



Sudan University of Science and Technology



College of Graduate Studies

***Resurrection as portrayed in Poe`s works with reference to
AlAaaraf , The Raven ,Ligeia, The Fall of House of Usher***

البعث كما هو مجداً في أعمال بو ، إستدلاً لأعماله الأعراف والغداف
ولجيا و سقوط بيت أشر

**A Research Submitted In Partial Fulfillment of the
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Dedication

To the soul of my mother and the effort of my father

Acknowledgement

I think the person can make more for himself but that would not be unless other people supported him. I am very thanks full to my supervisor Dr.Wigdan Yagoub for here progressive directives points so as to make this study well for benefits. My thanks are to those who supported me they are Dr.Jalal Ali who provided me with much encouragements and a lot of advices to make this study more convincible also to Uzt.Zuheir AlMagrabi for his supply with references in literature ,I would like to extend my thanks to the staff of the Sudan University for their effort.

Abstract

This study aimed to investigate throughout the dark side of Romanticism which known as a revolutionary period due to its main arguments the imagination and subjective as important tools for prolific production of the writes at that period so as to express about the person *she / he* as hero. As Edger Allan Poe belong to that period he provided us with strange thoughts such as the issue of Resurrection which Poe portrayed it inside his prose as in Ligeia, The Fall of House of Usher and his poetry as in AlAaaraf , The Raven . This study aimed to investigate inside his work to assure that Poe is really obsessed by the idea of mortality and resurrection due to critics point of view that Poe`s obsession referred to the death of the beautiful women as in his real life his mother and his wife Virginia .also the study will provide throughout Poe`s prose, and poetry the influence of theme and tone on literary expression and how Poe creatively expressed them along with his works.. In this study also Poe strange inspiration taken from Islamic source AlAaaraf at the same time it is a poem written by Poe; due to that the study will represent what is relation between Poe and the East.

مستخلص الدراسة

هدفت هذه الدراسة الي التحقيق عبر الجانب المظلم من الرومانسيه الذي عرف بالطابع الثورى نسبه الى مفهوم الخيال الذى يمثل الجانب الرئيسى فيه وكذلك الفريده، ولذلك الخيال والفريده يمثلان اهم الجوانب فى إنتاج الكاتب الغزير فى تلك الفتره، والفريده كانت من اهم اهتماماته ويشار إليها بالضمائر هو - وهى ودائما مايجعلوها (اى الفريده) بطلا لكتاباتهم وروايتهم. اما الكاتب إدغر ألن بو وهو من المنتمين لتلك الفتره كانت له افكارا غريبه مثل مفهوم البعث الذى جسده فى نثره كما هو فى لجيا، وسقوط بيت أشر وكذلك شعره الاعراف و الغداف . إن الهدف من هذه الدراسة هو التحقيق والتمحيص فى اعمال بو ولاسيما هوسه بمفهوم البعث والخلود وإرجاعه دائما الى موت المرأه الجميله فى حياته هو موت امه وزوجته حسب أراء المؤرخين والنقاد. هذه الدراسة عن نثر وشعر بو تهدف إلى عكس التأثير الكبير للفحوه والنغمه التى تميزت بها التعابير الادبيه لديه وكيف ان بو عبر عنها من خلال اعماله . ويلاحظ الى ان بو أخذ مصادره الاصلية لقصيده الاعراف من وحى القران الكريم ومصادر عربيه اخرى، وهذا يدل على ان القران الكريم مصدر وحى و إلهام حتى للشعراء والكتاب الغربيين. ومن ضمن اهداف هذه الدراسة توضيح ان بو له علاقه بالشرق وذلك من خلال اعماله .

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1-1Introduction

Escatology has always been the most prominent feature that characterizes Poès literary works covering both the art of short fiction and lyric poetry. This study will attempt to depict and investigate Poès view of the hereafter and resurrection a view that is largely influenced by his own early and later days of his life along with the steerage of eventful career in his sub consciousness .It is the intention of this study to select two short stories and two poems sample as example to manifest the focal question in the present work. The reason is to provide ample evidence that literary creative expression can reach its ultimate achievement whatsoever it means maybe.

1-2Statement of the Study:

The obsession of mortality and the hereafter has always been the hinge round which Poès prose, and poetic narration has always been rotating .So brilliantly has Poe invaded the eschatological avenues in his artistic works.

1-3Questiones of the Study:

1-How Edger Allan Poe portrayed the issue of resurrection in his poetry *AlAaaraf*, *the Raven* and his short fiction *Ligeia*, *the fall of House of Usher*.

2-What is the influence of Islamic literature on poès thought and belief with reference to ALAaaraf

3-To what extent are theme and tone made impressive in prose or poetry?

1-4Hypotheses of the study:

1-The influence of Islamic literature on Poe's thoughts inspirit him to write about the resurrection as in the Quran Arabic source.

2-Theme and tone as literary tools add much to Poe writing especially in situation and mode.

3-The theme of the resurrection as Poe portrayed in his prose and poetry send back his miseries that he had faced them through his life.

1-5Objecatives of the Study:

1-To highlight poès conception of the after world and background source of his knowledge .

2-To emphasize the effect of Poès actual life experience on his literary art.

3-To trace some universal values of Poès works.

4-To compare and contrast poetry and short fiction as literary works in terms of theme and tone .

1-6 Significance of the Study:

Such study like this is very important to the researchers whom are welling to know about such writer like Edgar Allan Poe as he was one of the contributors during the period of Dark side of Romanticism as well as the father of the short story.

1-7 Methodology of the Study:

The method of the research depends upon the nature of the research and how the researcher will determine which way that he will write his study the different methodology such as (Comparison, criticism , Analysis) support the researcher and his study to differentiate between his items of the study in a way of comparison , however the researcher needs to support his argument with different views; the suitable way is that he should make use of critics point of views to support his study in addition to that the researcher needs to affirm the findings that he found so he should follow the analytical method. So far these methods enable the writer ultimately to have complete research.

1-8 Limitations of the Study:

The study comprises the dark side of American romanticism represented by EDGER ALLN POE .two of his short stories and two of his rather length lyric poems are selected for the study.

