it, and a Raven came into his room, and landed on the Pallas bust. The narrator jokingly asks Raven's name, and is shocked to hear him answer "Nevermore." He mumbles that Raven is likely to abandon him just as his friends and dear friends did. The Raven replies once again "Nevermore." The narrator then sits right in front the bird and tries to explain what this means with "Nevermore." It like he is saying "Never again."

The narrator unexpectedly perceives that the angels sent by Heaven have made the air thick and fragrant. He is anxiously asking the raven if the angels are a sign that heaven is going to alleviate him from his sorrow, to which the bird says again, "Never again." The bird refuses, with the same response, his hope that Lenore will again be seen in heaven and that the bird would leave him alone. Finally, the narrator tells us that the Raven is still sitting over the Pallas bust above his chamber door and will remain in its shadow forever (Gersten).

1.1.2. Major Themes

Poe is well known for his sad and dark themes and *The Raven* is one of the best examples to confirm that. This poem is considered as dark poem because of the subject matter, and he realizes that through the use of symbolism. But the two obvious themes are:

1.1.2.1. Death and the Afterlife

The Raven discusses death much like many other works of Poe. More precisely, this poem addresses death's influence on the living, such as sorrow, sorrow, and memories, as well as the question of whether there is an afterlife where the dead are re-united with those who have lost their loved ones to death (Adam 72)

The narrator weeps in a lonely, cheerless room alone at the start of the poem. He describes himself by reading his books as seeking to "surcease of sorrow." One might read this to distract oneself and so avoid the pain of a loved one's death. The narrator's lecture of books of "forgotten lore" may be interpreted as suggesting that he is searching for arcane knowledge of reversing death. In either case, his answer to a loved one's death is typical; trying to avoid his suffering, or trying to deny death.

The narrator, faced by the loss of his beloved, appeared in "Lenore," one of Poe's poems, featuring a departed woman named Lenore that he is going again to see her in heaven. But the narrator takes a more gloomy view of "The Raven." When Raven comes, by breaking down the sense of the narrator, that Lenore could visit him as a spark and reacting with only the constant "Never More" to his optimistic questions about Gilead, he resigns himself to believe that Lenore never meets again. The fact that the Raven tells the narrator the truth or that his own doubts about having lost Lenore for good have been left unanswered for Poe. Poe leaves unanswered (75-76)

1.1.2.2. Memory and Loss

As the poem begins, the narrator struggles to ignore Lenore's anguished memories and seeks to distract himself by reading. However, the insistent rapping at his door stops his effort, opens his study door and appears to be feeling Lenore's presence and hearing a flattering of his name. This moment when one hears the knock and opens it

to a presence almost ghostly can be read as mystical, but it is also the ideal metaphor for obsessive memories that keep invading one's thinking and from which one can't escape.

When the Raven appears, it becomes even more unattainable for the narrator to escape his sorrowful and daunting memories. Since the narrator is "moving before" with other friends and aspirations, he fairly expects the Ravens to do the same at first. But the bird is a persistent force, becomes like Lenore 's memories, always present and inevitable, and its cries of "Nevermore" make the speaker believe that he does not have the power to escape his memories (Gersten).

1.1.3. Symbolism in *The Raven*.

Poe is famous for his use of creative symbolism to convey such meaning and messages, and of course, *The Raven* is one of the examples of that. It is full of symbolic objects, and the important ones are:

1.1.3.1. The Title

The Raven, perhaps is Edgar Allen's most popular work, has been replicated in many other Medias, including Gothic imagery and Raven's "nevermore" comment.

The title is very clear while the poem itself is full of metaphors, literary allusions and structural manipulations; it simply states that the emphasis is on the raven that appears in the plot. It is the guiding force behind the action of history, and what seems most peculiar and odd, so that if it does not serve any other reason than to identify it, it would be a fitting name for the work.

In mythology and folklore, Ravens were popular and are often described as wise or have an association with the dead. This may be a further insight into the importance

of the raven in history, with the title enhancing the emphasis on the supernatural abilities of the raven (Blake).

