”Nameless here forevermore”

A study of the expression of sorrow, in the life and works of Edgar Allan Poe

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Abstract

Despite being one of the most influential writers of his era, Edgar Allan Poe led a mostly tragic life of impoverishment and personal failures and tragedies. This essay explores to what extent this affected Poe’s writing, by examining the portrayals of the emotions of grief and sorrow in some of Poe’s work, via close-reading. Further, the essay contains a shorter biographical analysis of Poe’s life and work, in order to establish a connection between the two. The meaning of the emotions of grief and sorrow within Poe’s works are discussed, and connected to Poe’s biography. The results show that Poe’s works are sometimes converging with tragedies from his own life, his personal tragedies and his stories featuring death, grief and sorrow converge on several occasions throughout his intense career.
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1 Introduction

Edgar Allan Poe (1809 – 1849) was one of the most important and influential writers of the romantic era. Despite both contemporary and later recognition, however, he led a largely tragic life. Poe was throughout his life constantly impoverished, and his story is littered with anecdotes of personal tragedies, failures, and substance abuse. Similarly, many of the characters in Poe’s works lead tragic lives or end up in tragic states towards the end of their respective stories. This could mean that some of Poe’s works have autobiographical elements to them, or that the characters he wrote were written in a state of mind reflecting on Poe’s personal life. The tragedies of these characters notably reflected in their expressions of certain emotions such as grief or sorrow have different meanings but they are all used to convey meaning in some form. This essay aims to connect these observations by an examination of Poe’s writings with an emphasis on the emotions of grief and sorrow, as well as examining the recorded tragedies in Poe’s personal life, in order to discuss both the meaning of these emotions within the texts as well as an eventual autobiographical element to them.

2 Aim

The goal of this essay is to study the portrayal of sorrow in selected works by Edgar Allan Poe, to explore how sorrow is used by the author within the context of the story, to explore what sorrow does with the characters of said stories, and to lastly discuss whether this can be connected to Poe’s real-life experiences with sorrow. The thesis statement is: Edgar Allan Poe’s writing about grief and sorrow changes over the course of his career, as is evident in his later works. This, in turn, can be explained by his life’s history which contains many examples of personal loss, and therefore grief and sorrow.

3 Theory

This essay employs a mix of three theories to explore the two related subject matters, i.e. the meaning of grief and sorrow in Poe’s works, and Poe’s real-life experiences and how they connect to his writing. To explore the subject matters, a close-reading of some of his works will be offered, with a focus on biographical criticism.

3.1 Biographical criticism

In Texts & Contexts – Writing About Literature with Critical Theory, Stephen Lynn writes on biographical criticism: “If we think of a literary work primarily as a personal achievement, the accomplishment of a great mind, then biographical criticism offers to help
us understand both the work and its creator, as we relate one to the other” (Lynn 124). As proof of this, Lynn presents the poem “When I Consider How My Light Is Spent” by John Milton (1655). According to Lynn (124), biographical criticism “would insist on the importance of knowing something about the author – perhaps, most importantly in this case, that Milton had lost his eyesight by 1651.” Lynn continues to argue that knowing about Milton’s life helps appreciate the poem’s significance; the narrator of the poem is not just a work of fiction, but also has a close connection to the real writer “contemplating the horror of his own blindness” (Lynn 124). The two, thus, are closely related to each other. While understanding Milton’s life may bring further understanding to the poem, the converse is also true, that is, understanding the poem may help us understand Milton’s life (Lynn 125). In broader terms, just as analysing the life of a writer may help us understand that writer’s work, so does analysing the work of a writer help us understand the life of that writer. This is relevant to the analysis, since knowing the life of the writer influences the conclusions from the close-reading analyses.

3.2 Historical criticism

Andrew Bennet and Nicholas Royle write about historical criticism in Introduction to Literature, Criticism and Theory (2004) arguing the relationship between a literary text and history. They identify four different schools of thought: first, that literary texts transcend time and therefore history and are autonomous to their context; second, that the historical context in which a text is produced is integral to the understanding of it, but also that the text in its literariness is separate from its context; third, that some literary works can help us understand the time in which they are set, especially realist ones; and fourth, that literary texts are bound to other discourses and rhetorical structures which are a part of history and that is in itself still being written (Bennet and Royle 113). In short, in three of the four schools of thought identified by Bennet and Royle, the context in which a text was produced is important to the text itself and our understanding of it. In particular, the second model is interesting to this thesis. They go on to argue that “the second model is the kind of approach favoured by philological or what we might call ‘background’ critics. Such critics are concerned to describe and analyze literary texts through a consideration of their historical ‘background’, whether biographical, linguistic, cultural or political” (Bennet and Royle 114). This thesis will analyse and argue the importance of Poe’s life in his literary texts, using this view of historical criticism, with an emphasis on Poe’s life and his personal experiences rather than the historical context in which he lived.
3.3 Character criticism

To explore the characters’ feelings of grief and sorrow, the texts will be analysed with inspiration from Bennet and Royle (2004) and their view on characters in fiction, “Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are” (Bennet and Royle 60). Bennet and Royle argue both sides of the case of the author’s presence as well, first arguing on the basis of Roland Barthes’ essay “The Death of the Author” (1967), in which Barthes argues against the author as the authority of the text, as well as noting that in line with Anglo-American New Criticism that the author’s intent is not inherently included in the text, and thus can never be used to judge or understand said text (Bennet and Royle 20-21). Second, they argue the opposite view, writing “it is simply true that what we think about a particular text, how we read and understand it, can probably never be simply dissociated from what we know (or think we know) of its author”, but they also point out that any simple, straightforward reduction of what the reader thinks about the author’s intent is problematic (Bennet and Royle 24). It should be stated, as well, that Bennet and Royle also argue for a middle-ground between these two stances, writing that the metaphorical death of the author leaves us with a ghost of the text, “never fully present or fully absent, a figure of fantasy and elusiveness, the author only ever haunts” (Bennet and Royle 22).

The extreme position of Roland Barthes notwithstanding, it is clear that in all other positions argued by Bennet and Royle the author’s intent has meaning when understanding a text, and since characters are indeed part of their respective texts, the author’s purposes with the characters could also be considered. To put things into further perspective, Poe often used unreliable narrators in his stories, which complicates things – as Bennet & Royle (2004) explain: “Our understanding of a text is pervaded by our sense of the character, trustworthiness and objectivity of the figure who is narrating” (Bennet and Royle 56-57). This essay, however, is more focused on the emotional state of the characters, rather than their ability to objectively narrate their situations.