2-1AMERICAN ROMANTICISM

The "Romantic Period" refers to literary and cultural movements in England, Europe, and America roughly from 1770 to 1860. Romantic writers (and artists) saw themselves as revolting against the "Age of Reason" (1700-1770) and its values. They celebrated imagination/intuition versus reason/calculation, spontaneity versus control, subjectivity and metaphysical musing versus objective fact, revolutionary energy versus tradition, individualism versus social conformity, democracy versus monarchy, and so on. The movement begins in Germany with the publication of Goethe's *Sorrows of Young Werther* (about a love-sick, alienated artist type, too sensitive to live, who kills himself; after it was published a number of young men committed suicide in imitation!) and the emergence of various Idealist philosophers (who believed mental processes are the ultimately reality, as opposed to Materialists). The movement then goes to England (Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats), until about 1830 (upon which the Victorian Age begins). Romanticism does not appear in the U.S. until Irving and Emerson are writing; so, somewhat confusingly, the Romantic Period in the U.S. (1830-1860) overlaps with the period in which U.S. culture may also be said to be "Victorian" (1830-1880). One consequence of the latter: a writer such as Hawthorne is both Romantic and Victorian (he is simultaneously fascinated by and worried about Hester's rebelliousness in *The Scarlet Letter*). Other works of the period--such as Harriet Beecher Stowe's best-seller *Uncle Tom's Cabin*--are not "Romantic," but are rather much closer to the realistic fiction of Victorian Britain's George Eliot. The problem with the attempt to define literary movements and particular literary/cultural periods is that authors seldom fit neatly into the boxes we construct for them. Emerson and Thoreau, along with Margaret Fuller, are Romantic, self-consciously part of a literary/philosophical/theological movement known as "Transcendentalism" (they had their own literary

magazine, *The Dial*, which Fuller edited). They privileged imagination and wanted to resuscitate spiritual values in a era in which institutional religion dominated (or so they felt). According to them, we are, if we only knew it, Gods in ruin, with the power to regain our spiritual birthright by attending to the divine within. Poe, Dickinson, Melville, and Hawthorne, however, were not Transcendentalists, and often (implicitly or explicitly) critique Emersonian idealism. Poe--the most Romantic of all the authors, because he obsessively depicts sensitive, isolated individuals seeking the Beautiful or Ideal--was the least in step with the other writers we are reading: the other male writers celebrate democratic possibilities (and are often in love with the "common man"), whereas Poe scorns the masses. Poe's position on slavery was less than enlightened.

American Romantics tend to venerate Nature as a sanctum of non-artificiality, where the Self can fulfill its potential (the earlier Puritans tended to see nature as the fallen "wilderness," full of "savage" Indians). American Romantics also champion spiritual intuition or self-reliant individualism (which some intellectual historians argue is a secularized outgrowth of Reformation Protestant radicalism). They often, however, illustrate the egotistic, futile, and destructive aspects of their questing heroes. Or they highlight how such self-reliance or intuitions conflict with conventional social and religious dogma (Fuller and Dickinson). Socially, American Romantics are usually radically egalitarian and politically progressive (Poe is the exception) and, in the case of Melville and Whitman, receptive to non-heterosexual relations (Whitman was definitely gay; Melville perhaps). In terms of literary technique, American Romantics will use symbols, myths, or fantastic elements (e.g., Walden Pond, the White Whale, the House of Usher) as the focus and expression of the protagonist's mental processes or to convey deeper psychological or archetypal

themes. Their style is often very original and not rule/convention oriented (only Dickinson writes like Dickinson; only Whitman, like Whitman).

The primary feature of American Romanticism--the obsession with and celebration of individualism--takes on particular social relevance because U.S. culture has always prized individualism and egalitarianism. Democracy elevates everyone (white males in this time period that is) to the same status. One is no longer part of a traditional, old-world hierarchy. Everyone has a chance (given laissez-faire government) to maximize one's own worth (in America one is liberated to pursue one's aspirations without interference--that's what "liberalism" originally meant, and that is what Frederick Douglass wants at the end of his *Narrative*). But independence also leads to a sense of isolation (no traditional, supportive community; families on the move West, etc.). Without traditional context, insecurity about values arises, and thus, somewhat paradoxically, there emerges a continued preoccupation with what everyone else thinks. The average middle-class person aspires to be like everyone else. American Romantic writers like democracy and see the dignity of common folk, but also--usually only implicitly--are troubled by the loss of distinction. It is key to see that American Romantics can both celebrate the "common man" and their own, more spiritually/psychologically elite selves. Thus,

- Emerson worries in "The American Scholar" about imitation/parroting. He looks inward to find divine essence, which he claims we all share in common. So is he the ultimate democrat or a narcissist?
- Thoreau isolates/purifies himself at Walden pond.
- Poe habitually portrays aristocratic, hyper-sensitive madmen in gothic enclosures.

- Melville invests Ahab, a captain of a fishing boat, with a Homer-like or Shakespearean grandeur.
- Emily Dickinson does not go "public" by publishing her verse.
- Whitman embraces the democratic masses, yet calls his major poem "Song of Myself".

2-2Literary Themes:

The following themes represent the writer's points of views considering the topics they presented:

Highly imaginative and subjective, Emotional intensity, Escapism, Common man as hero, Nature as refuge, source of knowledge and/or spirituality

2-3Characteristics:

The following characteristics exposed the writer's ability in portraying the place and the mode of their characters at the same time they were very different from the edge of reason :

- Characters and setting set apart from society; characters were not of our own conscious kind
- Static characters--no development shown
- Characterization--work proves the characters are what the narrator has stated or shown
- Universe is mysterious; irrational; incomprehensible
- Gaps in causality
- Formal language
- Good receive justice; nature can also punish or reward
- Silences of the text--universals rather than learned truths

- Plot arranged around crisis moments; plot is important
- Plot demonstrates
 - romantic love
 - honor and integrity
 - idealism of self
- Supernatural foreshadowing (dreams, visions)
- Description provides a "feeling" of the scene

2-4Sub Genre:

- Slave narrative: protest; struggle for authors self-realization/identity
- Domestic (sentimental): social visits; women secondary in their circumstances to men.
- Female gothic: devilish childhood; family doom; mysterious foundling; tyrannical father.
- Women's fiction: anti-sentimental
 - heroine begins poor and helpless
 - heroine succeeds on her own character
 - husbands less important than father
- Bildungsroman: initiation novel; growth from child to adult.

