

**THE SENSE OF DEATH REVEALED ON THE POEM
THE RAVEN BY EDGAR ALLAN POE THROUGH
PSYCHOLOGY AND MYTHOLOGY**

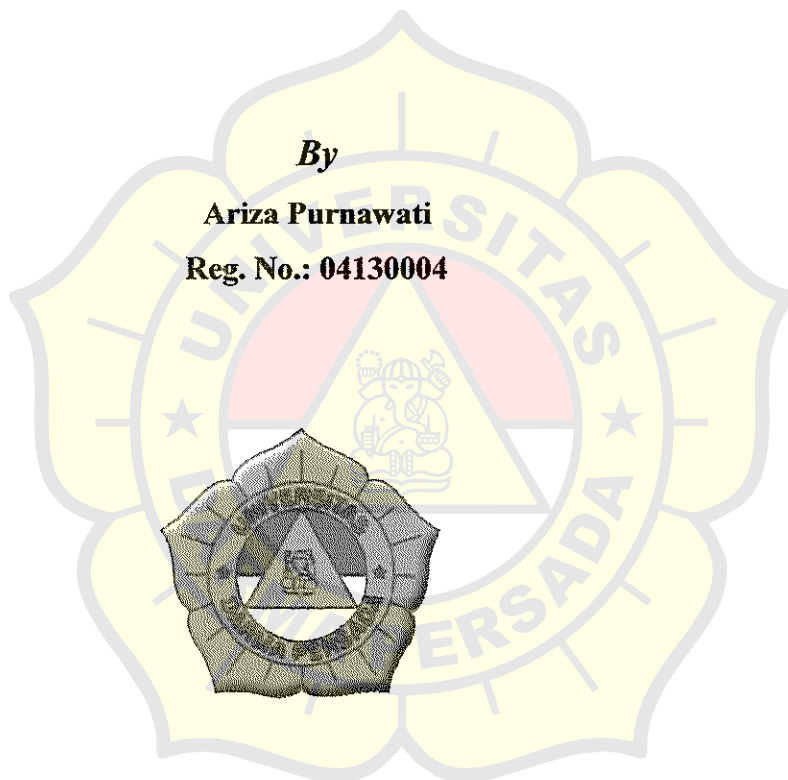
Thesis

**Submitted in Partial Fulfillment of the Requirements for Obtaining the Strata
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The Thesis entitled:

**The Sense of Death Revealed on Poem *The Raven* by
Edgar Allan Poe through Psychology and Mythology**

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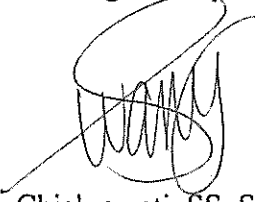
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FAKULTAS SASTRA
(Dr. Hj. Albertine S. Minderop, MA)

The Bachelor Thesis entitled:
The Sense of Death Revealed on Poem *The Raven* by Edgar Allan Poe through
Psychology and Mythology

is a scientific research under the guidance of Dr. Hj. ALbertine S. Minderop, MA and Dra. Karina Adinda, MA. Since the thesis is truly original – not a plagiarism of someone else’s in whole or in part-, the contents have become my responsibility. With all sincerity, I made this statement in Jakarta, on 26 November 2007.

The writer,

Ariza Purnawati



PREFACE

My life is nothing without Allah SWT's mercy and blessing. No other word beside "Alhamdulillahirrobbil'alamin" is pronounced to thank God for all I have reached.

The thesis I made is my struggle to resist temptation from anything that could crush my encouragement completely. I am nothing without all I have got from my educational world. Like some people say that *A little knowledge is a dangerous thing*. This is the proof of how great knowledge influences my personality to greet and to get in touch with the whole parts of nature. I won't stop my struggle to get all my dreams and to make everyone surrounding me happy.