Though Edgar Allan Poe is more of a romantic than a realist, the characters will be analysed starting off from Bennet & Royle (2004), in order to not just look upon them as characters, but as products of a human being, with that human being’s emotions influencing the emotions of the characters. The characters will be analysed using a close-reading method.
4 Method

In order to explore the two-fold aim of this essay, that is, look upon the characters in some of Poe’s more famous works and their feelings of grief or sorrow, and discuss the possibilities of Poe finding inspiration for his work in his own life, I will be using methods derived from the theories detailed above. These methods stand in contrast to one another – while the biographical method focuses on reading a work of literature from a historical context, the close-reading method is somewhat defined by the act of detaching a work of literature from its context (Lynn 31). One will be employed to understand the man Edgar Allan Poe, the other to understand the evolution of his writing. They will then be used together to try to find a pattern that connects the two entities.

4.1 Close-reading

Rather than applying the biographical method, during the close-reading parts of the analysis, focus will be placed on the characters themselves and their emotions. In order to try to analyse the characters and their emotions of grief or sorrow, the work will be detached from the historical context and the characters and their emotions will be regarded as a result of the text itself, not the historical context in which they were written.

Kain (1998) writes on applying close-reading that in principle it is a three-step process: reading the text with a pencil and making annotations, looking for patterns about the text, and asking questions about the patterns – especially how and why. The patterns interesting for this thesis are those involving the depiction of the characters’ emotions, and their responses. When applied to the subject matter, it is clear that there is a need to define the emotional response from a character in the text, i.e. in this case search for grief or sorrow, identify the source or sources of this emotional response, and support this in the text. In practice, the analysis will be focused on a few specific aspects or key terms in the text, most importantly word choice, symbols, and ideas and theme (Blank and Kay). The focus of this essay is to discuss the portrayal of grief and sorrow in Edgar Allan Poe’s texts, and a close reading method will be used to identify and analyse these portrayals.

4.2 Biographical method

Stephen Lynn (1994) identifies three steps in the methodological application of biographical criticism: first, the critic must “determine the historical setting of the work”; second, the critic has to “consider how historical or biographical background helps us to understand the work. Or, consider how the work contradicts or stands apart from the usual historical or biographical background”; and third, the critic has to “consider what other texts of the same time might be related to the text”, as well as “identify the ideology that is shaping
this system of texts” (132). In this essay, less focus will be placed on the third point, and more focus on the first two. Since many biographies have been written on the subject of Poe before, the first thing to do is to try and establish a dual timeline of both his publications and the major events in his life. Once that is completed, the idea is to select a number of works that correspond in their publication date to some of the greater tragic moments of Poe’s life. Each text will be read and analysed on its own, after which each text’s meaning will be analysed. This will, in the end, provide tools to connect Poe’s life experiences to his works, and it will further provide a better understanding of the characters’ feeling of grief and sorrow in his works.

4.3 Selection of works
Because Edgar Allan Poe was one of the first American writers to ever write for a living, it is reasonable to assume that parts of his writing were written with the explicit purpose of making money, rather than for any intrinsic literary value. Meyers (1992) attributes the fact that Poe made his money from writing alone as one of the main sources of his personal problems (Meyers 138). Naturally, it is difficult to tell which works Poe wrote explicitly to make money to fuel both his wife Virginia’s medical expenses, and his own drinking (Meyers 138).

Another aspect of the selection of works to consider is the date of publication. Parts of biographical criticism deal with how the historical background helps us understand the work. As such, the texts analysed within this thesis were published within a few years of the greatest tragedies in Poe’s life. Though a date of first publication is available at least down to the year and month, it is still difficult to determine the time Poe spent working on a piece. This issue is exaggerated by the aforementioned issue of Poe’s livelihood, as well as the fact that there is a scarcity of original manuscripts that are known to have survived till this day.

5 Background
Poe’s semi-autobiographical style has been studied before – for example, there are clear parallels between the narrator of Poe’s “The Black Cat” (1843) and himself, as Meyers (1992) demonstrates: “Just as Poe was disinherit, so the narrator’s worldly wealth had been destroyed in a sudden fire, and he too is forced to live in poverty” (Meyers 137). This essay is narrower in scope, however, meaning a timeline must be established which details the tragedies of Poe’s life.
5.1 Edgar Allan Poe: a brief biography of tragedies

Edgar Poe was born on January 19th, 1809 to David Poe, Jr and Eliza Arnold Poe, and he was the second child of the couple, after his elder brother, Henry. After the birth of his sister Rosalie in 1810, the father left the family and only a year later his mother fell ill and died of tuberculosis (Hayes 194). It is suggested by some that David Poe also died of the same disease (Kennedy 19). Edgar Poe was taken in by John and Frances Allan, who gave him the name Edgar Allan Poe, although the couple never officially adopted him (Kennedy 20). The couple left for Britain a couple of years later, and of course brought Poe with them. After attending school on three different locations in the British Isles, Poe and his foster parents moved back to Richmond, Virginia in 1820. There, Poe fell in love with a girl named Sarah Elmira Royster (Kennedy 22).

Poe began studying at the University of Virginia in 1826, where he focused on languages. However, he left the university after only a year, and soon learned that Royster had married another man. Poe felt unwelcome in Richmond, not only because of that but also because of the constant arguing with John Allan. Poe left for Boston in March of 1827, after an altercation with his foster-father. In Boston, while working as a store clerk, Poe started to publish his works, for example *Tamerlane and Other Poems* (1827). His lack of funds, however, forced him to enlist in the military and he spent two years before he was purposely discharged because he wanted to attend the Military Academy at West Point. Poe’s foster-mother died of consumption in 1829, which in turn made John Allan less chilly towards his foster-son, despite the latter’s habits of drinking and acquiring gambling debts. Despite this, John Allan soon disowned Poe, after remarrying. Poe was reunited with his brother Henry in 1831, for the first time since 1825, but by that time, Henry was both an alcoholic and ill with tuberculosis. He died on the 1st of August in 1831 (Kennedy 29). Poe returned to Richmond where he stayed with his aunt Maria for four years. He also fell in love with his cousin, Virginia, and the two married in 1835. Poe, at the time was 26, and Virginia only 13 (Kennedy 36). During that time, Poe worked as a writer for a variety of different publications, and he also tried to get his own work published. However, he was more than once discharged from his position at a magazine because of his drinking.