2-5American Romanticism Highlights

Principals

Romanticism: Romantic Period in America 1828-1865.

1. Belief in natural goodness of man, that man in a state of nature would behave well but is hindered by civilization. The figure of the "Noble Savage" is an outgrowth of this idea.

2. Sincerity, spontaneity, and faith in emotion as markers of truth.
(Doctrine of sensibility)
3. Belief that what is special in a man is to be valued over what is representative; delight in self-analysis.
4. Nature as a source of instruction, delight, and nourishment for the soul; return to nature as a source of inspiration and wisdom; celebration of man's connection with nature; life in nature often contrasted with the unnatural constraints of society.
5. Affirmation of the values of democracy and the freedom of the individual. (Jacksonian Democracy)
6. High value placed on finding connection with fresh, spontaneous in nature and self.
7. Aspiration after the sublime and the wonderful, that which transcends mundane limits.
8. In art, the sublime, the grotesque, the picturesque, and the beautiful with a touch of strangeness all were valued above the Neoclassical principles of order, proportion, and decorum. (Hudson River School of painters)
9. Interest in the "antique": medieval tales and forms, ballads, Norse and Celtic mythology; the Gothic.
10. Belief in perfectibility of man; spiritual force immanent not only in nature but in mind of man.
11. Belief in organicism rather than Neoclassical rules; development of a unique form in each work.

2-6 Female Resurrection in Poe's Tales

The following page considered very important in expressing and elaborating the actual mind statues of the writer in his portraying the theme of resurrection through beautiful women whom were rarely taking part in the action Dr. Magee find out that Poe obsession is based upon the absence of women in his real life so that he pictured them as mortal figure whom will never left him.

Female Resurrection in Poe's Tales: Dr. Magee (2014)

The female characters that populate the stories of Edgar Allan Poe are often ethereal creatures of great beauty, ghost-like figures that exist on the fringes of the narrative, very rarely taking part in the action of the plot. This, for the most part, is the case with regard to the female characters featured in Poe's "Ligeia" and "The Fall of the House of Usher". Both the eponymous Ligeia and Madeline Usher exist as virtual non-presences for the vast majority of these stories at least until the point of their mysterious deaths. After these women pass away due to strange, unnamable illnesses, they suddenly become vibrantly present in the stories that heretofore they had been absent from. Each is "resurrected", and finds power.

In "The Fall of the House of Usher", the female figure who passes through the majority of the narrative as an ethereal non-presence is Madeline Usher, the twin. Sister of the mentally disturbed Roderick. Her brother and the narrator of the tale note her existence, but she has no bearing on any of the plot's action until her untimely death. Instead, she seems to float about the halls as an apparition, a beautiful specter in human form, but no more: "...the lady Madeline...passed slowly through a remote portion of the apartment, and...disappeared" (Poe 213). Much

like Ligeia, it is only her physical appearance that is described, and in a way that serves to minimize her as a unique person. She is described only in relation to her brother, as if this were the only way that her life held any sort of meaning or significance – she needed to share a familial connection with him in order to have any presence in the eyes of others. This concept is heightened through the notion that the pair are twins: Madeline is not gifted with an appearance or identity that are truly unique and her own: “A striking similitude between the brother and sister now ... arrested my attention ... sympathies of a scarcely intelligible nature had always existed between them” (Poe 219). In addition, it would seem that Madeline has no control of her actions or destiny, as they are shaped by the thoughts and demands of her brother. Madeline’s very movements within the Usher estate are predicated upon the ideas and wishes of her brother: “Roderick’s speaking of his sister seems to evoke a vision of Madeline...the speaking calls her forth”. This further serves to emphasize Madeline’s status as a non-presence, nothing more than a vision conjured into being by her brother. Because of this, Madeline, for the better part of the narrative, only exists as a shadowy, unnatural figure on the fringes of story.

Through her passing, Ligeia becomes something of greater importance not only to the story, but to the narrator as well. The death of Ligeia has taken place before the tale’s start, and without this as a catalyst, the narrator of said story would not have been thrown into the deepest possible depths of depression and despondency – a fact that leads to his move to a disused abbey in England and remarriage to the Lady Rowena. It is through Ligeia’s demise that the action of the story is set in motion. Her death spurs the narrator in a manner that her life had been unable to as well a fact that seems to have wounded him deeply. Though his descriptions of her are objectifying at best, there is a sense of regret that

runs through his recollections of his beloved, a sense that he wishes he had taken the time to learn more about her and appreciate her, as when he remembers her intellectual ability: “How singularly – how thrillingly, this one point in the nature of my wife has forced itself, at this late period only, upon my attention!” (Poe 229).

The narrator’s overly-wrought descriptions of Ligeia’s physical beauty and her academic pursuits seem to hint that this is truly all he can remember of her, a compensation for his lack of knowledge through passionate and verbose imagery a fact he seems to recognize with great pain. The narrator comes to realize that this language is incapable of expressing the deep love that he felt for her, despite his lack of knowledge of her: “language is sadly lacking in its capacity to capture meaning.

It cannot serve him adequately in his struggle to understand the past” (Shi 487).

Only by dying does Ligeia seem to elicit the sort of attention and thoughts from her husband that should have been at least moderately present in life. So much so does Ligeia’s death haunt and disturb the narrator that he comes to despise his new wife, hoping for the “impossible” return of his former love – perhaps believing that he would have the opportunity to correct his past errors if given a second chance: “My memory flew back, (oh, with what intensity of regret!) to Ligeia, the beloved, the august, the beautiful, the entombed” (Poe 234). In this way, it is through her death that Ligeia begins her transformation from a mere object of desire and beauty to a person of greater significance.

The mysterious disease and untimely demise of Madeline Usher bring her to the fore of her brother’s mind, as well as introduce an important aspect to the plot of the narrative. Though he seems to not have noticed or

viewed her as anything of significance, the thought of Madeline's passing seems to fill Roderick with a pronounced sense of dread that translates to an all-consuming despondency: "much of the peculiar gloom which thus afflicted him could be traced to the severe and long-continued illness of a tenderly beloved sister" (Poe 213).