I know we can not live here without people surrounding us. In this opportunity, I would like to tender my sincere gratitude to everyone who is never tired of listening to my complaint and confusion during my thesis guiding. Here my thanks to:

1. Dr. Hj. Albertine S. Minderop, MA, as my counselor, for every revision and source of my approaches that I use for my thesis.
2. Dra. Karina Adinda, MA, as my second counselor, for every sentence construction and the way to write thesis.
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4. My beloved mother and father, and my dear brothers – Ardian, Gunawan, and Barli. I dedicate this thesis for you all. I love you so much.
5. Ayu Permata Sari, Mrs. Yoeke and other fellows of Faculty of Letters in Darma Persada University. I thank for our togetherness, especially for Tomboy, Hilmy, Tika, Anis, Reni, Mutiara. *A friend in need is a friend indeed.*

Finally, I end my thanks with the hope of better future in my life. Though my tears fall down and my heart beats so fast to end this pen sketch, I can not let myself still remain as someone and something are waiting for me there to walk for the future. Hope, this thesis will be useful for others.

The writer

Ariza Purnawati



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CHAPTER 1

INTRODUCTION

A. Background

Life and literature are much closed. It can not be separated as we produce the works from what happens in life. Most writers write novel, poetry, and short story from others and his experience. In *Romantic era* (1820 – 1860), the American literary works were closed to what was happening there. *Romanticism* in that time did not mean all about love. But, it was about the frontier, optimism, experimentation, mingling of races, and growth of industrialization. Most of the works tell about the quest for beauty, the use of the far – away and non – normal – antique and fanciful, escapism from American problems, interest in external nature. Hawthorne, Melville, and Poe are three from some other American writers in that time. The vision of Romanticism expressed them to create the emotional, sharp, and symbolic works. Edgar Allan Poe is one of the Romantic American writers that I chose to analyze. His works are very amazing. He created some literary works that have given some benefits to people in the world. Though all of his works are identical with something eerie and symbols, they still have something emotional and natural. Poe often used sense of terror, fear, Gothicism, the odd and queer in creating all of his works. Therefore, he is well – known as the gothic writer. Ghostic is identical with something dark and eerie. However, the most important thing of knowing his works is the use of symbol. The symbol here is as the expression of the story. Such Romantic American writers use the symbol to center the idea of the story. In Poe's poem, for example, which is titled *The Raven*, is the symbol of the sense of death. The tendency of sense of death is strong enough. According to his life experience, he is different from common people. He never felt himself as the man who always spreaded the happiness for all people surrounding him. There were only silence and emptiness in his life.

Love is one of the word that is rarely written in his works. This is because he couldn't explain what love is for him as he had been left by his love. One word shouting in his mind was death.

The Raven is Poe's poem symbolizing the sense of death. It tells about the man who was cursed by the raven, a bird sent by its master, Lenore. It came to take his master's revenge. It came at black December night when ghosts appeared from the world floor, land. It brought death of *a rare and radiant maiden whom the angles name Lenore* that would be an appeal for the man whom ever she loved to come to their final destination, death. Looking at the bird, he couldn't get another word beside "nevermore." There was no question answered, but "nevermore." It meant the end of anything. And the raven only sat and perched upon a bust of Pallas that pictured the wisdom, just above his chamber door, watching him, waiting him suffered from his sin of Lenore's death. Forever and never, it flied from the place where it was perching and sitting.

From the short summary above, I use psychology and mythology to analyze the poem. I choose them because of many reasons about Edgar Allan Poe's life and the time when he lived that influenced his style in literary works. Therefore, I assume this poem about **The Sense of Death Revealed on Poem *The Raven* by Edgar Allan Poe through Psychology and Mythology.**

B. Identification of The Problem

Based on the background above, I identify the problem that *The Raven* is one of Poe's poems that tells about the sense of death. He described this sense from Lenore's memories. He kept them in his memory of sorrow that he must pay with death. This sense of death appears as the effect of consuming alcohol too much. During his life, he could never stop drinking alcohol. Nevertheless, he drank it as if it could solve his problems. Psychologically, what he did is influenced by the effect of alcohol such hallucination and disorientation. To analyze it, I use psychology concentrating on alcoholism. Besides, I also use

mythology as the theory of words analysis. The sense of death in this poem is symbolized by the use of mythologic word. The raven itself has the specific of meaning explaining about the sense of death. It is also as the characteristic as romantic era of the development of literature in America, Poe's origin, in where the quest for beauty, the use of the far – away and non – normal – antique and fanciful, escapism, and interest in external nature influenced the American writer. Therefore, in this case, I choose psychology and mythology to analyze the meaning of the poem.

