

"P(oe)sychology": The Psychoanalytic Examination of the Theme of Death in Poe's Works

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ABSTRACT

Edgar Allan Poe, one of the most powerful names in American and Anglo-Saxon literature, was a writer, poet, editor and literary critic associated with the American Romantic Movement. He became known for his mysterious and horrible stories. He was one of the first American writers of the short story genre. Poe was also respected in the field of literature for his contributions to the science fiction genre that emerged during the same period. His best-known works were generally Gothic and focused on issues such as separation, death, the resurrection of the dead and mourning. Poe's style is considered one of the cornerstones of the dark-romantic movement. It is generally seen as a desperate and mysterious figure hidden in the shadows of moonlit gravestones or hidden in the ruins of the ruined castles. But of course, this image is a characterized and inadequate description of the existing Poe. Poe was not the first Gothic writer, but he was undeniably one of the strongest. This article focuses on the probable psychological analysis of why Poe's stories work so intensely and "live" in death, gloom, and grief.

Keywords: Edgar Allan Poe, Gothic literature, death, psychoanalysis

"P(oe)sikoloji: Edgar Allan Poe ve Ölüm Temasının Psikanalitik İncelenmesi"

ÖZ

Edgar Allan Poe, Amerikan ve Anglo-Sakson edebiyatının en güçlü isimlerinden biri, Amerikan Romantik hareketi ile ilişkili bir yazar, şair, editör ve edebi eleştirmendir. Gizemli ve korkunç hikayeleriyle tanınmış ve kısa hikaye türünün ilk Amerikalı yazarlarından biri olmuştur. Poe, aynı dönemde ortaya çıkan bilim kurgu türüne yaptığı katkılardan dolayı edebiyat alanında saygı görmüştür. En iyi bilinen eserleri genellikle Gotik idi ve ayrılık, ölüm, ölümlerin dirilişi ve yas gibi konulara odaklandı. Poe'nun tarzı, karanlık-romantik hareketin temel taşlarından biri olarak kabul edilir. Genellikle mehtaplı mezar gölgelerinde, gizli veya harap kale kalıntılarında gizli umutsuz ve gizemli bir figür olarak görülmüştür. Ama elbette, bu görüntü mevcut Poe'nun karakterize edilmiş ve yetersiz bir tanımıdır. Poe ilk Gotik yazar değildir ancak inkar edilemez bir şekilde en güçlülerinden birisidir. Bu makale Poe'nun hikayelerinin neden bu kadar yoğun işlediğinin ve ölüm, kasvet ve kederde "yaşadığının" olası psikolojik analizine odaklanmaktadır.

Anahtar Kelimeler: Edgar Allan Poe, Gotik edebiyatı, ölüm, psikoanaliz

1. INTRODUCTION

Some cursed creators tell about the evil, destroy and hatred in themselves instead of clichés as "human is good, beautiful and flawless". However, people do not want to read and know about these. Whereas, what they do want are the stories which end with any kind of hope even they are filled with love, joy, and beauty. Fleeing from reality is seen as easier than facing it. That is why these cursed creators are considered difficult to accept by the society. It is difficult, but the genius has an incredible strength of resistance to all forgetfulness and destruction; an entirely new perspective of the bold cover of mediocre creativity, which consists of familiar words, breaks out sooner or later with an unusual style.

Edgar Allan Poe is one of those cursed writers. The short life of illness, poverty, and drunkenness are shocking poems, groundbreaking stories in the world of summer, and theoretical essays that fit the American writer's birth, ninety-five years after his death, but still very interesting, are still read.

Poe had a great interest in "the shores of the dead" hundred and seventy years ago. We don't know if he could find a more interesting, weirder, more horrible world on that ash coast than the "death" atmosphere of his image. What we know is that the phenomenon of "death" divided Poe's life three times, radically changing the media of his life. That's why the image of "death" flashes in his head for the rest of his life, like a hazy lighthouse.©

2. FINDINGS

2.1. How Did It All Start?

Death comes along to our writer is when he was a child. When he was only three years old, he loses his mother and then his father. Although the devastation caused by this great destruction has been somewhat reduced by the adoption of young merchant John Allan and his wife, it will inevitably affect the development of his personality. When the sharp sensibility and blind pride of Poe are examined, permanent traces of this early death can be seen. ©

The adoption of the Allan family is one of the rare moments in the life of the fairies Poe smiled at. With the help of this wealthy family, he goes out of the new world and has the opportunity to get a solid basic education. When he was a child, he traveled to England, Scotland, and Ireland, and studied at a private school in Stoke-Newington near London. His education is not limited to this; he continues to take lessons from respected teachers when he returns to America.