"The Raven" is seen probably as the best suitable title. However, Poe had other choices. He might easily have called it "Nevermore" or "Lenore," and it does at least a few things by naming it *The Raven*. In the first reading, it gives us a little insight into the great event of this poem. The Raven doesn't appear for some time, so we spend the first 38 lines asking what the title refers to. More significantly, though, the title deals completely with the bird. Others exist in this poem, but the title places the raven at the head of the collection (Wallace).

1.1.3.2. Lenore

Poe never married such woman named Lenore. His only marriage to Virginia Clemm, his thirteen-year old cousin, later he married publicly, was a private one in 1834. Poe, on the other hand, seems to have loved the name Lenore, because in *Lenore* (1843) and *The Raven* (1845), he used it to refer to a tragically dead lady.

No overview of Lenore is provided by the narrator. We don't know what the connection between Lenore and his narrator looks like or what it is exactly. We just assume that he misses her. Lenore is possibly symbolized by the lack of data. In a better future, she might reflect idealized love, elegance, reality or hope. She was "rare and radiant," a definition of the angels, maybe representative of the sky is told several times. The narrator can only think of her, and her allusion, but incredible existence hangs in the story Lenore can symbolize the truth (CBURR).

1.1.3.3. Other Symbols

The Night's Plutonian Shore; all the negative aspects of death are protected by the sentence "Plutonian Shore Night". Pluto is the underworld's Roman god, thus the

underworld will be its coast. Plutonian take on an enhanced sense in conjunction with 'night,' the traditional symbol for death and nothingness and the shores that are symbolic of the vast sea and its enigmatic inhabitants.

In addition. The narrator looks desperately for something that can take away his suffering. Nepenthe, ancient medicine used to help alleviate sorrows, symbolizes this.

Pallas Athena Bust was the Greek deity of wisdom. Pallas Athena, where the raven sits in this wisdom, giving authenticity to their utterances, at least according to the narrator. The bust of Pallas and the subsequent perch of the raven may be humorous, since the bird has such wisdom by the writer. The bird is sitting there as a casual observer, as it seems to have been the logical place to rest. Notice how pigeons stand on monuments in the center of town when you are ever in Europe. The character of a statue, on which he stood, can be believed by an only moron.

Midnight: The witching hour is historically considered to be the darkest night; midnight is more than a clock number. Poe selects it to be the moment for the bird's arrival, not accidentally.

December: In winter nothing lives. Before winter, December is a representation of one of the seasons that has ended. December signifies death (Trent).

Conclusion

Through this investigation about Poe's life and his famous poem *The Raven*, the reader will be informed about the relationship between the Poet and his work. Poe's life served as fuel for his creativeness and intellectualness, as he lived through hard circumstances. For example, the death of his beloved women drove him to drink and, in fact, inspired him to create a number of pieces of art; e.g. *The Raven*.

This chapter will provide the reader with the needed information; the symbolism of melancholy and the life of the poet, Poe

Chapter Three

Melancholy and Its Symbols in *The Raven*

Introduction

Melancholia is a kind of feelings that causes the person to into a psychological prison. Poe uses a numerous symbols to indicate that melancholy is dark room that surrounds the psyche of the person before the physical one. Edgar used the narrator as a symbols that refers to suffering the person who is dealing with melancholy.

At first, a description of the mood had been made in the beginning of the chapter. Later, the analysis go deeper inside *The Raven* and thereby construction the major and minor moods that are presented by symbols. In this practical Chapter, we have attempted to apply the psychoanalysis approach to set a link between the poet and his work, and A. N. White theory of symbolism to construct the symbolic reference; as he states.

1. The mood of Melancholy in *The Raven*.

In the past, "melancholia" refers to a body imbalance condition, a black bile that has been thought to create sustained depression, unexpected and unexplainable fury, dull fits and vivid imagination. Whether writers, scholars, lovers and the devoutly religious are among those who are considered by the capacious *Anatomy of Melancholy* (1621) of Robert Burton, especially vulnerable to the disease, melancholy might at any time come on anyone disrespectful of place or gender. From Burton's bittersweet imbalance of the humors to Freud's account of melancholia as "profoundly painful dejection" to Melanie Klein's "depressive realism" and Nina Simone's "Trouble in Mind."(Rebecca).