In 1842, Virginia started to show the first signs of tuberculosis, a disease which had robbed Poe of not only his foster-mother, but also his natural mother and possibly his brother and natural father. This led to Poe starting to drink even more than before. Virginia died of the disease on the 30th of January 1847. The loss of his wife struck Poe hard, and he began
drinking even more. He proceeded to pursue love in both a female poet and in his childhood sweetheart, Sarah Elmira Royster, though he never married either of them (Kennedy 54).

Poe was found delirious on the streets of Baltimore on the 3rd of October of 1849, and he was taken to the Washington College Hospital. He died there four days later, in the early morning on the 7th of October, still too delirious to tell anybody what had happened to him.

6 Analysis

The analysis is divided into several parts. Each text is first presented through a short summary of it, after which the historical context is presented through a detailing of the symbolism in each text. The symbolism is tied to the historical context of Poe’s life at the time of writing and publication of said work. This is then followed by a close-reading analysis of each piece of literature, wherein the character’s or characters’ emotions of grief or sorrow are analysed.

6.1 “Tamerlane” (1827)

6.1.1 Summary

“Tamerlane” is an epic poem by Poe, which has seen different publications, but the first one was in 1827, when it was part of the poem collection Tamerlane and Other Poems, which Poe published anonymously. There have been shorter versions of it published later, but nevertheless, the poem is hundreds of lines long. The poem is divided into seventeen stanzas of varying length, some considerably longer than others. The rhyme schemes are rather consistent throughout any given stanza, for example in stanza one it is ABABCDCDCDEFGFG and in stanza twelve it is ABABCCCEFEGGHIHI, but the rhyme scheme is not consistent between stanzas.

The story follows the eponymous Turkic conqueror as he confesses his sins to a priest. He tells the story of his life and how he abandoned his love, a woman named Ada to pursue power and worldly riches instead. The poem ends with Tamerlane missing his childhood dearly, and his childhood love of Ada, and he concludes by stating that he wished that he would not have traded “A kingdom for a broken — heart” (par. 17).

6.1.2 Historical connections in “Tamerlane”

Major themes in “Tamerlane” include ambition and loss, and these two are particularly interesting when it comes to this essay. As with other poems written by Poe, such as “The Raven” and “Eulalie”, the narrator of “Tamerlane” is dealing with loss in a way. However, contrary to the narrators of the other poems mentioned, the narrator in “Tamerlane” is
responsible for the loss himself. He left his childhood love willingly (par. 13) in search of power, and only later in life regretted his choice, whereas in “The Raven”, for example, it seems that the narrator has lost his lover unwillingly. It is notable that even though Edgar Allan Poe was only 18 when the poem was first published in 1827, he had already experienced a lot of loss and grief in his life his mother Eliza Poe had died in tuberculosis and his childhood lover Sarah Elmira Royster had left him for another man. Also, at the time he wrote the poem, he was serving in the military and thus not living with his foster parents.

6.1.3 Close reading of “Tamerlane”

The first stanza of “Tamerlane” sets the scene with the priest and Tamerlane on his death bed, which is evident from Tamerlane having “call’d thee at this hour” (par 1). The eponymous narrator is realizing his own sins and that the earthly power he has gathered over the course of will not save him or abolish him from these sins. In stanza two, the fact that Tamerlane is nearing the end of his life is reiterated and clarified and made explicit. He also laments the worldly glory which he has inherited, though by stanza three he admits not always being a ruler: “I have not always been as now – The fever’d diadem on my brow” (par. 3), with the diadem representing power.

One of the focus points of the poem is introduced in the fifth stanza:

I have no words, alas! to tell
The loveliness of loving well!
Nor would I dare attempt to trace
The breathing beauty of a face,
Which ev’n to my impassion’d mind,
Leaves not its memory behind. (par. 5)

In this stanza, we learn that Tamerlane has fond memories of love – “The loveliness of loving well!”, but that he has lost his love, or forgotten it. “Leaves not its memory behind.”, is explicitly stating that he has forgotten either the subject of his affection or even the feeling itself.

Stanza nine begins with Tamerlane making his fateful choice

There — in that hour — a thought came o’er
My mind, it had not known before —
To leave her while we both were young, —
To follow my high fate among
The strife of nations, and redeem
The idle words, which, as a dream (par. 9)

This has to be read explicitly as Tamerlane actively choosing the pursuit of power over the pursuit of love. This choice haunts him towards the end of his life, and the end of the poem, where he states, “I reach’d my home — my home no more — For all was flown that made it so —” (par 17), meaning he no longer recognizes his home. Towards the end of the last stanza, he laments that the one who grew the fair flowers of his home, his love that is, is long dead, and he regrets the trade-off of love for power.

6.1.4 The meaning of sorrow in “Tamerlane”

The ending of “Tamerlane” focuses on the eponymous character’s feeling of regret, and of sorrow. Poe writes, in stanza 17 of the original publication (1827) that “I reached my home — my home no more – For all was flown that made it so – […] But she who rear’d them was long dead, and in such follies had no part, What was there left me now? despair – A kingdom for a broken – heart.” Loss, as well as feeling sorrow towards that loss, is a major theme of the poem. The character of Tamerlane has over the course of the poem gone through a progression of emotion, from youthful ambition to regret later in life. He created a kingdom for himself but left his childhood love in search for power and for that kingdom, and realizes his mistake on his deathbed. His worldly power does not make up for the fact that he by his own accord chose to leave his childhood love, the peasant girl, in search of worldly power.

In the opening lines of the poem, Tamerlane is already in a state of regret, lying on his deathbed and confessing his sins to a priest. The regret is explored throughout the poem; though Tamerlane takes pride in his conquests and has become a powerful ruler in his own right, only later in life does he realize that what he truly sought was the lost love from his childhood, and only later in life does he see the folly of his ways when he comes to this realization. Sorrow is a feeling felt by the older Tamerlane, and this is a result of choices made by the younger Tamerlane. Therefore, the grief and sorrow felt towards his long lost love is not just a product of the lost love itself, but also a result of the choices he himself made as a young man.