Recognizing that, through her death, Roderick will be utterly alone, his depression and mental state seem to teeter on the brink of madness. After her eventual decease, Roderick treats the corpse of his sister in a strange way, refusing to bury it immediately – "...he stated his intention of preserving her corpse for a fortnight"(Poe 218) - almost as though he carried the "false" hope that she could return from her eternal slumber. This seems to suggest that he felt a sense of regret, though perhaps more for himself and his loneliness than for his sibling. Roderick's developing psychosis around the event is an essential part of the narrative, only made possible through the death of his sister. Madeline's passing and the air of fear and uncertainty that surrounds it set up the potential for her resurrection, and development of a sort of authority and power over her brother.

Ligeia's resurrection is not a swift and sudden occurrence, but rather a gradual change that works to bring her back into life in the fullest way possible.

When his new wife takes ill (in a way that seems to mirror the sickness of Ligeia), the narrator attempts to care for his bride, despite his loathing of her. As he soothes her and tries to bring her back to health, the pair sees strange visions and hears bizarre noises that would seem to suggest that they are not entirely alone. No human form is glimpsed, no voice is heard, but there is the suggestion that a spectral figure is haunting the room where the narrator's wife lies stricken: "She spoke again...of the sounds – of the slight sounds – and of the unusual motions among the

tapestries” (Poe 235). This “ghost-like” presence can be viewed as that of the Lady Ligeia. As Rowena grows closer to death, the form of Ligeia grows stronger, developing into a more physical presence, culminating in her triumphal return from the grave at story’s end – almost as though she were transferring Rowena’s life and personhood into herself: “...a rapid change for the worse took place in the disorder of my wife” (Poe 236). The fact that Ligeia is resurrected through the form of Rowena further suggests how she has transformed from a mere object of beauty to a more fully formed person – the narrator seems to have recognized his “mistakes” with his relationship with Ligeia, and makes an effort to give Rowena a distinct presence in his own thoughts as well as the story: her family name is remembered (Trevanion), and her personality is touched upon more than her beauty. In this way, she is more “human” than the ethereal Ligeia - it is as though the narrator’s recognition of Rowena’s humanity could be transferred back to Ligeia. Ligeia’s return to the world of the living has a more sinister agenda than simply forcing the narrator to reconsider her humanity. Ligeia as a sinister siren, bent on the destruction of her husband: “...her return to life must represent a second chance to seduce and destroy the narrator” (Jones 36). This darker reading of the text could also serve to suggest that through her revivification, Ligeia has gained control of her own existence in a manner that she had not been able to previously. Ligeia is resurrected, brought back from death and transformed from a spectral nonpresence in the mind of her husband into a source of power and awe, an individual with a strong, physical authority that is to be feared and respected.

The resurrection of Madeline Usher does not seem to have the same obvious supernatural energy behind it as that of Ligeia, but there does seem to be an unnatural force at play (in the form of the incredible strength needed to wrench her from the tomb, as well as the eerie

coupling of noises to passages in a tome read by the narrator), allowing her to return from the grave. Madeline's return to the world of the living has a slow build, suggesting itself and eating away at her brother's psyche: "...there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence" (Poe 223). As Roderick's mind collapses and crumbles, Madeline's physical existence strengthens and grows, present and distinct in a manner that it had never been previously. Despite her resurrected form's transience, she uses the opportunity to hold power over her brother by bringing him into death with her, and hold power over the home that they shared, causing its collapse. It is this sense that she has obtained a sort of power through her resurrection that truly frightens Roderick, and gives Madeline ultimate control over him. Roderick's fears of his sister are tangible and strong, stemming from the possibility (and eventuality) that Madeline could assert total power over him: "Roderick feels himself to be in a struggle for survival and fears ... Madeline ... Roderick is finally overcome by the ... world with which Madeline has been aligned" (Voloshin 14). Through her death and subsequent resurrection, Madeline transforms from an ethereal non-presence to a source of awe, power, and authority.

In Edgar Allan Poe's "Ligeia" and "The Fall of the House of Usher", the female characters that exist within these works only have almost no presence, existing (at least in the minds of their male counterparts in these stories) as objects of ethereal beauty, creatures to be looked upon and admired but not seen as fully human. They stand on the edges of the narrative, the object of discussion and scrutiny, but never seem to have the chance to have their voices heard or their presence truly known. It is not until each has passed away that they become truly noticed, with each finding through resurrection the chance to gain control and a strong

position within the narrative. It is when Ligeia and Madeline find life for a second time that their stories truly fall to these characters – the narratives become their own, as they shape not only their own destinies, but also the destinies of the male figures that exerted control and authority over them for so long.

Female Resurrection in Poe's Tales: Dr. Magee (2014)

3-1Introduction

Most of Poe's poems, and short stories are characterized by the thematic content of mortality, which, in turn, an obvious reflection of his real miseries Poe, himself was solemnly determined to be famous and known worldwide, a unique example of aspiration.

AlAaraaf, ligeia, The Raven and the Fall of House of Usher provides notice able samples of thematic content of resurrection and mortality which Poe has always hunted by such themes.

The researcher selected two poems (AlAaraaf, the Raven) and two short stories (Ligeia, The Fall of House of Usher) .These two poems and two short stories are linked with the same theme of Resurrection and Mortality. This chapter will provide examples from the poems and the short stories about the issue of Resurrection.

It is now my design to investigate thoroughly this thematic content with reference to Poe's poems (ALAarraf, The Raven) and his short stories (Ligeia, The Fall of House of Usher). To support my argument.

Ultimately my investigation throughout Poe's two poems two and short stories will follow the influence of theme and tone and how those two items have great importance on Poe's literary expression.

3-2Edgar Allan and the East

The most difficult of all Poe's poems, "Al Aaraaf," is also the work most heavily saturated with Eastern terms and concepts. This relatively lengthy work, which also utilizes elements from Shakespearean drama and Indian lore, is probably the most explicit example of the deep impression Middle Eastern thought made on Poe. The title of the poem-derived from an English version of the Koran - refers to an area between heaven and hell (*al-a'raf*- dividing lines) where departed souls can distinguish between the blessed and the damned. According to Poe's source - a commentary by the translator - this zone was a sort of limbo where mortals whose lives had been a perfect balance between good and evil remained until purified.