Poe says beauty is the most advantageous in poetry whereas passion and reality are the more appropriate subjects in prose. Obviously, the plot may be helped by passion and reality, but their presence should not go beyond beauty, as it's the nature

of the poem. Beauty is "the soul's excitement or pleasure." Poe understood that beauty was closely connected to endless sorrow as a genuinely romantic author (Magistrale and Poger 12). Melancholy may therefore be the most poetic subject, if it is linked to the death of a lovely woman, such as in *The Raven*.

In *The Raven*, the protagonist's room was furnished with luscious cardinals and elegant coats, beginning in the 1980s to improve the tone of elegance in the poem (Davidson 86). Athena (the wisdom goddess) is portrayed in the white sculpture above the chamber door. *The Raven* narrator is himself the protagonist. The narration of the first person comes from Gothic tradition and is frequent in Poe's fiction (Magistrale and Poger 14). In Addition, The poem is composed at midnight.

1.1. The Protagonist as symbol of Melancholy.

After the death of his lover, Lenore, the protagonist (a young student) turned to loneliness. Obviously, he couldn't recover from the trauma of his demise. In a room full of memories of her, the student must bear the sorrow. The setting for "The Raven" was deliberate because Poe found confining a gothic horror story appropriate. Therefore, in *The Raven*, the protagonist is alone with no relations or human contact with the outside world. He never threatens to leave the room in the poem, but instead the protagonist seeks to avoid his mental incarceration (Magistrale and Poger 15).

At the beginning of the poem, it is seen that after thinking about the content of his book, the protagonist is exhausted and drifts in and out of sleep. There is also imminent scope for fantasy. He is still worried about his beloved lover who died some time ago. The acts of contemplation and relaxation are symptoms of melancholy (53). Melancholy appeared to discourage the survivor from maintaining the time conception. In particular, it is not – or does not – the perpetrator who cares what day

or year. The longing for what he / she has lost is persistent and the victim cannot let the pain go. The protagonist wishes to try in a passage of his poem and forget a drogue named "Nepenthe" which causes oblivion:

Respite—respite and Nepenthe from thy memories of Lenore!

Let me quaff this kind Nepenthe and forget this lost Lenore!

(Lines 82- 83).

Suddenly the student is conscious in the poem of tapping coming from the door, and then from the window frame. When students search the rapping sounds, he recalls his lover again, as the quotation suggests:

But the silence was unbroken, and the darkness gave no token,

And the only word there spoken was the whispered word, "Lenore!"

(Lines 27-28).

As protagonist of this poem, a melancholic person becomes egocentric and obsessed by the past (54). At first he thinks the bird to be the embodied spirit of his beloved as the raven enters from the window on top of his sculpture at the door of his home. He immediately refuses it, however, because he thinks the raven might be an omen sent out of a "Plutonian," and he wants his name to be recognized (Davidson 87). Davidson argues that it is difficult at that point for the protagonist to differentiate between the true and the imaginary because he fails to exercise precaution. He was really scared at first, but now he considers the raven fun to him:

Then this ebony bird beguiling my sad fancy into smiling,

By the grave and stern decorum of the countenance it wore,

"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,

Ghastly grim and ancient raven wandering from the Nightly shore—

Tell me what thy lordly name is on the Night's Plutonian shore!"

Quoth the raven "Nevermore" (lines 43-48).

The first half of the poem is marked by the stanza. The protagonist seems to be more disoriented afterwards, and his fascination is intensified. The raven's repetitive response to the word "Nevermore" will inevitably drag him out of reality, according to Davidson, and melancholy suppresses his common sense:

"The questions which the student asks and the one-word answer he receives are not "real" at all, that is, they are not voiced; they are elements in an interior psychic debate going forward in the young man's mind. What the Raven replies is merely what the student himself wants to hear, must hear as more and more he enters the dark, subliminal regions of his melancholy." (88)

In reality, the protagonist is taking over by melancholy. The student assumes that he asks the raven if his pain is healed and if life after death exists, but he simply talks to himself.

