

**DREAM AND LOVE IN EDGAR ALLAN POE'S POEMS:
*A DREAM WITHIN A DREAM AND ANNABEL LEE***

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Abstract

This paper studies Edgar Allan Poe's two poems; *A Dream within a Dream* and *Annabel Lee*, from a stylistic perspective. These two poems describe the desperation and hope to stay in love while they applied linguistic deviation as the medium to raise the aesthetical emotion. The aesthetical emotion within these two poems came after the linguistic level and style markers used within the poems. Therefore, this paper intended to uncover the meaning of those two poems from linguistic deviation and style markers used from the stylistic perspective. The data for this paper were collected from both poems and analysed with the qualitative description approach. This paper found that the linguistic deviation in these poems can express the aesthetic emotion the author intended to convey about the dream to love.

Key words: Dream, Edgar Allam Poe, Love, Poem, Stylistic

INTRODUCTION

This paper intended to study the two poems of Edgar Allan Poe: *A Dream Within a Dream* and *Annabel Lee*. Both poems have different main ideas. The first poem, *A Dream within A Dream*, shows the speaker's suffering, who lost hope. While the second, *Annabel Lee* is a poem full of tenderness about feeling in love between a man and his woman while they have been separated by death. Those themes look opposite, despite both poems try to promote *dream to love* since they feel desperate for love but stay in love also for love.

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The presence of the both words drives the reader to uncover the possible meaning from the poems. It is meant to elaborate what the author intended to convey, after demonstrating keywords after the language deviation within the poems. To explain the assumption, this research intended to track the meaning of the two poems from the deviation applied as the style of an author.

Stylistic features are regarded as the linguistic description of style markers to give the analysis and elaborate the literary texts to show the linguistic deviation within the literary text (Ching, et.al., 1980, p. 285). The deviation is commonly different from an author to the other authors. The different becomes the special character of an author in writing called style. The style emerged as the effort of each author in using words to tell stories (Mansoor and Salman, 2020, p. 17) as well as to raise the aesthetic aspect of the work and. In every work, as found in poems, the style could be the good combination of exploitation and exploration to present the aesthetic aspect of the work used by the author. The exploitation is the form of a language deviation to raise the aesthetic aspect and as the highlight to explore the possible meaning.

Edgar Allan Poe is one of the great American poets. His popularity came after his outstanding work composing intense and tender poems. As seen in Poe's poems, intense poems always raised more aesthetic and imperative feelings that could take the reader to do in-depth research to uncover the meaning and gain a new emotional experience. The emotive experience will be elaborated from style markers as Verma said that consisted of phonology, graphology, semantic and lexical level of the language. Those levels of linguistic in these poems were deviated to raise the emotive feelings and aesthetic values, then called as style markers (Leech, 1991). The presence of style markers in uncovering the meaning of poems helps the readers to give the analysis of the literary texts. It offers the most expansive possibilities of suiting its use to fit communicative functions of discourses in various contexts (Ching, et. al. (ed), 1980, p. 284). All in all, style markers within the work come in

purpose: to take the reader to a new emotive experience to reach out the meaning of poems.

The style markers were analysed from the stylistic features to explore the meaning of data collected. Stylistics refers to a way of looking at the use of language that violates linguistic rules to achieve an aesthetic effect (Ching, et.al., 1980). This aesthetic effect is present emotionally to express the author's expression using language media. The language used does not comply with the correct language rules but tends to intentionally violate them. This violation becomes a style marker for each author which will then be analyzed by looking at his mistakes from various linguistic levels: phonology, graphology, syntactic and lexical.

The result of the data analysis is delivered by applying a descriptive qualitative method. This method required to collect data qualitatively, involved an inductive exploration of the structure of the poems to identify the themes, patterns and even the concept to give description and elaboration (Hossein, 2015, p. 129 – 130).

THE STRUCTURE OF THE POEMS

A Dream within a Dream

A Dream within a Dream is a poem consisted of 24 lines that distributed into 2 stanzas: the first stanza is consisted of 11 lines and the second stanza is consisted of 13 lines. This poem is written as is spoken. It is not just colloquial (like speech) in style and vocabulary. It even has inverted speech marks, such as commas, dots, semicolon and question mark to show that it is meant to be spoken.