C. The Limitation of The Problem

Without escaping far from the identification of the problem, I limit the problem I analyze to the sense of death referring to psychology and the mythology from the understanding and hidden meaning of the words used in the poem.

D. The Formulation of The Problem

According to the title above, I formulate the problem into several questions below.

1. Does the author apply his feeling directly to the sense of death, and does it reflect the author's life?
2. From the author' life and experience, is the alcoholism concept in psychology appropriate to analyze the meaning of this poem?
3. Is the mythology really appropriate to reveal the hidden meanings of some mythologic words he used?
4. Can the analysis of theme be created by the intrinsic approaches and extrinsic approach?

E. The Purpose of The Research

In this work, based on *The Formulation of The Problem* above, I intend to reveal the meaning of this poem that *The Raven* itself is the poem that express the author's feeling of his life, his sorrow, and his mortal love. Most of symbols that he uses in this poem picture the sense of death pushed by hurt he felt during his consuming alcohol and his experience in explaining the words from the different side, gothic or something scary and black or magic. To reach these purposes, I do many steps below.

1. Basic versification, Imagery, figurative language
2. Psychology: Alcoholism
3. Mythology
4. Theme analysis through basic versification, figurative language, Alcoholism, and Greek mythology.

F. The Theoretical Framework

Based on the purposes above, I use theories and concepts that are included in literature, psychology, and mythology. For literature, I use ways to analyze poetry: basic versification, imagery, and some appropriate figurative languages; psychology, and mythology.

1. Basic Versification

Versification is the study and analysis of the structure of verse.¹ It includes accent and poetic feet, alliteration, and parallelism.

- a. Accent is used to identify the rhythm of how to read the poems. Poems are made from a collection of lines which have certain number of syllables, some of which are accented (receive stress) and some of which are not (receive no stress).² For marking the accent, people usually use a slanted mark (/) to indicate the stressed syllables, and unstressed mark (◡) is

¹ Christopher Russell Reaske. *Analyze Poetry*. (New York: Monarch Press, 1966), p. 12.

² *Ibid.* p. 13.

usually used to indicate the unstressed syllables. Poetic feet are used to understand a number of repeated units combining the same number of accented and unaccented syllables.³ I use trochaic octameter as the poetic foot of this poem. Trochaic means the first syllable is stressed and the second is unstressed. Octameter means there is a line of eight feet. Therefore, trochaic octameter means there are a line of eight feet which is in the first syllable is stressed and the second syllable is unstressed.

- b. Internal Rhyme is the rhyme where the rhyming words are found within the line, often a word in the middle of a line rhyming with the last word or sound in the line.⁴
- c. Alliteration is the repetition of the same sound at the beginning of several words which are near one another.⁵
- d. Refrain is understood as the repetition of the words, phrases, lines to reach certain effect.⁶ There are two kinds of refrain: normal refrain and incremental refrain. Kind of refrain I use is normal refrain. This repetition is marked by the exact repetition or with little change but it doesn't change its idea.⁷

2. Imagery

Imagery is images, pictures, or sensory content, which we find in a poem. Images are fanciful or imaginative descriptions of people or objects stated in terms of our senses.⁸ There are five kinds of imagery: visual imagery, auditory imagery, internal sensation, olfactory imagery, and tactile imagery. In this analysis, I choose visual and auditory imagery. Visual imagery is sight

³ *Ibid.* p. 15.

⁴ *Ibid.* p. 20

⁵ *Ibid.* p. 26.

⁶ Siswantoro. *Apresiasi Puisi – Puisi Sastra Inggris*. (Surakarta: Muhammadiyah University Press, 2002), p.89.