Melancholy also creates depression and suffering in the nineteenth century assumptions; and Poe literature is continually juggling the mind of its protagonist with resistance and self-indulgence (Magistrale and Poger 19). The lack of discipline has thus taken the protagonist down the road of madness (Davidson 88). He has lost his grasp of truth as the further he asks. The event or person has always been known in the memory of a melancholic time (54), he said. At the end of *The Raven*, it is a moment of the last stanza where the folly of the student is unavoidable and that he knows that his obsession will not be rid of:

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 the seeming of a demon that is dreaming,
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

Shall be lifted—nevermore! (Lines 103-108).

Thus, the student is a symbol of a melancholic person who is suffering from his memories of lost love. Although he attempt to forget, the surroundings kept reminds him of his Sorrow.

1.1.1. The Protagonist and The Raven Bird.

Poe wrote that he intended that the raven is the primary symbol of the poem; in his essay "Philosophy of Composition." It was used Ravens as harbinger of death, evil and supernatural. When the raven appears to Lenore the speaker is lost in a mourning memory. The bird can be regarded as an emissary of the supernatural, a method of contact with the unknown (Poe 163).

Ravens were also seen as messengers especially in Norse mythology, in which the two ravens acted as Thought and Memory for Odin, the father of the Nordic gods. The speaker tortures himself with his memory, and the raven may be the actual embodiment of those memories with remembers of his lost love (Mohamed and Mariem 29)

Unfortunately, when the speaker asks for the raven to be certain that he can see Lenore in the sky, the raven says to him, "Nevermore." The lovers will still be

separated, rather than reuniting afterlife. Death is also the end. The raven is the death of hope which the speaker sponsored (30).

The raven also symbolizes the unconscious or the unknowable. The speaker is a scholar, a man of thought and fact and logic. Russell stated that:

"He is rationality, the ego or a person's sense of reality and identity. The raven represents the unknown, flying in from a dark storm at midnight, a physical embodiment of the id or impulse behavior. The speaker attempts... explaining its presence at his window, its ability to speak, its apparent knowledge; but his reason ultimately fails him. The bird is the incarnation of the unknowable, and no matter how he tries, the speaker cannot figure out the logic of the bird's one-word answers. The triumph of the unknowable over the rational, the id over the ego, is expressed in the final image of the raven, perched on the bust of Pallas Athena (the goddess of wisdom and patron of scholars), looking down at the defeated speaker. The unknowable has won." (Russell 01:13-01:33).

1.1.1.1. The Bird's "Nevermore".

As the bird symbolizes thought and memory, it adds even more sorrow to the narrator. The latter is, in fact, torturing himself with the memory of his lost love, Lenore; he asks the raven, as being a method to contact the unknown, the afterlife, if there is any possibility to meet his Lenore after death. Unfortunately, the raven replies with a depressive answer; Nevermore (Abu-Melhim, Abdel-Rahman 116)

At first, the raven gives it a name which makes the speaker marvel and wonder at this mysterious creature:

Tell me what thy lordly name is on the Night's Plutonian shore”!

Quoth the Raven "Nevermore." (Lines 47-48).

The word then tells the speaker that Lenore "nevermore" is with him and he starts to get angry. He asks the raven if Lenore is in the sky and, again answers with "nevermore." In the end, he is mad and frustrated and the word "nevermore" will mean that he is never going to be sane again (117).