Phonologically, each stanza has the different structure of rhyme scheme: *a-a-a-b-b-c-c-d-d-b-b* and *a-a-b-b-c-c-d-d-d-e-e-f-f*. Phonology (McManus et.al., (ed), 1987, p. 81) is the study of the sound pattern of language as the way of the speaker in giving the effect of communication where the speech sounds is grouped. Rhyme is the aspect of phonology. It is the sound source of aesthetical satisfaction (Fard, 2017,

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p. 30), came to elevate the mood of the poem. The rhyme structure of this poem shows a stable and similar constellation at the beginning but ends in a different way, marked by the emergence of two new sounds at the end of the second stanza. This is like marks what happened, unlike what was originally planned, even though the sound marked with *b* in stanza one is the same as that marked with the letter *f* in stanza two, which refers to the words *deem* and *dream* and *seem* and *dream*.

On the other hand, *seem* and *deem* emerged with *dream*. They were in the same sentences but then separated to present the same rhyme (/m/), as seen in the following lines:

| | |
|--|----------|
| You are not wrong, who deem That my days have been a dream; | l. 4-5 |
| All that we see or seem Is but a dream within a dream. | l. 10-11 |
| Is all that we see or seem But a dream within a dream? | l. 23-24 |

The consequence is the sentence does not follow the rule of the constituent structure. The phenomenon above is called syntactically deviation, a process to relocate sentences in a bad or incorrect grammar and even to put punctuation (comma, dashes, etc.) in a wrong way (Jafar in Muhammad, 2021, p. 5). Stylistically, the deviation come to raise aesthetic aspect and feeling of a poem (Ching, et.al. (ed), 1980, p. 285) and also emphasize what the *dream* probably means. It could be assumed that *seem* means something that “give the impression of being” and *deem* means “assume/consider” are parallelized with dream as “a strongly desired goal or purpose” (Webster, 2022). In line with it, *dream* is also always emerged as the last word of the line and followed by punctuation, semicolon (line 5) to break the line, full stop (line 11) as the sign to stop and question mark (line 24, the last line) which marks questioning.

Annabel Lee

Annabel Lee, consisted of six stanzas for 41 lines. The structure of *Annabel Lee* is presented by a clear organization where the first and the second stanza are consisted of 6 lines, the third stanza is consisted of 8 lines, the fourth stanza is consisted of 6 lines, the fifth stanza is consisted of 7 lines, and the sixth stanza is consisted of 8 lines. Seeing this poem from graph-logical aspect, the visual medium of a poem (Asnur, 2012:111), this poem is written as it is spoken/monologue. Just like the first stanza, this poem isn't only colloquial (like speech) in style and vocabulary but also has inverted speech marks, such as commas, dots and dash as the mark style to be spoken.

Phonologically, the rhyme structure in *Annabel Lee* is *a-b-a-b-c-b*, *a-b-c-b-d-b*, *a-b-c-b-d-b-e-b*, *a-b-c-b-d-b*, *a-b-b-a-b-c-b*, and *a-b-a-b-c-c-b-b*. Different from the previous poem, the rhyme structure in *Annabel Lee* has the consistency. Despite the rhyme structure in the middle seems different one to another, the starter at the first two lines and the ending for last line of each stanza tend to be similar. It could be assumed that the story of the poem run smoothly from time to time. However, one more interesting part in this poem is the presence of love that followed by *em dash* as seen below in stanza 2.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the winged seraphs of heaven
Coveted her and me. (l. 7 – 12)

In this stanza, *child*, *love* and *heaven* were have no similar sound with the other lines in the poem, marked as *a*, *c* and *d*. Furthermore, *love* is followed by *em dash* as for *love* and the last name of *Annabel Lee*. *Em dash*, as a punctuation mark, is much longer than a hyphen and emerge to break (Suliman, et., al.: 2019: 40). The nature of *em dash* is stronger than comma but weaker than full stop and semicolon.

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This shows that this the sentences separated into lines has not stopped just interrupted for a moment.

Love in this poem emerged twice as the last word, as seen in stanza 5 in the following lines:

But our love it was stronger by far than the love
Of those who were older than we-
Of many far wiser than we-
And neither the angels in Heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee. (l 27 – 33)

From the phonological aspect, *love* is juxtaposed with the word *above* to produce the same sound (/v/). This can be interpreted that *love* is admired by this pair of lovers so that they are in a great place, *heaven above*. In this stanza, the author uses punctuation marks such as *dash* (-), *comma* (,) and *period* (.) as an attempt to show the passage of time from the love story between *I* and his girlfriend, *Annabel Lee*.

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Dreams are one way to manifest love. In *A Dream within a Dream* and *Annabel Lee*, the *dream* becomes a bridge to bring love despite losing hope. The word *love* is not present directly in the poem; *A Dream within a Dream*, but its presence is felt. This poem begins with *Take this kiss upon the brow!*, an assertive statement also means a command sentence. A man generally gives a kiss upon the brow to the woman he loves. Then this poem ends with a dream which is questioned as "Is all that we see or seem/But a dream within a dream?" (Lines 22-23).