⁷ *Ibid.*

⁸ Siswantoro. *Op. Cit.*, pp. 34 – 35.

effect of the poem. Auditory imagery is the imagery that has a certain atmosphere from our sense of hearing when we read the poem.⁹

3. Figurative Language

a. Hyperbole

Hyperbole is a figure of speech which employs exaggeration. Hyperbole differs from exaggeration in that it is extreme or excessive.¹⁰

b. Symbol

Symbol can be understood as something that has the meaning more than what we get. In poetry, symbol becomes complicated and needs intent understanding as the writer exploits it uncommonly to the readers.¹¹

4. Psychology

The word of psychology is from Greece, *psyche* that means soul and *logos* that means study. So psychology means the study of human soul or the study that research and learns about human behavior.¹² In this analysis, subpart of theory of psychology is alcoholism.

Alcoholism refers to the drinking of alcoholic beverages to such degree that is major aspects of an individual's life – such as work, school, family relationships, or personal safety and health – are seriously and repeatedly interfered with. Alcoholism is considered a disease, meaning that it follows a characteristic course with known physical, psychological, and social symptoms.¹³ Alcoholism also means repetitive intake of alcoholic beverages

⁹ *Ibid.* p. 52

¹⁰ Reaske. *Op. Cit.*, p. 34.

¹¹ Siswanto. *Op. Cit.*, p. 43.

¹² Rita L. Atkinson, et.al. *Pengantar Psikologi I*. Edisi Kedelapan. (Jakarta: Erlangga, 1996), p. 7.

¹³ "Alcoholism." *Grolier Encyclopedia of Knowledge*. Vol. 1. (Connecticut: Grolier Incorporated, 1993), p. 246.

to such an extent that repeated or continued harm to the drinker occurs.¹⁴ To sum up, alcoholism in literary approach is considered as the science of alcoholic addiction influencing the psychology of the character. Alcoholism itself is also as the abnormal psychology since the cause and effect of it is unusual that for some people it is illogical. And abnormal psychology means branch of psychology that researches about physical disturbance and physic abnormality.¹⁵

5. Mythology

Mythology in literature critical analysis is speculative and philosophic; interrelated to religion, anthropology, and culture.¹⁶ Mythology actually is collective and communal; it also can unite tribe or people into spiritual and psychological activities.¹⁷ Mythology concept in the past is beneficial for people lives. People who believe in gods will think that world is under control by them each god. Therefore, there are many gods with different expertise. This poem contains many mythology words that have united meaning. The term mythology denotes both the study of myth and the body of myths belonging to particular religious traditions.¹⁸

G. The Method of The Research

Looking for the data and information, I use qualitative method from the text of the poem itself and others relevant sources. I also use literature as the kind of this research, and interpretative research as its characteristic. Collecting

¹⁴ "Alcoholism." *Britannica Macropaedia Ready Reference*. Vol. 1. USA: Encyclopaedia Britannica, Inc., 2003), p. 229.

¹⁵ DR. Kartini Kartono. *Psikologi Abnormal dan Abnormalitas Seksual*. (Bandung: Mandar Maju, 1989), p. 25.

¹⁶ Dr. Albertine Minderop, MA. *Kritik Sastra Buku Ajar*. (Jakarta: UDP, 2001), p. 30.

¹⁷ *Ibid*.

¹⁸ "Myth and Mythology". *The New Encyclopædia Britannica*. Vol 42. (Chicago: Encyclopædia Britannica, 2003) p. 715.

data method in literature study means collecting the data from many kinds of books about the analysis of the poem, psychology: alcoholism, and mythology. The research pattern has an inductive pattern, from particular part into general part.

H. The Benefit of The Research

This research is functional to everyone who wants to analyze the poems either intrinsically or extrinsically. The function of this research also gives description about poem if we look from different angle or perception that usually people may have different opinion, perception, and feeling of one poem. In short, as long as we know how to analyze poetry we will more be able to clarify the meaning of the poetry. The most important thing is the reader will know about *The Raven* and the meaning of this poem itself relating to the psychology and mythology. Therefore, this work is expected to be a good poem analysis which can give inspiration for the reader.