There's another sense in Stanza 13. The speaker says Lenore will never sit on the chair again, nor visit her after death; it is "nevermore." Mostly the remaining times the word appears in the poem that says that the spirit of the speakers will never be separated from the shadow and melancholy again:

***She shall press, ah, nevermore!* (Line 78).**

The lover knows that death is the end of everything and he's never going to reach his loved one who was lost. As a consequence he enters the depression and sorrow room. The recurrence of raven's phrase "Nevermore" adds to the poem's mood. Nevermore does consider as a negative term, which never again means sorrow and desperation. Poe stresses the word "nevermore" because the mood of the poem tends to establish depressed and hopeless. The raven reflects the constant remembrance in the last two stanzas. Only the lover is never going to forget his beloved Lenore as if with a hopeless heart he refuses to die and carefree. (Lawrence 70).

1.2. Poe's lost love/Lenore as a symbol of Melancholy.

The Raven is regarded as Poe's "own isolation". Oddly, this isolation is what moves and attract the reader (Lawrence 04)

In his essay titled 'The Philosophy of Composition', Poe claimed that when he wrote 'The Raven', every aspect were measured with care, and from the melancholic

theme, he utilized the subject of death to obtain readers' sympathy through the involvement of a beautiful woman in creating a darker mood.

This poem's tone reflects a painful mood, a mind susceptible to the madness induced by his beloved lady's death. In a dreary night in December, the writer portrays the lover as a tired and frail man; he read an old book to make him forget his loved one who had been lost (05). Then unexpectedly, at his house, he hears a sound of tapping. But he is comfortable that he can only be a visitor:

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,

As of someone gently rapping, rapping at my chamber door

(Lines 01-04).

Via Raven's lines, the man being's mental condition is felt in an "opacity", which makes him annoyed in his internal fear by the unknown:

“Tis some visitor,” I muttered, “tapping at my chamber door—

Only this and nothing more.”

(Lines 05-06).

Only a moment after her passing, he explodes on the floor, activating some of his forgotten Lenore memories. The lover is asleep, and he is in a flashback moment, like he has lived from the past again. The readers are, it is said, unaware of distressing thoughts which often persuade them to forget. These depressed ideas and feelings stay in a sleeping state unaware, but may bring them to the surface until a similar circumstance occurs.

Then a raven entered his room, and he began the conversation between the lover and the raven, while setting "upon a bust of Pallas" above his door (line 41). The lover believes that the raven is a prophet who could portend for his loved one. Sadly, the raven still addresses the lover with the same word "Nevermoer." Every time he gets more involved, the raven doesn't say any other word. Therefore, lover's passion teases the raven to ask if he's going to find his beloved lost in Heaven; however, the raven responds to the raven, 'nevermore':

‘Prophet!’ said I, ‘thing of evil!—prophet still, if bird or devil!

By that Heaven that bends above us—by that God we both adore—

Tell this soul with sorrow laden if, within the distant Aidenn,

It shall clasp a sainted maiden whom the angels name Lenore—

Clasp a rare and radiant maiden whom the angels name Lenore’.

Quoth the Raven, ‘Nevermore’ **(Lines 91-96)**

Considering Poe's life, this poem may definitely refer to the fear and anxiety that his wife Virginia is suffering and dying. But a year before her death, Poe wrote the poem. "The raven is symbolic of all the loves he had lost as well as a foreshadowing of Virginia's fate" (Harold 09).

Poe was in a terrible situation and terrible conditions of life when he wrote The Raven which prevented him from making progress, since he was an editor and the newspaper was in a grim state at that time. When Poe's psyche was ill and depressed, he lost all strength. His wife was still sick and required a great deal of treatment that Poe could not provide.

He wrote in his letter to E. A. Duychinck:

My Dear Mr. Duyckinck,

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

These events can contribute to his attitude of pessimism. He could not comfortably face his problems and was on the verge of going insane. The strangled time, therefore, makes him fall into the mood of melancholy.

1.3. The Setting as a Symbol of Melancholy.

Poe's manifestation of melancholy in the setting of the poem is lucid. He describes place and time in an actual gothic setting, dark and gloomy. This helped him to create the perfect atmosphere for the story telling.