In 1826, he started the University of Virginia. His intelligence and talents show up in a short time. But bad habits like drinking and gambling also attract attention to his upright personality. At school, those who live in the family, are punished and discussed. After studying for about a year, he is taken from school by his stepfather John Allan and enlisted in an American army. Two years later, he leaves the army, but at the request of his family, he goes to the West Point American Military Academy. In the years until the entrance to the

Academy, Poe received classical literature, Latin, French, Greek, physics, and mathematics, both in England and America. It makes it easier for the Allan family to reveal its creative ability to show this genius.

In 1827, "Tamerlane and Other Poems" was published. But two years later, that hot smile that shines for Poe on the lips of the fairy of luck, would turn into a pain. Frances Allan, who loved him as a true son, died in 1829. And John Allan married a young woman without losing much time. John Allan, with a new wife or children, begins to move away from his stepson from the West Point Military Academy with his non-community behavior. After a hard debate in the family, Poe left the family for sure. Seventeen years later, the death that faced him again turned his life upside down. He is alone just as he lost his parents seventeen years ago. And this time there were no Allans who would want to adopt him.

He writes letters to his stepfather. He gets angry, pleads, but gets no result. Allan dies in 1834 without leaving Poe a dime. A poet on the street once again understood that he had no other basis than his ability to stand. But an undiscovered talent is as ineffective as a message in a bottle that hasn't been replaced. The message in the bottle keeps beating until it reaches its place.

In 1833, when the Baltimore Saturday visitor won the competition with his story "The Message in the Bottle", the new doors in the world of summer start to open slowly. The door that opens doesn't save him from his troubles, but it makes him a business owner who can get paid at the beginning of every month. Thus, about two years after Poe won the competition, he became editor's assistant at Southern Literary Messenger. The magazine soon developed and strengthened its management. It's like things were getting better. Or were they?

2.2. Clouds on the Horizon

A year later, Maria Clemm's thirteen-year-old daughter, Virginia Clemm, has already been with them for a while. In that time, he has been working in the Southern Literary Messenger for two years, and many stories are published in this magazine for the first time. However, two years later, he went to New York, leaving both the magazine and Richmond, unable to agree with the executives for obvious reasons.

Poe walks around the city in his next life, works as an editor and director in various magazines, gives lectures. But as he knows, he'll never be surprised to live.

In his poverty, he is proud as a prince and continues to write his head upright. Because of his rebelliousness, drunkenness and irregular life, he wins the enmity of many people. Continue to increase poverty with the anger of the outside world. His anger may divert the people around him, but he gives him the loneliness, passion for writing. He writes stories, poems and writes criticisms. What is done leads to more and more recognition of it. But fame doesn't make him get enough money to get along.

The newspapers of those days include news that Poe and his wife crawled in poverty and disease. The truth of these reports is that in 1847, Virginia, his young wife, died. The death

that took away his beloved young wife, after eighteen years, once again confronted Poe, and devastated his life, even with poverty, disease, and alcoholism.

Right after his wife's death, he begins to suffer from the first delirium tremens crises. At the end of the two years of hard days, on October 7, 1849, Poe took all the people he loved, and in a sense he succumbed to death, making him unfortunate, poor, unhappy, alcoholic, mentally ill, and also a unique creator.

2.3. Death Comes Along

When death and young women's lives are examined, his obsession with death can easily be understood. "The Fall of the House of Usher" (1839), he portrays the image of his own family as telling a family that died. By identifying Roderick Usher, he is not afraid to describe the appearance of this hero as he draws his portrait with words. A pale skin like a dead person; large, translucent and bright eyes that are not comparable to anything; very thin and pale lips with a very pleasant curve; a beautiful chin that wanted to attract attention and felt a lack of spiritual power; softer and thinner hair than a cotton fabric; and all these lines of faces, which caused an exceedingly broadening over temples.

Although some critics link Poe's obsession with death to the fact that he was still alive as a result of the deficiencies of medical science, it is clear that the reason behind his deep unhappiness is the fact that he died in childhood, youth, and maturity. Death intervened in his fate and gave him a life of insecurity, despair, poverty, and loneliness. But this is the objective aspect of Poe's personal history when one side of the coin is expressed.

On the other side of the coin, there is the birth of a great writer who turns negative into positive with an incompatible, crazy genius. In all of his illness, Poe was able to look at himself from the outside while swimming in the swamp of alcohol and experiencing madness crises, and he challenged madness and death by pouring what he saw on paper with clear objectivity and great creativity.