From these suggestions, Poe created a sort of sanctum where the Spirit of Beauty sings hymns about the function of poetry, where fragments of earthly art are preserved and where a mortal foolishly dallies with an angel - to show that human passion has no place in the realm of pure spirit.

An allegory Poe's "Al Aaraaf" foreshadows several themes he would cherish throughout his career - art, love, the origin of the universe - and would develop later. No doubt these views, which Poe held with fervor, were inspired by various elements in his personal experience and wide reading, but Islamic thought apparently played a part too.

Written by William Goldhurst

3-3Introduction to Al Aaraaf

Its title is "Al Aaraaf" from the Al Aaraaf of the Arabians, a medium between Heaven and Hell where men suffer no punishment, but yet do not attain that tranquil & even happiness which they suppose to be the characteristics of heavenly enjoyment.

In the opening section of the poem, God commands Nesace, a name for Beauty's spirit, to convey a message to "other worlds". Nesace rouses the angel Ligeia and tells her to awaken the other thousand seraphs to perform God's work. Two souls, however, fail to respond: the "maiden-angel" Ianthe and her "seraph-lover" Angelo (Michelangelo), who describes his death on earth and the flight of his spirit to Al Aaraaf. Ianthe and Angelo are lovers, and their failure to do as Nesace commanded results in God not allowing them into heaven.

ALAaraaf

PART I

*O! Nothing earthly save the ray
(Thrown back from flowers) of Beauty's eye,
As in those gardens where the day
Springs from the gems of Circassy-
O! Nothing earthly save the thrill
Of melody in woodland rill-
Or (music of the passion-hearted)
Joy's voice so peacefully departed
That like the murmur in the shell,
Its echo dwelleth and will dwell-
Oh, nothing of the dross of ours-*

*Yet all the beauty-all the flowers
That list our Love, and deck our bowers-
Adorn yon world afar, afar-
The wandering star.*

Part I. The ethereal beauty of the “wandering star” is described .The ruling angel Nesace bathes in the light of four suns and prepares to pray .Her silent, hence spiritual, prayers are borne to heaven by the odors of the many flowers catalogued by the poet .The prayer expresses the angels’ obedience to God in seeking only beauty, not truth, which belongs to a higher heaven. His form is unknown, although man is made in His image in being intellectual.Nesace awaits in silence a divine command, through the music of the spheres, to visit other stars which she prepares to obey.

Part II

*"We came-and to thy Earth-but not to us
Be given our lady's bidding to discuss:
We came, my love; around, above, below,
Gay fire-fly of the night we come and go,
Nor ask a reason save the angel-nod
She grants to us, as granted by her God-
But, Angelo, than thine grey Time unfurl'd
Never his fairy wing O'erfairier world!
Dim was its little disk, and angel eyes
Alone could see the phantom in the skies,
When first Al Aaraaf knew her course to be
Headlong thitherward o'er the starry sea-
But when its glory swell'd upon the sky,*

*As glowing Beauty's bust beneath man's eye,
 We paused before the heritage of men,
 And thy star trembled-as doth Beauty then!"*
Thus, in discourse, the lovers whiled away
The night that waned and waned and brought no day
They fell: for Heaven to them no hope imparts
Who hear not for the beating of their hearts

Part II.

A temple on a mountain is described ,whichNesace enters to sing a charm that summons her subjects. She invokes Ligeia, the music of Nature, to arouse the sleeping population of Al Aaraaf .The spirits assemble ,save for two lovers .One of these, Angelo, on earth Michelangelo Buonarrotilooks at his native planet ,and tells his beloved Ianthe that he half wishes to return there Ianthe (probably from another planet) says that the beauty of their present home and love should compensate him Angelo seems to think that Earth was destroyed just after he left it but Ianthe explains that it merely trembled .Ignoring Nesace's orders, the inattentive lovers sleep forever.

Sale comments at length in his "Preliminary Discourse" and says there isA wall or partition between (Heaven) and Hell They call it al Orf intheplural al Araf , from (arafa) to distinguish between things or to part them; some give another reason for the name, because, say they, those who stand on this partition will know and distinguish the blessed from the damned and others say the word intends anything high raised or elevated The Mahometanwriters differ as to the persons on al Araf. Some imagine it to be a sort of limbo, for the patriarchs and prophets, or for the martyrs, and those most eminent for sanctity, among whom they say there will be also angels in the form of men. Others place here such whose good and

evil works are so equal that they exactly counterpoise each other, and therefore deserve neither reward nor punishment and will, on the last day be admitted to paradise, after they perform an act of adoration, which will make the scale of their good works to overbalance.

Poe's *Al Aaraaf* is very different from what he found in *Sale* — it is not a wall between heaven and hell; it is not a place of sorrow, but contentment; its inhabitants are almost wholly amoral.

Poe also seems to have read up (probably in an encyclopedia) on Tycho Brahe and his new star. Tycho first noticed it on November 11, 1572, and published a book about it, *De Nova Stella* (Copenhagen, 1573). The star appeared near a rectangle of four stars in the constellation of Cassiopeia. It was already brighter (some thought) than Venus, and was at first white, then yellow, then red, and lastly of a leaden hue. It was visible for sixteen months, until in 1574 it faded away completely from human sight. The nova caused great excitement and, especially in its red phase, terror. Tycho, like almost all the old astronomers, was also an astrologer, and regarded it as of bad omen. Some of his contemporaries thought it a warning of the end of the world.

All this Poe treated almost as freely as he did his sources in the *Quran* and *Sale*. He takes from the historical record dates of the new star's visit, its location in Cassiopeia, its colors, and the fear it aroused. The rest is almost a pure fancy, as the introductory sonnet should warn us. The notion that the nova was guided by a spirit is pretty surely taken from an idea entertained by Sir Isaac Newton that comets were so directed. But Tycho, who took much interest in comets, did not believe his nova was one.