1.3.1 The Chamber.

The chamber refers to the isolation of the narrator and the sadness of Lenore's absence. The room is richly designed to remind him of his lost love, while the outside tempest is used to emphasize the loneliness of men in comparison to the calmness in the chamber.

The Chamber door is a symbol in its own. As the Pallas Athena in set above the Door, it denotes the exit from melancholy. Dale Thomas commented: "I would say that the narrator's chamber door symbolizes the portal to freedom from grief, an escape from his self-torture". Yet, the narrator Besieged himself in the chamber with no attempt to leave; to relieve his sorrow.

1.3.2. December and Midnight.

The usage of "midnight" in the first verse and "December" in the second verse may be a less noticeable mark. Midnight and December both reflect an end to something and a prediction for something different, for something to change. The middle of the month of December may be New Year's Eve, a date that most of us relate to the change (Wallas). This also seems to have been believed by Viktor Rydberg when he translated "The Raven" to the Swedish language, as he wrote "The last year's night of the year had arrived".

The use of December was associated by Kenneth Silverman with the death of Edgar's mother, who died that month, but whether this is valid or not, it adds more sadness to the themes of the poem (Silverman 241).

1.4. Nephenthe

The narrator looks desperately for something that can eliminate his suffering and discomfort. Nephenthe, an old medicine used to ease the sorrows (Marriem Webster Dictionary), is symbolized as the solution that will finish the Protagonist's sorrow. It confirms that the narrator is suppressed under Melancholy and despair (Gersten).

Conclusion.

After finishing with this chapter, thorough ideas will be built about the subject matter. The Raven contains between its lines a relation that links the poet with his poem. In addition to a number of symbols that presented the atmosphere of melancholy.

General Conclusion

The study seeks to explore the atmosphere that is presented in the poem of The Raven as gloomy, dark, sensitive, and full of sad emotions and breakdowns. The analysis will provide vivid interpretation of the symbols of melancholy and their contribution to the creation of that atmosphere.

We attempt to extract the symbols that are related to the dark themes and construct their symbolic reference. But first, starting by contextualize the issue matter through presenting a thorough historical knowledge. We notice that Gothicism is characterized by sense of gloom and darkness, especially when talking about the Americans. The American Writers seceded in presenting the elements of the gothic fiction and poetry; for they lived a miserable conditions and oppression from the colonizer. The suitable example of these elements is E. A. Poe and his works.

The life and character of Poe is hanging from a deep shroud of mystery. The underlying facts are known, but those who knew him died young and the survivors led to rumors. Their personality remains mysterious. Regardless of the facts, his lives were filled as in his stories with macabre tragedy.

It is believed that these former incidents are the reason behind Poe's creativity in literature, and The Raven is probably is one accurate once. His manifestation of macabre in his work is profound, through his references of symbolism in the poem.

By the analysis of the poem and Poe's life, a connection will be linked between the two of them. In hope to facilitate the better understanding of the poem by the readers. Also, to illustrate the method of using symbols to present an idea or number of ideas, and therefore provide a thorough basics on that matter issue.

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ملخص

إدغار آلان بو هو أحد الكتاب المشهورين في العصر الرومنسي والقوطي ، والذي ارتبط اسمه دائمًا بالغموض والخوف والظلام والكآبة. في كتاباته ، يحيطك دائمًا بشعور من الكآبة والرعب. يبني أعماله بطريقة تختلف عن سابقة الكتاب الرومانسيين ، خاصة في استخدام العناصر القوطية. أحد الأمثلة التي تعكس إبداعه هو *الغراب*. سينصب تركيز الدراسة على استخدام الرموز لخلق حالة مزاجية من الكآبة، واختيار *الغراب* كحالة دراسة لتحليلها من زاويتين ؛ الأول: تحليل رموزه وبناء "المرجع الرمزي". كما يؤكد وإتهيد في نظريته ، و الثانية ، التي تربط اللاوعي للشاعر ؛ بو مع عمله ووجوده فيه. في النهاية ، سيتم بناء فكرة أوضح حول استخدام الرموز من قبل إدغار آلان بو لبناء جو الكآبة.