I. The System of Presentation

CHAPTER I. Introduction

An introducing part of the work that includes Background, Identification of The Problem, The Limitation of The Problem, Formulation of The Problem, The Purpose of The Problem, Base of The Theory, The Method of The Research, The Advantage of The Research, The Systematization of Presentation.

CHAPTER II. The Analysis of Poem *The Raven* by *Edgar Allan Poe* through Basic Versification, , Imagery, and Figurative Language

The analysis about basic versification of the poem consisting of accent and poetic foot, internal rhyme, alliteration, and refrain;

imagery consisting of visual and auditory imagery; and figurative language consisting of hyperbole, and symbol.

CHAPTER III. The Analysis of Poem *The Raven* by *Edgar Allan Poe* through Psychology and Mythology

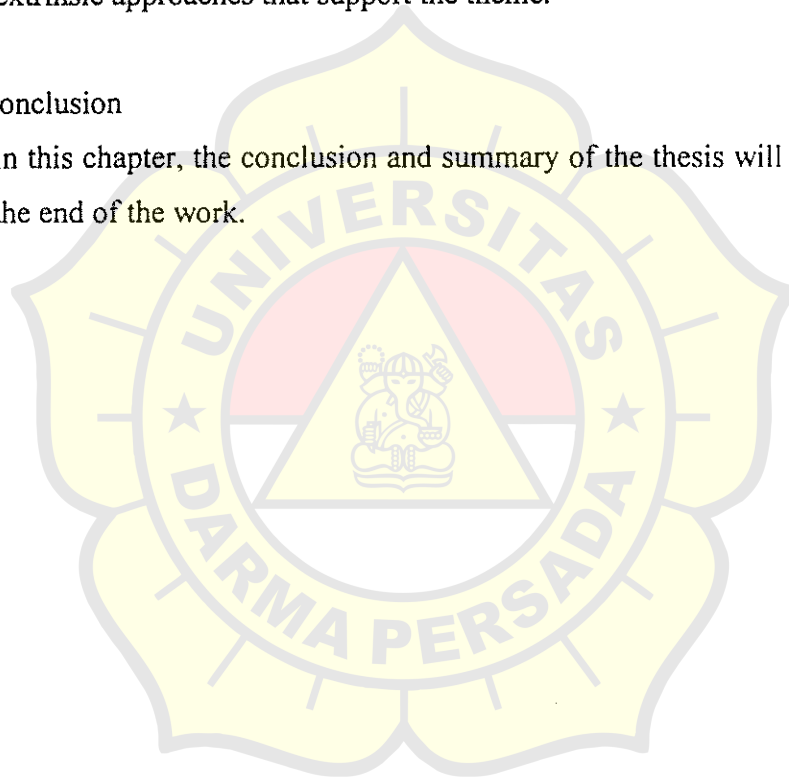
The analysis about psychology concentrating on alcoholism and mythology concepts as the extrinsic approaches.

CHAPTER IV. Theme Analysis through the intrinsic and extrinsic approaches.

The analysis of the sense of death through parts of intrinsic and extrinsic approaches that support the theme.

CHAPTER V. Conclusion

In this chapter, the conclusion and summary of the thesis will be the end of the work.



CHAPTER II

THE ANALYSIS OF THE POEM *THE RAVEN* BY EDGAR ALLAN POE THROUGH BASIC VERSIFICATION, IMAGERY, AND FIGURATIVE LANGUAGES

This chapter is about the analysis of the intrinsic approaches such as basic versification, imagery, and figurative language. In basic versification, I use accent and poetic foot, internal rhyme, alliteration, and refrain. For imagery, visual and auditory imagery are provided to analyze the poem. The last one which is figurative language, I use hyperbole and symbol to elaborate the meaning of some language cases.

A. Basic Versification

As it has been explained in the previous chapter, basic versification is the study and analysis of the structure of verse. This study explains about the methods to analyze poetry basically, from the form of the poetry itself. I choose accent, poetic foot, internal rhyme, alliteration, and refrain to analyze my selected poem, *The Raven*. This theory is based on the method of analyzing the intrinsic of the poetry.