In his poem, "The Raven" (1845), which he wrote two years before his wife's death, he was able to express his feelings, despair, sorrow, and irony after his death to make fun of his fear, helplessness, and pain. It would be naive to think that Poe didn't care to beat his death. Both his famous poem "The Raven" and his story "The Facts in the Case of M. Valdemar" (1845) while questioning the evil messenger from the night, the real purpose of trying to hypnotize a dead person from the other world is to find a way to beat death. But when he realized that it was impossible, he explained that art was the only way to defeat death, in other words, to reach immortality.

By translating Poe's works, C. Baudelaire explains his views of immortality as follows: *"his immortal instinct is to be appreciated by the beauty that makes us consider the world and the world as a gift and to think that it is a piece of Heaven. The irreplaceable thirst that lies in front of us and that we hear against everything that life has revealed is the most vivid proof of our immortality. The soul can take a look at the glory that lies beyond the grave, through poetry, through music, and through music.; and when a beautiful poem brings us to the threshold of tears, these tears are not*

proof of taste; they are evidence of an awakened melancholy, a state of nerves, a state of imperfection, and a creation that wants to capture a paradise that has been revealed in this world, just as soon as it is in this world." The hated country, aside from the unhappy life that is woven by misfortune, also hates the country where Poe lives.

2.4. The New World & Poe

He is disgusted by the 19th century's the United States, rapidly growing and developing economies of the century the increasing population of immigrants from the people, rudeness, greed, by the rules of society, change in speed from the lack of beauty culture and the lack of a tradition of art. The world of her dreams from being overwritten on this material world, the mystical world we are leading, stories, poems mysterious was beginning to give place to the one that you live in the capitalist society who doesn't like Poe. *"Why not going the question of socialism?"* at that time starting to sprout may come to mind. The answer to the question is reserved. Yet, this idea is very young.

What these philosophers call a discussion is nothing but denial and explanation of what is not. Isn't that what Poe does in most of his work? Although poetry aims to say that I am nothing but poetry, in Poe's stories, the sense of turning to the mysterious one, explaining, resolving, analysing, always makes himself felt from bottom to bottom. He knows that having the power to analyze gives people a different taste. This pleasure arises as a result of intellectual activity, relates to the creative process, but is not the creation itself. The satisfaction of creativity is another, the satisfaction of intellectual analysis. But when the two are combined, the miraculous method that reveals the great works will appear. Poe also uses this method in his works. His genius, which includes his creativity and his intellectual, is thus revealed. Paradoxical intelligence the genius of Poe is full of contradictions and paradoxes.

2.5. How Much Fiction Is Too Much?

In *"The Murders in the Rue Morgue"* (1841), our author, who relies entirely on logical analysis, does not give the slightest chance to the mystic, but he is afraid to tell the story of Morella that his hero's dead wife lives in the daughter of the spirit of the Born. *"The Masque of the Red Death"* (1842), describes the death as a mysterious stranger infiltrating a castle isolated from the world.

For Poe, who wrote nearly seventy stories throughout his life, such issues are too numerous to be underestimated. On the one hand, there are the police stories created by industrial society, on the other hand, gothic stories of the old age. All this is nothing more than a fight between the old and the new in Poe's stormy mind. But with his unique talent, he succeeds in both types. *"The Murders in the Rue Morgue"* is referred to as the first detective fiction written, with stories of horror and the weirdness of the world of summer. Poe hates the time he lived with one side. He accuses it of being materialized and of killing the subtleties, the beauties, the magical charm of the ceremonial one. But on the other hand, he can't help

being attracted to the new one. After all, physics and mathematics have been among his favorite lessons since the school.

His tendency to science is so much that he was able to tell the story of Hans Pfaall's journey to the Moon years before Jules Verne and by making pages full of scientific explanations. The introduction to "The Murders in the Rue Morgue" was written as if it were a course of logic. But he still knows that a scientist and an artist are very different ways of thinking. He does not cross the line when he talks about mathematics. *"You're wrong; I know him well; he's a mathematician and a poet. Since he is both a poet and a mathematician, his intelligence has developed, and if he were only a mathematician, he would never have had any intelligence"*.

Even the science that he is influenced by is only the material of art in him, just as feared, mystically believed. Poe is known as a story writer for gothic, horror, and policymaking, but his stories have spread over a wider spectrum.

Poe wanted the idea of creating a single effect in the story. However, as the number of stories increases, the author has to differentiate the subject that will affect the reader. It makes itself. It is, therefore, possible to collect stories under different headings. However, there is a subject he cannot give up, and he can turn and rewrite, which are dead brides and dead young women.