3-4 Ligeia 1838

Introduction

The poem within the story, "The Conqueror Worm", also leads to some questioning of Ligeia's alleged resurrection. The poem essentially shows an admission of her own inevitable mortality. The inclusion of the bitter poem may have been meant to be ironic or a parody of the convention at the time, both in literature and in life. In the mid-19th century it was common to emphasize the sacredness of death and the beauty of dying. Instead, Ligeia speaks of fear personified in the "blood-red thing. Poe's friend and fellow Southern writer Philip Pendleton Cooke suggested the story would have been more artistic if Rowena's possession by Ligeia was more gradual; Poe later agreed, though he had already used a slower possession in "Morella". Poe also wrote that he should have had the Ligeia-possessed Rowena relapse back to her true self so that she could be entombed as Rowena, "the bodily alterations having gradually faded away."^[10] However, in a subsequent letter he retracted this statement. On the other hand "Ligeia," death is never the end. Right from the start we're forced to consider that, though dying is *probably* the end, there's a small possibility that people can overcome it and return to life. Poe asks us to consider it again and again as we see Glanvill's hopeful quote repeated and read Ligeia's bleak poem, "The Conqueror Worm." By the end of the story, we're so primed to see the controversy resolved. Ultimately, Ligeia triumphs over death, takes over Lady Rowena's body, and comes back to life.

The first example of Resurrection taken from ligeia

The Conqueror Worm

*Lo! 'tis a gala night
Within the lonesome latter years!
An angel throng, bewinged, bedight
In veils, and drowned in tears,
Sit in a theatre, to see
A play of hopes and fears,
While the orchestra breathes fitfully
The music of the spheres.
Mimes, in the form of God on high,
Mutter and mumble low,
And hither and thither fly --
Mere puppets they, who come and go
At bidding of vast formless things
That shift the scenery to and fro,
Flapping from out their Condor wings
Invisible Wo!
That motley drama! --oh, be sure
It shall not be forgot!
With its Phantom chased forever more,
By a crowd that seize it not,
Through a circle that ever returneth in
To the self-same spot,
And much of Madness and more of Sin
And Horror the soul of the plot.
But see, amid the mimic rout,
A crawling shape intrude!*

*A blood-red thing that writhes from out
The scenic solitude!
It writhes! --it writhes! --with mortal pangs
The mimes become its food,
And the seraphs sob at vermin fangs
In human gore imbued.
Out --out are the lights --out all!
And over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm,
And the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man,"
And its hero the Conqueror Worm.*

The second example of Resurrection taken from *ligeia*

I trembled not --I stirred not --for a crowd of unutterable fancies connected with the air, the stature, the demeanor of the figure, rushing hurriedly through my brain, had paralyzed --had chilled me into stone. I stirred not --but gazed upon the apparition. There was a mad disorder in my thoughts --a tumult unappeasable. Could it, indeed, be the living Rowena who confronted me? Could it indeed be Rowena at all --the fair-haired, the blue-eyed Lady Rowena Trevanion of Tremaine? Why, why should I doubt it? The bandage lay heavily about the mouth --but then might it not be the mouth of the breathing Lady of Tremaine? And the cheeks--there were the roses as in her noon of life --yes, these might indeed be the fair cheeks of the living Lady of Tremaine. And the chin, with its dimples, as in health, might it not be hers? --but had she then

grown taller since her malady? What inexpressible madness seized me with that thought? One bound, and I had reached her feet! Shrinking from my touch, she let fall from her head, unloosened, the ghastly cerements which had confined it, and there streamed forth, into the rushing atmosphere of the chamber, huge masses of long and dishevelled hair; it was blacker than the raven wings of the midnight! And now slowly opened the eyes of the figure which stood before me. "Here then, at least," I shrieked aloud, "can I never --can I never be mistaken --these are the full, and the black, and the wild eyes --of my lost love --of the lady --of the LADY LIGEIA."

3-5The Raven,1849

The first example of Resurrection taken from The Raven

The Raven

*And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.” Poe(18)*

Though as he is dwelling within his own sorrow, trying everything in his power to forget the heartache that the loss of his love has on him, he finds himself to be met with a visitor entreating upon his chamber door, and though he talks himself into believing that it is just "some visitor entreating at [his] chamber door" (Poe 18) and eventually forcing himself to only imagine the wind beating upon his window lattice, he cannot help himself to believe that the visitor among the

shadows of the night may actually be Lenore visiting him from the after life.

The second example of the Resurrecation taken from the Raven

The Raven

*“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—
Is there—is there balm in Gilead?—tell me—tell me, I implore!”*

Quoth the Raven “Nevermore.” Poe(97)

Poe begins to recollect his pain and tells the bird that it does not matter what they have that night, for the bird will surely leave, but the bird says nevermore, assuring Poe that he will not leave. Poe goes on to ask the raven whether there is an afterlife; a "balm in Gilead" (Poe 97), to which the bird replies "nevermore." He continues on to ask the bird, though the bird told Poe about there being no afterlife, if he will ever one day reunite with his lost love Lenore, upon which the bird replied a ghastly nevermore, which ultimately threw Poe into a deeper and more profound state of depression.

The Raven is most famous poem and it is considered by the critics the masterpiece of Poe's ever written poem here Poe adds a new conception of Resurrection that the RAVEN is from afterlife, and Poe made conversation with this bird in the form of asking and replying however the bird replying just one word Nevermore so Poe here seeking for his lover that we never introduced to her only thing is that the writer's feeling is the

absent of his lover. The raven symbolizes death in many cultures and religious beliefs, and the raven in this poem is no different. Though this raven does not symbolize actual physical death, it can easily represent the emotional or spiritual death that Poe is feeling is going on inside of himself. It can be said that the raven also does not represent an actual raven that has flown into Poe's chamber; rather, the raven can symbolize Poe's inner thoughts and conscience. moreover, The speaker thinks a lot about where this bird came from, whether it's some kind of demon, or maybe even a prophet. He also ponders deep issues, such as the afterlife and the existence of God.

Example of the Resurrection taken from the Fall of House f Usher

As if in the superhuman energy of his utterance there had been found the potency of a spell, the huge antique panels to which the speaker pointed threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated From that chamber, and from that mansion, I fled aghast.

3-6 The Fall of the House of Usher

A young nobleman, haunted by a family curse, buries his twin sister alive after she falls into a cataleptic trance.