1. Accent (**/ = stressed/accented, ∪ = unstressed/unaccented syllable) and Poetic Foot.

All poetry is written in some particular meter; that is, poems are made from a collection of lines which have a certain number of syllables, some of accented (received stress) and some of which are not (receive stress).¹⁹ Poetic feet are used to understand a number of repeated units combining the same

¹⁹ Reaske. *Op.Cit.* p. 13

number of accented and unaccented syllables.²⁰ This eighteen stanza poem with a rhyme pattern “abcbbb” contains a line of eight feet which is in the first syllable is stressed and the second syllable is unstressed that is called trochaic octameter.

THE RAVEN

/ u / u / u / u / u / u / u / u

(1) Once u|pon a| mid night| drea ry,| while I |poun dered,| weak and|

u /

weary, (a)

/ u / u / u / u / u / u / u / u /

(2) O ver| ma ny| a quaint| and cu |ri ous| vo lume| of for|got ten| lore,-(b)

/ u / u / u / u / u / u / u / u

(2) While I| nod ded,| near ly |nap ping,| sud den|ly there| came a|

/ u

tap ping, (c)

/ u / u / u / u / u / u / u / u /

(4) As of| some one |gent ly| rap ping,| rap ping |at my |cham ber| door. (b)

/ u / u / u / u / u / u / u / u /

(5) “T is some |vi si|tor,” I |mut|tered, “tap|ping at|my cham|ber door: (b)

/ u / u / u /

(6) On ly |this and |no thing |more. (b)

/ u / u / u / u / u / u / u / u

(1) Ah, dis|tinct ly |I re|mem ber |it was| in the |bleak De|cem ber, (a)

²⁰ Reaske. *Op.Cit.* p. 15.

/ u / u / u / u / u / u / u / u
(2) And each | se pa | rate dy | ing em | ber wrought | its ghost | u pon |
/ u

the floor. (b)

/ u / u / u / u / u / u / u / u / u
(3) Ea ger | ly I | wished the | mor row; | -vain ly | I had | sought to | bor row (c)
/ u / u / u / u / u / u / u / u / u

(4) From my | books sur | cease of | sor row | - sor row | for the | lost Le | nore, (b)
/ u / u / u / u / u / u / u / u / u

(5) For the | rare and | ra di | ant mai | den whom | the a | ngels name | Le nore ;(b)

/ u / u / u / u /
(6) Name less | here for | e ver | more. (b)

/ u / u / u / u / u / u / u / u / u
(1) And the | sil ken | sad un | cer tain | rust ling | of each | pur ple | cur tain (a)

/ u / u / u / u / u / u / u / u / u
(2) Thrilled me | - filled me | with fan | tas tic | ter rors | felt be | fore;(b)

/ u / u / u / u / u / u / u / u / u
(3) So that | now, to | still the | beat ing | of my | heart, I | stood re | peat ing(c)

/ u / u / u / u / u / u / u / u / u
(4) "T is some | vi sit | or en | treat ing | en trance | at my | cham ber | door.(b)

/ u / u / u / u / u / u / u / u / u
(5) Some late | vi sit | or en | treat ing | en trance | at my | cham ber | door: (b)

/ u / u / u / u /
(6) This it | is and | no thing | more." (b)

/ u / u / u / u / u / u / u / u

(1) Pre sent|ly my |soul grew| strong er; |he si |ta ting| then no |long er,(a)

/ u / u / u / u / u / u / u /

(2) "Sir," said |I, "or |Ma dam,| tru ly |your for|give ness |I im|plore;(b)

/ u / u / u / u / u / u / u

(4) But the| fact is| I was |nap ping,| and so |gent ly| you came |

/ u

rap ping,(c)

/ u / u / u / u / u / u / u /

(4) And so| faint ly |you came|tap ping,|tap ping|at my|cham ber|door, (b)

/ u / u / u / u / u / u / u /

(5) That I|scarce was|sure I|heard you"|-here I|o pened |wide the|door:-(b)