6.2 “Berenice” (1835)

6.2.1 Summary

“Berenice” is a short story by Poe published in 1835 in the Southern Literary Messenger and it is similar in some ways to other short stories by Poe, such as “The Black Cat” in that it follows a narrator that doesn’t seem to have a good grasp on reality. The
narrator in this case identifies himself as Egænus and the story begins with him telling tales of his and his cousin Berenice’s childhood which they spent mostly together. However, Egænus is weak of body due to an illness and he watches Berenice jump around and play with something of an envy. As the story begins, the two are set to marry.

Egænus’ disease causes him to lapse in and out of consciousness and seems to shut out the outside world at times. Later in the story, Berenice also falls ill, and Egænus watches her grow weak as well, and her body gradually changes in front of him until the only unspoiled part of her is her teeth. Egænus starts obsessing over her teeth and their perfection in contrast with the rest of her. He imagines himself holding them in his hand and describes their ivory unspoiled exterior at length. Soon Berenice dies from her illness, but Egænus, despite seeing her lying in her coffin, and in detail narrates how unbelievable it was to see her dead, can’t stop obsessing over Berenice’s teeth. The story ends with Egænus waking up from another lapse, feeling uncomfortable over something. He is visited by a servant who tells him that Berenice’s grave has been dug up and that she was alive. Egænus, in shock, discovers that his clothes are covered in mud, and that he has a box containing his cousin’s teeth beside him.

6.2.2 Historical connections in “Berenice”

There are many elements in “Berenice” that are also present in Poe’s other work. The death of a young woman, a recurring theme in many of his stories and poems, is present here, as is the mentally ill narrator, which he also often used. Berenice is in the story buried alive, something that Poe would also later revisit in stories such as “The Cask of Amontillado”.

Some scholars have argued that Berenice, as a character, has but two purposes – to be beautiful, and to die. (Weekes, 2002, p. 150) At the time of the publication of “Berenice”, Poe was in love with his cousin Virginia, a girl much younger than himself. Perhaps it was the love of his cousin that caused him to write a story in which a woman is objectified as the eponymous Berenice. Significantly, Berenice is also the cousin of Egænus in the story.

6.2.3 Close-reading of “Berenice”

The narrator of “Berenice” is clearly unreliable by design, which the character himself admits in the very first paragraph: “I would suppress it were it not a record more of feelings than fact” (par. 1). Part of his character is that he is experiencing lapses of strange focus, during which he disengages from the world around him. It is during one of these lapses towards the very end of the story when Egænus unearths the body of his cousin and pulls out her teeth. The narrator Egænus is in this case also, like in many other Poe stories, experiencing a sense of loss and a sense of grief, as he watches the decay of his lover – and by
extension his childhood – in front of him. However, this grief also transforms Berenice from a woman he desires to an object to be examined, and Berenice is dehumanized over the course of the story. Thus, grief is in this case not the end result for our main character – in fact, towards the end of the story he experiences fear and horror, not grief. Grief is instead a medium of transition, in “Berenice”.

In the first paragraph of the text, Poe has chosen to capitalize the first letter of several words relating to emotions – “Beauty”, “Peace”, “Evil”, “Good” and “Joy”, in order. These, naturally, do not have to denote emotions specifically, but they can be interpreted as relating to emotions. However, one emotion is not written with a capital letter, “sorrow”, even though the word is otherwise treated just like the other. This is repeated in a later sentence, again with a lower-case letter. Clearly, sorrow is treated differently from the other emotions in this passage. Egænus, our main character and narrator, is clearly not happy with his life already from the beginning of the story, showing signs of jealousy towards his cousin. He is “buried in gloom”, while she is “agile, graceful and overflowing with energy”. She is “roaming carelessly through life”, while he is “living within my own heart”. (par. 5)

The feelings of grief escalate when Berenice falls ill in the story, and although Egænus seems mostly concerned with the physical and mental state of his cousin, rather than her actual wellbeing, he expresses genuine sorrow: “bitterly lamenting her fallen and desolate condition” (par 12). The depiction of Berenice’s death is, in contrast, almost devoid of emotion and very descriptive: “Seized with an epileptic fit she had fallen dead in the early morning, and now, at the closing of the night, the grave was ready for its tenant, and all the preparations of the burial were completed.” (par 17). In the following paragraph, the narrator admits his grief to the reader outright. (par 18). Emotions described in the text are mostly done so in tandem with each other. Egænus expresses his horror at his deed, and is appalled by his action towards his cousin (par 22), who turned out not to be dead after all (par 24).

6.2.4 The meaning of sorrow in “Berenice”

In “Berenice”, Poe is making use of the death of a beautiful young woman as a narrative point. It is, however, the reaction of this death that is of interest. Egænus is an intellectual character who displays these obsessive characteristics even before the death of Berenice, meaning the state was not first triggered by her death. He is also analytical and collected throughout the story; Poe even goes so far as to describe Berenice’s death through the eyes of Egænus as if making a purely scientific observation. His sorrow does put him into a state of focus, however, and it is in this state that he commits his crime. The sorrow and grief in
“Berenice” are transformative in two ways: the emotions Egænus feels in response to Berenice’s disease over the course of the story helps transforming his cousin into an object, and the sorrow he feels when she dies transforms him into his focused state. When Egænus’ crime is discovered, and the details of it that not only did he excavate his cousin and pulled out her teeth, she was also never dead in the first place, Egænus responds with shock. This is evident by his “shriek” and the fact that he trembles too much to open the box which proves to contain Berenice’s teeth. His final emotional response to the revelation is not known, however, since the story ends with the box falling onto the floor, breaking open, and the teeth spilling out. These teeth are one of the strong symbols in “Berenice” and Egænus regards these as perfect and unspoiled from the start, and they are also the only thing left untouched by her disease. Egænus, thusly, wishes to keep his cousin from succumbing to the disease, which is what leads him to break open her coffin and extracting the teeth during one of her lapses.

Sorrow therefore takes different forms in “Berenice”. Sorrow is a result of Egænus watching his cousin growing weaker from her disease and from her eventual death, but it is also a catalyst to Egænus change and actions towards the end of the story. Sorrow is also coupled with other emotions than grief in the text, notably the jealousy Egænus feels about his cousin’s physical health and beauty at the beginning of the story.