“The Fall of the House of Usher” is Poe’s best-known and most admired story, and rightfully so: It expertly combines in a powerful and economical way all of his most obsessive themes, and it brilliantly reflects his aesthetic theory that all the elements of a literary work must contribute to the single unified effect or pattern of the work itself. The central mystery on which the thematic structure of the story depends is the nature of Roderick Usher’s illness. Although its symptoms consist of an extreme sensitivity to all sensory stimuli and a powerful unmotivated fear, nowhere does Poe suggest its cause except to hint at some dark family curse or hereditary illness.

The actual subject of the story, as is the case with most of Poe’s work, is the nature of the idealized artwork and the precarious situation of the artist. Roderick, with his paintings, his musical compositions, and his poetry, is, above all, an artist. It is the particular nature of his art that is inextricably tied up with his illness. Roderick has no contact with the external world that might serve as the subject matter of his art. Not only does he never leave the house, but he also cannot tolerate light, sound, touch, odor, or taste. In effect, having shut down all of his senses, he has no source for his art but his own subjectivity. The narrator says that if anyone has ever painted pure idea, then Roderick is that person. As a result, Roderick has nothing metaphorically to feed upon but himself.

The house in which Roderick lives is like an artwork—an edifice that exists by dint of its unique structure. When the narrator first sees it, he

observes that it is the combination of elements that constitutes its mystery and that a different arrangement of its particulars would be sufficient to modify its capacity for sorrowful impression. Moreover, Usher feels that it is the form and substance of his family mansion that affects his morale. He believes that, as a result of the arrangement of the stones, the house has taken on life. All these factors suggest Poe's own aesthetic theory, that the "life" of any artwork results not from its imitation of external reality but rather from its structure or pattern.

The only hold Roderick has on the external world at all is his twin sister, who is less a real person in the story than the last manifestation of Roderick's physical nature. By burying her, he splits himself off from actual life. Physical life is not so easily suppressed, however, and Madeline returns from her underground tomb to unite her dying body with Roderick's idealized spirit. As the story nears its horrifying climax, art and reality become even more intertwined. As the narrator reads to Roderick from a gothic romance, sounds referred to in the story are echoed in actuality as the entombed Madeline breaks out of her vault and stalks up the steps to confront her twin brother. Madeline, Roderick, and the house all fall into the dark tarn, the abyss of nothingness, and become as if they had never been. In Poe's aesthetic universe, the price the artist must pay for cutting himself off from the external world is annihilation.

collected in The Complete Works of Edgar Allan Poe, 1902

3-7 Theme :

The abstract subject of a work, its central idea or ideas, which may or may not be explicit or obvious.

A dictionary of literary terms (208)

Unlike other writers Edgar Allan Poe known as a unique writer of his age. His writing either poetry or prose are fantastic for their thematic content. Poe's literary writing distinguished by their strange theme, and, expression. The question here is what is the influence of theme in Poe's prose and poetry?

To answer this question we should explain the thematic content of Poe's prose (Ligeia, The Fall of House of Usher) and his poetry as in (AlAaraaf, The Raven). Ligeia, The Fall of House of Usher and the Raven with reference to AlAaraaf all of them linked with the same theme of resurrection and mortality. Poe's portrayed his miseries in his real life into the series of theme as he expressed about them in his prose and poetry in form of The death of the beautiful woman. Biographers and critics have often suggested that Poe's obsession with this theme stems from the repeated loss of women throughout his life, including his mother Eliza Poe, his foster mother Frances Allan and, later, his wife Virginia.

Tone

Tone is thus a critical concept which implies that literature is like speech , requiring a speaker and listener , tone being the attitude adopted by the speaker to the listener, gathered from the kind of syntax and vocabulary he uses.

A dictionary of literary terms (208)

When Poe wrote his essay the philosophy of composition, and how the literary work should be written he wrote about the unity of effect and how sounds and tone have great meaning in literary expression. The essay states Poe's conviction that a work of fiction should be written only after the author has decided how it is to end and which emotional response, or "effect," he wishes to create, commonly known as the "unity of effect." Once this effect has been determined, the writer should decide all other matters pertaining to the composition of the work, including tone, theme, setting, characters, conflict, and plot.

The raven as clear example the write used the tone to emphasize the atmosphere, the status of the hero, and, the self torment as the raven itself, Poe says, is meant to symbolize *Mournful and Never-ending Remembrance*.

3-8 Tone effect

*Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; - vainly I had sought to borrow
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.*

The Raven(13)

Poe traces the logical progression of his creation of "The Raven" as an attempt to compose "a poem that should suit at once the popular and the critical taste." He claims that he considered every aspect of the poem. For example, he purposely set the poem on a tempestuous evening, causing the raven to seek shelter. He purposefully chose a pallid bust to contrast with the dark plume of the bird. The bust was of Pallas in order to evoke the notion of scholar, to match with the presumed student narrator poring over his "volume[s] of forgotten lore." No aspect of the poem was an accident, he claims, but is based on total control by the author.

4-1 Conclusion

Now it's my design to conclude my argument about Edgar Allan Poe's obsession. By the issue of Resurrection as clearly as Poe's works *AlAaaraf*, *Ligeia*, *The Raven*, *The Fall of House of Usher* linked together with the same idea of the hereafter and mortality. The source of Poe's obsession is that his life was full of miseries, and problems due to many critics they affirmed that Poe's inspiration of his most of his literary expression as the above items is due to "progressive eagerness for the lost of the beautiful women", that is to say when Poe had lost his mother and his wife Virginia his obsession started to grow up. Unless other writers Edgar Allan Poe literary expressions are totally different from others so what distinguished Poe's writing is the theme he chooses and the tone he expressed. Theme of resurrection expanded to four or perhaps more in the works of Poe that is real creativity as Poe portrayed four items linked with same theme but totally different in their forms moreover tone as Poe uses is to address the situation that the person is whether he is bossed or he is half sleeping half awoken as in short story *The Fall of House of Usher* and *The Raven* both Poe stated them in a way that recalling what has been lost; ultimately due to the focal question of mine which way literary expression will follow prose or poetry according to the best of knowledge literary expression following both prose and poetry because the aim remains the one that is to say expression remains expression with the difference in the method that writers use to write their ideas. My study came out through one of the greatest writers in American history Edgar Allan Poe and I hope the arguments were quite convincing.