The firmness of the sign of love (marked by a *kiss*), which is closed with an exclamation mark as in the first example, is different from the *dream* that comes later and is marked by a question that presents two different flavours. Therefore, when the *dream* is represented on lines 5 and 11, this is like a statement that comes with resignation because it is juxtaposed with the words *deem* (line 4) and *seem* (line 5) to produce sound. The sound comes after a sentence is separated into two lines and

produces the same sound. Both of them produce an aesthetic impression in terms of sound and are a sign that for the *I*, his current day is just a *dream* for him (lines 2 – 5). This also happened on lines 11 – 12 but ended with a question mark as if to emphasize doubts.

The second poem is *Annabel Lee*. In the second poem, even though the dream is mentioned only once (line 34), the author again breaks one sentence into two lines to express that the presence of the lover for the “*I*” almost happens quite often, at least once a month when the full moon comes. When the moon shines, that is when Annabel Lee will appear in her dreams. Dream makes this love story more and more often bloom. It can be assumed that even though the two are separated because of the girl's death, their love story is both long-lived and eternal. This is shown by the presence of love which is unique in this poem, first, in line 9, which was present to complete stanza 2. This line mentions love three times: *loved*, *love* and *love---*. In this stanza, it is also mentioned that their love story begins with their introduction as children, then they make love as adults and then their romance makes the seraphs jealous in heaven. *Loved* is a past tense demonstrates their love story since many years ago.

Furthermore, second love refers to their love story in adulthood that occurs and only happens to the two of them. This statement reinforces the presence of their *love* as reflected in *And this maiden she lived with no other thought/ Than to love and be loved by me.* (line 5 – 6). This line displayed how the lover is still young as a *maiden* and does not think about anything other than loving each other with *me*. The third, *love*, is followed by the presence of an *em dash* (---). It hints that their story has only stopped for a while but has not ended. The rite of passage from childhood to adulthood until death came over clearly illustrated that their story is a form of eternal love. Eternity will continue to heaven, so the *em dash* here indicates that the girl's death is only their temporary separation. Even though it has been a long time, it does not leave sadness in *I* heart because heaven is heaven will be a continuation of their story.

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Stanza five, line 27 in this poem, the word *love* is present alongside *above* to produce the same rhyming sound. The word *love* here also does not exist alone but is uttered twice. The two here, according to our assumptions, can have several meanings. First, since it comes with a *but* as an indication of contradiction, it is an attempt to see the two with another person. They are lovers who can *love* each other more than any love story has ever seen. The second assumption, why *love* comes twice, is to convey that their love story is a love story that is strong against any obstacle. They can live in happiness and misery so that they will not be separated even if someone wants to separate them, *even from angels in heaven* (line 30) and *demons under the sea* (line 31). The third meaning, *love*, here means that their love story does not only occur in one space and time, namely in the world, but also in *heaven*. Therefore, *love* is phonologically juxtaposed with the sound produced *above* (line 30). This seems to reinforce what has been said previously about the eternal love between the character *I* and his lover, *Annabel Lee*.

The two poems above by the poet are always presented with a separation of sentences into lines. The separation can generally be a marker of the author's style. Syntactically, this is referred to as linguistic deviation. However, the linguistic deviation can present a strong meaning effect. In addition, the splitting of sentences into several lines, as happened in these two poems by Edgar Allan Poe, in addition to his style, seems to be Poe's way of conveying the message of this poem. If you look back, these two poems as a whole have the theme of a love story.

Nonetheless, their love story is different because *A Dream in a Dream* is about the misery of losing hope, and *Annabel Lee* is full of hope. These poems' meeting point lies in the two separated lovers and each living with a dream to love. Predictably, Poe attempts to mark this separation by separating the sentences in this poem into several lines of poetry.

CONCLUSION

A Dream within A Dream and *Annabel Lee* poems by Edgar Allan Poe presented to describe the desperation and hope to stay in love. It can be identified through its applied linguistic deviation as the medium to raise the aesthetical emotion. Linguistic deviation found in poetry can present aesthetical emotion, for the sound effects and fragments of sentences presented can be interpreted as the author's expressive language that contains the depth of the meaning of love. Poe, through his poetic expressions in these two poems, can give an idea of how dreaming is a means to convey love. Although present in dreams, love is a space to live the fantasy that brings physically separated lovers to live.

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