6.3 “The Masque of the Red Death” (1842)

6.3.1 Summary
“The Masque of the Red Death” was first published in Graham’s Magazine in May of 1842, under the name “The Mask of the Red Death”. The story is about Prince Prospero, a nobleman who has walled himself up in an abbey to escape a terrible plague known as the Red Death. There, he and a thousand other noblemen and –women weld the doors shut, awaiting the plague to sweep over the land and spare them in the safety of the castle. While in the abbey, the nobles host a masquerade ball, and each of the seven rooms in the abbey are draped in a different colour. The last room is draped in black, and lit up by a blood-red light. The room also has a clock, which strikes on every hour and at that moment on every hour all the guests stop talking and the music stops playing. Not many guests are brave enough to enter the black room, but Prince Prospero stands there at the stroke of midnight, when he notices a guest, which is “tall and gaunt, and shrouded from head to foot in the habiliments of the grave” (par. 9), and his mask resembles the face of a corpse and his figure is splattered with blood. Prince Prospero is enraged by the guest who dared to dress up like the Red Death,
and approaches him, with a knife drawn. As the guest, standing in the black room, turns to the prince, the prince falls dead to the floor. Many of the guests try to seize the guest who killed the prince, and tries to remove his mask, only to realize that the guest is not human, but the Red Death itself. The story ends with Poe detailing how all the guests have died from the plague they sought to protect themselves from.

6.3.2 Historical connections in “The Masque of the Red Death”

As Virginia fell ill in January of 1842 and “The Masque of the Red Death” was published in May of 1842, it is likely that he worked on the short story during the first stages of her illness. As such, it is likely that not only did the illness of his wife inspire Poe to write the story itself, but it might also be that the symptoms of the disease had been adapted into the story in the form of the Red Death, although the fictional version of the disease is more gruesome than the real-world version.

6.3.3 Close-reading of “The Masque of the Red Death”

The story opens with a horrifying but non-personal description of the Red Death and its effects on the population. This is juxtaposed in the second paragraph to a description of how Prince Prospero and his party of revellers have barricaded themselves in a castle, and not only physically shut out the outside world through walls and iron gates, but mentally, through escapism in the form of music, dance, cards, and alcohol, among other things. “In the meantime, it was folly to grieve, or to think” (par. 2), as Poe writes when the party shuts the doors, leaving the external world to take care of itself. In the second paragraph, Poe capitalizes the first letter in the word “Beauty” (par. 2), much like he does with the words denoting emotions in “Berenice”, but in this example, there are no other words to form a pattern. The fourth paragraph consists of the narrator describing the surroundings of the revellers, the magnificent seven rooms in which they held their ball. Of note in this paragraph is that Poe starts out by describing each room in more detail than its colours. The first room, the easternmost one, is described as such: “That at the eastern extremity was hung, for example, in blue – and vividly blue were its windows”, and the second room as “purple in its ornaments and tapestries, and here the panes were blue.” (par. 4). After this, Poe gradually shortens each description to finally only list colours, until he reaches the seventh room, which he describes in most detail. He describes the last, black, room, with its blood red panes which breaks the pattern from the previous rooms, in great detail. This description, with details such as “brazier of fire” and “blood-tinted panes” Poe himself concludes gives the room a “ghastly” feel (par. 4). Especially this last description paints a sense of foreboding on the
story as a whole. Almost the entire fifth paragraph is dedicated to describe a peculiar clock in one of the rooms. In great detail, Poe describes not the look of the clock, but the sound. He mentions that the clock is ebony (par. 5), but the rest of the detail is spent on what the clock sound like, especially when it rings at every hour. In even greater detail, Poe describes the reactions of the crowd in the room:

[…] the musicians in the orchestra were constrained to pause, momentarily, in their performance, to harken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and that the more aged and sedate passed their hands over their brows as if in confused reverie or meditation (par. 5)

Later on in the story, Poe writes “But these other apartments were densely crowded, and in them beat feverishly the heart of life” (par. 7), meaning to revel is to live. It is, for sure intended so, in this paragraph that the first signs of the Red Death appear, to the “surprise – then, finally, of terror, of horror, and of disgust” (par. 7) of the revellers. The disgust is shared by Prince Prospero, who is “seen to be convulsed in the first moment, with a strong shudder either of terror or distate” (par. 8), but this turns to anger in Prospero. He wants the guest disguised as the Red Death to be unmasked, identified and hung from the wall, demonstrating his immediate anger, perhaps a result of fear for the disease (par. 9). Prince Prospero, towards the end of the story, is first fearful of the guest, and then becomes angry again at his own cowardice, and tries to stab the disguised guest with a knife (par. 12), which turns out to be the actual Red Death, which immediately kills Prince Prospero. The prince’s death is described mechanically by Poe “upon which instantly afterwards, fell prostrate in death the Prince Prospero”, with a meaningful alliteration between the three words starting with pr-, but with no real emotion (par. 12). The mechanical description of death continues in the final paragraph of the story, when the rest of the guests die, along with the clock in the final room, and the fires in the braziers (par. 13). The story ends with the sentence “And Darkness and Decay and the Red Death held illimitable dominion over all” (par.13), and although it’s noteworthy that Poe has chosen to capitalize both the word “Darkness” and the word “Decay”, there is less emotion to be found. Any characters to feel emotions are already dead, and the final line breathes resignation rather than sorrow.

There are many symbols in “The Masque of the Red Death”. The prince’s name of Prospero is obviously a play on the word of prosperous, intended to further cement the picture
of nobility onto the prince and his guests. The seven rooms can have many meanings, seven is a common number in fairy tales, but there are also seven deadly sins – which can closely be connected with the lifestyle of the nobles in the story. There are seven days in a week, and there are, according to some seven stages in life. (Zimmerman 55) The last interpretation also brings a dark irony to the end of the tale, when prince Prospero charges through the seven rooms of the abbey and thus the seven stages in life only to encounter the Red Death and fall dead to the ground. However, the most important symbol in the story is the Red Death itself. Depending on perspective, the Red Death as in the name of the disease could be taken as an allusion to the black plague, and the visitor could be regarded as an incarnation of Death itself.