4-2Recommendations

As the period of dark side of romanticism was prolific time with writers and their writing and as Edger Allan Poe was prominent figure at that time the readers should follow the following

1-Teachers should be aware about the period of the dark side of Romanticism due to its importance considering the writers, and their thoughts to move from the edge of reason to their time of romance throughout their literary expressions.

2-Students should follow the works of Edger Allan Poe firstly because he considered as the father of the short fiction, secondly due to Poe's essay the philosophy of composition which stated measurements about the composition of literary works so student should read about that.

4-3 Suggestions for further studies:

The researcher suggests the following topics for further studies :

1-Edger Allan Poe the philosophy of composition.

2-The thematic content of Edger Allan Poe's literary works.

3-Poe and his stages of life, how did that affected upon his philosophy of writing.

4-Edger Allan Poe as the father of *the short story*.

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Appendix

Biography of Edgar Allan Poe

Poe's Childhood

Edgar Poe was born in Boston on January 19, 1809. That makes him Capricorn, on the cusp of Aquarius. His parents were David and Elizabeth Poe. David was born in Baltimore on July 18, 1784. Elizabeth Arnold came to the U.S. from England in 1796 and married David Poe after her first husband died in 1805. They had three children, Henry, Edgar, and Rosalie.

Elizabeth Poe died in 1811, when Edgar was 2 years old. She had separated from her husband and had taken her three kids with her. Henry went to live with his grandparents while Edgar was adopted by Mr. and Mrs. John Allan and Rosalie was taken in by another family. John Allan was a successful merchant, so Edgar grew up in good surroundings and went to good schools.

When Poe was 6, he went to school in England for 5 years. He learned Latin and French, as well as math and history. He later returned to school in America and continued his studies. Edgar Allan went to the University of Virginia in 1826. He was 17. Even though John Allan had plenty of money, he only gave Edgar about a third of what he needed. Although Edgar had done well in Latin and French, he started to drink heavily and quickly became in debt. He had to quit school less than a year later.

Poe in the Army

Edgar Allan had no money, no job skills, and had been shunned by John Allan. Edgar went to Boston and joined the U.S. Army in 1827. He was

18. He did reasonably well in the Army and attained the rank of sergeant major. In 1829, Mrs. Allan died and John Allan tried to be friendly towards Edgar and signed Edgar's application to West Point. While waiting to enter West Point, Edgar lived with his grandmother and his aunt, Mrs. Clemm. Also living there was his brother, Henry, and young cousin, Virginia. In 1830, Edgar Allan entered West Point as a cadet. He didn't stay long because John Allan refused to send him any money. It is thought that Edgar purposely broke the rules and ignored his duties so he would be dismissed.

A Struggling Writer

In 1831, Edgar Allan Poe went to New York City where he had some of his poetry published. He submitted stories to a number of magazines and they were all rejected. Poe had no friends, no job, and was in financial trouble. He sent a letter to John Allan begging for help but none came. John Allan died in 1834 and did not mention Edgar in his will. In 1835, Edgar finally got a job as an editor of a newspaper because of a contest he won with his story, "The Manuscript Found in a Bottle". Edgar missed Mrs. Clemm and Virginia and brought them to Richmond to live with him. In 1836, Edgar married his cousin, Virginia. He was 27 and she was 13. Many sources say Virginia was 14, but this is incorrect. Virginia Clemm was born on August 22, 1822. They were married before her 14th birthday, in May of 1836. In case you didn't figure it out already, Virginia was Virgo.

As the editor for the *Southern Literary Messenger*, Poe successfully managed the paper and increased its circulation from 500 to 3500 copies. Despite this, Poe left the paper in early 1836, complaining of the poor salary. In 1837, Edgar went to New York. He wrote "The Narrative of

Arthur Gordon Pym" but he could not find any financial success. He moved to Philadelphia in 1838 where he wrote "Ligeia" and "The Haunted Palace". His first volume of short stories, "Tales of the Grotesque and Arabesque" was published in 1839. Poe received the copyright and 20 copies of the book, but no money. Sometime in 1840, Edgar Poe joined George R. Graham as an editor for *Graham's Magazine*. During the two years that Poe worked for Graham's, he published his first detective story, "The Murders in the Rue Morgue" and challenged readers to send in cryptograms, which he always solved. During the time Poe was editor, the circulation of the magazine rose from 5000 to 35,000 copies. Poe left Graham's in 1842 because he wanted to start his own magazine.

Poe found himself without a regular job once again. He tried to start a magazine called *The Stylus* and failed. In 1843, he published some booklets containing a few of his short stories but they didn't sell well enough. He won a hundred dollars for his story, "The Gold Bug" and sold a few other stories to magazines but he barely had enough money to support his family. Often, Mrs. Clemm had to contribute financially. In 1844, Poe moved back to New York. Even though "The Gold Bug" had a circulation of around 300,000 copies, he could barely make a living. In 1845, Edgar Poe became an editor at *The Broadway Journal*. A year later, the Journal ran out of money and Poe was out of a job again. He and his family moved to a small cottage near what is now East 192nd Street. Virginia's health was fading away and Edgar was deeply distressed by it. Virginia died in 1847, 10 days after Edgar's birthday. After losing his wife, Poe collapsed from stress but gradually returned to health later that year.

Final Days

In June of 1849, Poe left New York and went to Philadelphia, where he visited his friend John Sartain. Poe left Philadelphia in July and came to Richmond. He stayed at the Swan Tavern Hotel but joined "The Sons of Temperance" in an effort to stop drinking. He renewed a boyhood romance with Sarah Royster Shelton and planned to marry her in October.

On September 27, Poe left Richmond for New York. He went to Philadelphia and stayed with a friend named James P. Moss. On September 30, he meant to go to New York but supposedly took the wrong train to Baltimore. On October 3, Poe was found at Gunner's Hall, a public house at 44 East Lombard Street, and was taken to the hospital. He lapsed in and out of consciousness but was never able to explain exactly what happened to him. Edgar Allan Poe died in the hospital on Sunday, October 7, 1849.

The mystery surrounding Poe's death has led to many myths and urban legends. The reality is that no one knows for sure what happened during the last few days of his life. Did Poe die from alcoholism? Was he mugged? Did he have rabies? A more detailed exploration of Poe's death can be found [here](#).