In his poems, he continues to describe dead young women, as he did in "Annabel Lee" (1849) and "The Raven". His poems are loaded with tears to the deceased lover who died at a young age. The inability to give up the dead young woman's watch lies in the failure of three women, whose mother Elizabeth, her stepmother Frances, and her wife Virginia, to recover from the deformation of her death.

For Poe, woman's love is a lie to God's love. This is not the case with death. Divine passion, in his poems, is always uncovered with a dazzling, star-studded and desperate melancholy. He sometimes mentions love in his articles, and even his name is something that vibrates the tip of the pen.

The dead women she loves make our poet look at it with mystic respect. He meets with his lost women when he needs them most, but not with an imaginary optimism, but with the multiplicity of reality. Facing their deaths again and again. Just as in their stories, they hear the voice of their coffin scratching nails in their ears, feel the movement, and tremble with awe. Those who say that writing these stories deteriorates the mental health of Poe hastens the process of delirium, and leads to more drinking may occur. However, the only escape route for Poe was the hope of salvation. He was able to move away from the meaningless nature of the material world surrounding him, from the cruel tender of the man he founded by an incompetent literary man, by writing his grievances.©

3. DISCUSSION & RESULT

“According to the universal understanding of humanity in all melancholy topics, what is the saddest? The answer is ‘death’ but when would that be most poetic? When it tied himself closer to beauty. So the death of a beautiful woman is undoubtedly the most poetic issue in the world” said he.

Writing meant creating a new world in which he could breathe, feel excited, find himself. Each poem or story began to disappear in the world of his interest, from the letters opened in a mysterious way to reach the real world of his dreams. Dreams were so important to Poe that he wrote to "Eureka"s (1848) introduction: *“I dedicate this book to those who believe that dreams are the only reality.”* Maybe he did not leave her alone in this world of fear and sorrowful dreams, but it was his world. This world was catching another reality about the people that many writers didn't realize. He began to convey the evil within us, the destruction and the sense of hatred. In *“The Black Cat”* and *“The Tell-Tale Heart”* (1843), there is this the pure evil, but the feeling of killing, the human reality shed light on a completely different direction.

He was accused and reacted by suggesting that he was writing literature in decline by the "respectable" literary circles of the time. Poe did not listen to any of this but continued to walk on the road he knew of, creating worlds of lines, sounds, smells, colors and spirit of his own. In his world, the colors were pale, the place was covered with fearful sadness, death was felt everywhere looked and the smell of a slight decay, but Poe was happy there. Maybe it was the only place he was happy, except for the moments when he was brainwashed with alcohol.

The charge against Poe is a drunkard at the beginning. Indeed, the poet is a strict drinker. When *"The Raven"* is published, everybody talks about it, and he goes on Broadway, drunk, and goes home. The respected art circles of the time often expressed their weakness to despise him before and after his death.©

It's Baudelaire again to defend him.:

"Poe's drunkenness was a memory aid, I believe it was a method of study, a method of energetic but passionate nature. The poet had learned to drink like a careful literary artist learned to keep his notebooks. He couldn't resist the temptation to reinvent the subtle thoughts he had encountered in a previous storm; it was the old information that forced him to re-establish relations with them, and it was the most dangerous and direct way to re-establish relations with them. Part of what gives us pleasure today is what killed him."

But Baudelaire has a little exaggeration in this defense. It would not be right to say that Poe drank only to open his mind, to activate his ability. He was uncomfortable with his drunkenness. In his *"The Black Cat"* (1843), by saying *“which disease can be compared to alcohol”* he appears to be suffering. Poe was drinking because drinking was one of the basic pillars of his existence, just like art. Even if this foundation eventually leads her body to extinction.

He did not give up these two foundations, art, and drink until it was stacked on the Baltimore sidewalk in the morning on October 3, 1849. Perhaps he died at a very young age, but as an original personality, a spirit that has not fallen into the mold, as a brave and talented creator, he managed to occupy the common memory of humanity. But more

important than that, it was adorned with false virtues that were tried to be clothed on humanity, that he scratched and discarded that pink dress, and that he did not show us the dark coast in our hearts. He divided the world of the mind into three parts: the mind, the sense of pleasure, and the sense of morality, and fashioned the eleřtri according to the category of the object of analysis. More than anything, he cared about the perfect planning and the accuracy of the verdict. After seeing the devastation that our civilization has reached, one gets a lot better understanding of Poe.

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