6.3.4 The meaning of sorrow in “The Masque of the Red Death”

Sorrow as an emotion is noticeably absent in the opening lines of “The Masque of the Red Death”. Though the eponymous disease surely must cause sorrow in the land it is devastating, the second paragraph describes Prince Prospero as “happy, dauntless, and sagacious” (par. 2). Prince Prospero and his company is actively fleeing from the consequences of the disease, and actively seeks to surround himself by people unaffected by it both in body and in spirit: “he summoned to his presence a thousand hale and light-hearted friends” (par. 2). The mere act of grieving is described as folly in the same paragraph, further underlining the revellers’ disregard for the outside world, and in turn the emotions contact with it would produce. This recluse then turns ironic towards the end, when it fails to protect Prince Prospero and his companions despite them going to great lengths to protect themselves, actually locking the iron gates to their castellated abbey and welding the gates shut. (par. 2).

The clock and its sound described in the fifth stanza is an interesting depiction of the passage of time. Not only is the clock itself a very physical manifestation representing the passage of time but it acts within the story as a reminder of the passage of time towards the guests. The musicians in the orchestra pauses to listen to the sound, and the sound makes them uncomfortable, but not because the sound itself is uncomfortable. The sound itself is described as “clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis” (par 5). Of note is the reaction that the musicians have to this sound – they stop playing momentarily and continues only after the sound has ended, while smiling at their own “nervousness and folly” (par 5,) and making vows to not display the same nervousness next time. The sound is a reminder of the passage of time to the musicians and the guests, and their
nervousness is a result of this reminder. Poe returns to the clock towards the very end of the story, where it is outright stated that the Red Death is waiting in the shadow of the clock (par. 14), meaning death comes with time, essentially. The clock stops with the death of the last guest (par. 14), which puts a clear connection between the concepts of life and time in this case.

There isn’t much else in the form of grief or sorrow in “The Masque of the Red Death”; however, the guests, or revellers, at the party surely express signs of horror just after the death of Prince Prospero, and the story ends with the death of every guest of the party. Rather, grief and sorrow are the emotions that the revellers try to stay away from, along with responsibility and empathy for the outside world. The sorrow, in all, stems from the emotions unfelt, rather than the emotions felt. Prince Prospero instead shows signs of guilt, evident by his immediate anger at the disguised Red Death. The musicians and the guests are also showing signs of discomfort at the reminder of the passage of time, which is of course also a reminder of the fact that they are walled up in safety while everyone else is suffering from the disease. Guilt thus takes the place of the sorrow that would have been, had the characters acted differently. In “The Masque of the Red Death”, the sorrow is implied and not explicit, but it is also what the characters are seeking refuge from, a driving force, but a passive one.

6.4 “The Raven” (1845)

6.4.1 Summary

“The Raven” is an epic poem by Poe, published first in 1845, although Poe likely worked on it in 1844 (Hayes, 2002, p. 192), and it is one of his most famous works. The poem contains 18 stanzas, and each stanza is six lines long. Each line employs a trochaic octameter and the rhyme scheme is consistent with ABCBBA, although when accounting for inner rhymes this changes. Poe makes strong use of alliterations in the poem, which works well with the rhymes and the internal rhymes in each line.

“The Raven” starts with the narrator sitting and half-sleeping by the fire in his study, lamenting the death of his lover, Lenore, when he suddenly hears a tapping on the door. Upon answering it, there is nobody there, and he returns to his chair only to be awoken yet again by a tapping on the window this time. He opens the window and a black raven flies through, into the room and rests on top of a bust of Pallas, above the door. The narrator tries to speak to the bird, but all the bird replies is “Nevermore”. The bird says nothing to provoke the narrator, nor does it move, and at first the narrator tries to ignore it, saying “Other friends have flown before – on the morrow he will leave me, as my hopes have flown before.” However, the
narrator grows increasingly angry at the bird, and though he, with considerable force, tries to persuade the bird into leaving him alone, it refuses to move and refuses to speak anything but “Nevermore”. The poem ends with the narrator all but surrendering to the bird, saying that his soul will never be lifted from out the shadow that the bird casts on the floor.

6.4.2 Historical connections in “The Raven”

Poe’s life, at the time of the writing and publication of “The Raven”, likely consisted of several tragedies. His wife Virginia had begun showing the early stages of tuberculosis a couple of years before, and Poe himself was by this time a heavy drinker. The narrator in the story is describing a lost love, perhaps an emotion Poe himself felt towards his wife, though she died two years after the publication of “The Raven” – seeing a beloved family member deteriorate to a disease like tuberculosis can certainly produce feelings of grief or sorrow, much like those described by Poe in “The Raven”.

6.4.3 Close-reading of “The Raven”

“The Raven” opens with a declaration of a broken man narrating the poem, evident by the very first line of the first stanza – “Once upon a midnight dreary, while I pondered, weak and weary,” (par. 1). The reason for his brokenness is not explicit in the rest of the first stanza, however, which merely concludes that there is a tapping on the door of the chamber in which the narrator resides (par. 1). This is revealed in the second stanza, where the reader learns that the narrator is looking for escapism in his literature: “From my books surcease of sorrow – sorrow for the lost Lenore / For the rare and radiant maiden whom the angels name Lenore / Nameless here for evermore.” (par. 2) From this, it can be assumed that the narrator had a wife, or a lover, or some other special person who has died, for which he feels grief and remorse. The nightly visitor, tapping at the door, provides a contemporary refuge from his sorrow, when the feeling is replaced with uncertainty, terror and fear, feelings that are apparently unwanted: “So that now, to still the beating of my heart, I stood repeating / ‘Tis some visiter entreating entrance at my chamber door – […] This is it, and nothing more.” (par. 3) This feeling is itself replaced with determination in the following stanza, when the narrator approaches the door to find nothing but darkness there (par. 4), which is itself replaced again with doubt and fear in the next stanza (par. 5).

The eponymous raven makes its entrance in the seventh stanza, after a knock on the narrator’s window lattice (par 7). The narrator gives us no analysis to the situation, nor do we find out anything about his reaction in the stanza, instead, Poe uses the final lines of the stanza to describe the bird’s actions (par 7). In the next stanza, the narrator concludes that the
bird is indeed nothing but a bird (par. 8). He however revises his statement in the following stanza, stating that the bird might be a bird or a beast (par. 9). In stanza 13, Poe uses an interesting metaphor and writes “To the fowl whose firey eyes now burned into my bosom’s core;” (par. 13), which is almost literally his heart, though he doesn’t use the word, which can be interpreted as symptomatic of his lost love, and the sorrow and grief over this obviously plagues him. In the following stanza, he asks the bird to let him forget: ““and forget this lost Lenore!” / Quoth the raven, “Nevermore”” (par. 14). In the following stanza, the narrator identifies the bird as his antagonist, ““Prophet”, said I, “thing of evil! – prophet still, if bird or devil! –” (par. 15). A couple of stanzas later, he asks the bird to leave him alone, and “Leave my loneliness unbroken! – quit the bust above my door!” (par. 17), a sign that the bird’s presence is worse to him than being alone with his grief and sorrow.

“The Raven” portrays grief in a certain way, although the narrator is clearly aware that the bird is of no help to him, which he states in the lines “But the raven, sitting lonely on the placid bust, spoke only, / That one word, as if his soul in that one word he did outpour.” (par 10). He still keeps asking it questions, as if expecting another answer, though he clearly knows that he will not get one.

6.4.4 The meaning of sorrow in “The Raven”

Sorrow and grief are present throughout the poem, but the emotions intensify towards the end. In the beginning of the poem, it is explicitly stated that the narrator feels “sorrow for the lost Lenore”, but the narrator in question is actively trying to cope with his emotions of loss, grief and sorrow. That is, until the raven enters the room, and by extension the story, where the narrator’s emotions change, and they continue to change over the course of the poem. At first, the bird intrigues him, but when the bird keeps unrelentingly say “Nevermore” as the only response to his questions, he gradually turns from hope – hope that he can finally forget Lenore and thus the feelings of grief and sorrow, to anger when the bird responds with “Nevermore”, to feelings of hopelessness – in the end of the poem, the narrator feels that his soul is trapped beneath the shadow of the bird and “Shall be lifted – nevermore!” (par 18). The narrator is haunted by the sorrow from his lost lover throughout the course of the poem, and this sorrow is made manifest in the raven itself, and in turn, the raven is reminding the narrator of his sorrow. The narrator feels other emotions towards the raven itself, which is demonstrated for example by this paragraph towards the end of the poem:

“Prophet!” said I, “thing of evil! — prophet still, if bird or devil! —
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted —
On this home by Horror haunted — tell me truly, I implore — (par. 14)

Clearly, the Narrator is angry with the raven in this paragraph, but if the raven could be considered a manifestation of the narrator’s own sorrow, this paragraph demonstrates anger towards the sorrow. This paragraph also refers to a home haunted by Horror, with a capital letter, again signalling an embodiment of an emotion, but this time other than the raven.

Sorrow is the emotion present at the beginning of “The Raven”, but it is a sorrow that the narrator is handling, through his reading. Towards the end of the poem, the sorrow has transformed, through hope and anger, to hopelessness – and the narrator is quite clearly in a worse place with the raven present.

6.5 “A Dream Within a Dream” (1849)

6.5.1 Summary
“A Dream Within a Dream” consists of 24 lines, divided into two stanzas, one with 11 lines and the other with 13. The rhyme scheme is fairly consistent, AAABBCDDCC for the first stanza, and AABBCCDDEEFF for the second stanza. The poem deals with a narrator that seems to be losing the grip of reality in the first stanza. With lines like “Thus much let me avow: / You are not wrong who deem / That my days have been a dream;”. Towards the end of the stanza the narrator calmly concludes that “All that we see or seem / Is but a dream within a dream.” In the beginning of the second stanza the narrator finds himself on a beach, standing amongst the roaring waves. In his hand he is holding grains of golden sand and a no matter how few the grains actually are, they seem to keep slipping through his fingers, and he can’t even grasp a single one. This frustrates the narrator and the poem concludes with him asking himself, with more desperation than before, “Is all that we see or seem / But a dream within a dream?”.

6.5.2 Historical connections in “A Dream Within a Dream”
“A Dream Within a Dream” is a strange poem, published at the very end of Poe’s life. The narrator is standing by and watching the world and his hope fly away in the first stanza and in the second stanza the grains of sand on the beach, perhaps allusions to worldly possessions or to people the narrator has lost, keep slipping through his fingers and leaving him, no matter what he tries. The grains of sand are then caught by the “pitiless wave”, and lost in the sea. Like poems such as “The Raven” and “Eulalie” and others, “A Dream Within a Dream” depicts a pitiful narrator who is stricken by grief of some sorts. In “The Raven” and “Eulalie” the grief is stemmed from losing a lover, and in “A Dream Within a Dream”, the
grief comes from watching the entire world slipping away from him. The poem ends with
the narrator denouncing the entire world, calling it all “a dream within a dream”, although the fact
that it is phrased as a question in the second stanza might indicate that the narrator is unsure
even himself, or maybe he simply hopes that he is wrong.

At the time of writing and publication of the poem, Poe was still a very active
writer. He had well-laid plans of starting his own magazine as an outlet for his work, and had
even found someone to start the magazine with, an Edward Patterson, whose father owned a
weekly newspaper. Patterson offered to help Poe start a magazine using inherited funds of his
own. The project, however, eventually failed and plans to publish anything were cancelled in
1849 (Meyers, 1992, 242-243). In the meantime, Poe was extremely active and kept moving
up and down the west coast in order to work (Meyers 244).

6.5.3 Close-reading of “A Dream Within a Dream”

The over-arching theme of “A Dream Within a Dream” seems to be the brevity of life.
The narrator in the poem seems to know that his life is coming to an end, and in the second
stanza, he tells the reader about a golden sand which he tries to grasp. He fails to do so, since
the sand keeps slipping between his fingers, and he cries out to God for help, to save but one
grain from the “pitiless waves”. The narrator seems desperate to cling on to the golden sand,
his life as it were, though failing to do so. In the first stanza, Poe again capitalizes the first
letter in the word of a feeling – “Hope”, which is something he does in both “The Raven”,
“Berenice”, and “The Masque of the Red Death” as well.

6.5.4 The meaning of sorrow in “A Dream Within a Dream”

The narrator in “A Dream Within a Dream” expresses emotions of both desperation and
nostalgia. He longs for days gone by, while standing at the beach. This could be interpreted as
the end of his life; the beach consists of the same grains of sand that he holds in his hand, but
as the narrator declares, he is holding but a few, meaning his life is almost at an end. Again of
note is that Poe capitalizes words of emotion, in this case “Hope”, in some versions of the
poem, again using words of emotions almost like proper nouns rather than nouns. This is
consistent with other works analysed in this essay, and it could well be interpreted as some
form of animism. Hope is personified in this way, as a person rather than an emotion. Neither
grief nor sorrow is explicitly mentioned in the poem, though these emotions are clearly
present implicitly; the narrator weeps, a result of him feeling his life coming to an end, which
is represented by the grains of sand slipping through his fingers.
7 Discussion

7.1 The portrayal and meaning of grief and sorrow

Poe’s works often carry a lot of emotional weight. Many of his poems and short stories are full of tragedies, like his real life. However, while some stories end with a character experiencing a tragedy and ending up in a grieving state, leaving the reader with a broken narrator or main character towards the end, others – like “The Raven”, for example – use grief or sorrow as a medium to transform a character from one frame of mind to another. In “The Raven”, the narrator begins in a state of grief over his lost love, and throughout the tale his emotions change with the encounter of the raven, leaving the character in something worse than grief or sorrow. In “Berenice”, the narrator experiences grief over the state of his lover, but again, that emotion is changed towards the end of the story, to be replaced with horror, in this case, horror over his unbelievable crime towards the seemingly dead body of his lover. “Tamerlane” has a different take on the emotions of grief and sorrow, and features a protagonist that feels grief and sorrow as a direct result of his action – or rather, as a result of knowledge about the results of his actions. In “Tamerlane”, the eponymous protagonist willingly gave up something he realized he wanted only later, too late in fact. In “A Dream Within a Dream”, the narrator could be interpreted as feeling a sort of grief about the brevity of life, but this feeling could as well be interpreted as hopelessness. Of note is also that none of the characters in the works read for this essay ever recovers from their grief or sorrow. In some of the cases, the grief or sorrow is a result towards the end of the story, to leave the reader feeling sympathetic for the character in question, and in others the characters start the story in a state of grief or sorrow, and somehow end up worse as a result of their actions trying to cope with their emotions, or as a direct result of the emotions themselves.

Interesting to note is that the capitalization of some of the words in the works by Poe can be interpreted in different ways, of course, but when it comes to words such as “Beauty”, “Hope”, “Joy”, “Peace” and so on, it could be interpreted as a form of animism – Poe uses these words not as nouns, but as names. He writes to “Joy”, he writes to “Peace” and so on, and discusses them as if they were people, and not feelings. The one exception that sticks out, because it’s juxtaposed to the others in “Berenice” for example, is “sorrow” which is always written with a lower-case s. This can only be interpreted as Poe not giving sorrow the same status as hope, peace, or joy, the latter three which he chooses to personify and give names, while refusing it to the former.
Grief and sorrow in the works of Poe are commonplace, which is suitable considering the genre of writing. These elements don’t seem to be included for any type of intrinsic value, but they do serve important functions within their respective stories. Grief and sorrow work either as transformative catalysts serving an important function within the respective story, or they serve as an end result to a series of actions taken by the characters. In some cases, like “The Raven”, these emotions serve both functions at the same time; grief and sorrow are emotions present in the beginning, and they later spark other emotions such as anger, and finally the narrator returns to a state of grief and hopelessness, via a transformative and transformed sorrow.

7.2 Semi-autobiographical elements in Poe

As has been demonstrated in the analysis, there are many parallels between Poe’s life and his work. “Berenice”, for example, features a tragic main character who is in love with his cousin. At that time, Poe was in love with, and set to marry, his cousin. “Tamerlane”, which was written quite early in Poe’s life, when he was only 18, was still written by a Poe that had already experienced loss and thus grief and sorrow worthy of a much older person. With some certainty, it can be said that Poe’s works are semi-autobiographical, and this essay demonstrates that he could have found inspiration for his tragic characters in his own life. It’s difficult to say whether or not Poe intends this, but the fact is that the characters in “Tamerlane”, “Berenice”, “The Raven” and “A Dream Within a Dream” do experience emotions that were likely similar to emotions Poe experienced at the time. Edgar Allan Poe led a very tragic life. It is also important to note that he was probably suffering from depression and alcoholism at times during his life, although some have claimed that his substance abuse was not his only disease. (Bogusslavsky & Boller, 2005, 59).

While it is difficult to prove without a doubt that Poe’s works contain elements of autobiographical nature, it’s possible to demonstrate that there are clear parallels between his real life and his writings, as has been demonstrated by this essay. Poe’s views on the women in his life clearly influenced the way he wrote female characters, and especially the death of his cousin Virginia had an effect on his portrayal of young, beautiful women.

8 Conclusion

What one can know for sure is that Poe lost two women in his life at a very early age: his mother died very early in his life of tuberculosis, and his first fiancé, Sarah Elmira Royster, married another man. Though Royster did not pass away like his mother had,
separation is surely a form of loss. The death of a beautiful woman is a recurring theme in Poe’s works, and his inspiration for this motif could come from his own experiences, likely the loss of so many women throughout his life – his fiancé, his mother, his foster-mother and his wife.

When it comes to grief and sorrow, it is safe to say that Poe was well equipped to describe the sensation. The biography in this essay paints a rather dim portrait of his life, because it mostly deals with the tragedies of his life, he did after all experience the loss of both parental figures and siblings at a rather young age. Though his portrait of grief and sorrow is very different in “The Raven” when comparing it to “Tamerlane”, the main difference is that in “The Raven” Poe shows the signs of a much older, more refined and more skillful poet, and thus conveys the feeling of grief a lot stronger. The reason for that may very well be not only his more exceptional writing, but also his grieving at the time he wrote “The Raven”, when his foster mother died and his wife fell ill with tuberculosis. Sorrow is a nuanced emotion within Poe’s stories, as it takes many different forms and characters react to it in many different ways. In “The Raven”, sorrow is a heavy burden on the narrator and the physical embodiment of it, the raven, is a driving force within the poem. In Berenice, the sorrow the narrator feels towards the death of his cousin is the triggering factor.

Poe’s semi-autobiographical style of writing, evident in other works, can be seen in his description of grief and sorrow as well. To note is that the grief and sorrow experienced by characters in different works have different effects – in some works, the characters are experiencing grief or sorrow in the end, due to a tragic event – and the grief or sorrow is a product of the text itself. In other works, grief or sorrow is part of a character’s arc, or it is even used as a method of transforming a character from one state to another.
Works Cited