/ u / u / u /

(6) Dark ness| there and |no thing| more.(b)

/ u / u / u / u / u / u / u /

(1) Deep in|to that |dark ness| peer ing, |long I |stood there| won der|ing,

u /

fear|ing,(a)

/ u / u / u / u / u / u / u /

(2) Doubt ing,| dream ing| dreams no |mor tal |e ver |da red |to dream| be

u

fore; (b)

/ u / u / u / u / u / u / u /

(3) But the|si lence|was un|bro ken,|and the|still ness|gave no|to ken.(c)

/ u / u / u / u / u / u / u /

(4) And the|on ly |word there |spo ken|was the |whis pered, |"Le nore?"(b)

/ u / u / u / u / u / u /

(5) This I | whis pered | and an | e cho | mur mured | back the | word,

u /

“Le | nore:”(b)

/ u / u / u /

(6)

Mere ly | this and | not hing | more. (b)

/ u / u / u / u / u / u / u / u

(1) Back in | to the | cham ber | turn ing, | all my | soul with | in me | burn ing, (a)

/ u / u / u / u / u / u / u /

(2) Soon a | gain I | heard a | tap ping | some what | lou der | than be | fore. (b)

/ u / u / u / u / u / u / u / u

(3) “Sure ly,” | said I, “sure ly | that is | some thing | at my | win dow | lat tice ;(c)

/ u / u / u / u / u / u / u /

(4) Let me | see, then, | what there | at is, | and this | mys te | ry ex | plore; (b)

/ u / u / u / u / u / u / u /

(5) Let my | heart be | still a | mo ment | and this | mys te | ry ex | plore; (b)

/ u / u / u

(6)

“T is wind | and no | thing more.”(b)

/ u / u / u / u / u / u / u / u / u /

(1) O pen | here I | flung the | shut ter, | when, with | ma ny | a flirt | and flut | ter,(a)

/ u / u / u / u / u / u / u / u

(2) In there | step ped | a state | ly Ra | ven of | the saint | ly days | of yore. (b)

/ u / u / u / u / u / u / u / u

(2) Not the | least o | bei sance | made he; | not a | mi nute | stop ped | or sta |

/ u

yed he; (c)

/ u / u / u / u / u / u / u /

(4) But, with| mien of| lord or| la dy,| perched a| bove my| cham ber| door, (b)

/ u / u / u / u / u / u /

(5) Perched u| pon a | bust of| Pal las| just a| bove my| cham ber| door: (b)

/ u / u / u /

(6) Perched, and| sat, and| no thing | more. (b)

/ u / u / u / u / u / u / u /

(1) Then this| e bo |ny bird| be guil| ing my | sad fan |cy in| to smil| ing (a)

/ u / u / u / u / u / u / u /

(2) By the| grave and | stern de| co rum |of the | coun ten |ance it | wore,-(b)

/ u / u / u / u / u / u /

(3) "Though thy| crest be| shorn and| sha ven,| thou," I| said, "art| sure no|

/ u

car ven,(c)

/ u / u / u / u / u / u / u /

(4) Ghast ly| grim and| an cient| Ra ven| wan der| ing from| the Night|

/ u

ly shore: (b)

/ u / u / u / u / u / u / u /

(5) Tell me| what thy| lord ly| name is |on the| Night's Plu| to ni| an shore!"(b)

/ u / u / u / u

(6) Qu oth | the Ra | ven, "Ne | ver more."(b)

/ u / u / u / u / u / u / u /
(1) Much I | mar veled | this un | gain ly | fowl to | hear dis | course so | plain

u
ly, (a)

/ u / u / u / u / u / u / u /
(2) Though its | an swer | lit tle | mea ning | - lit tle | re le | van cy | bore; (b)

/ u / u / u / u / u / u / u /
(3) For we | can not | help a | gree ing | that no | li ving | hu man | be ing (c)

/ u / u / u / u / u / u / u /
(4) E ver | yet was | blessed with | see ing | bird a | bove his | cham ber | door, (b)

/ u / u / u / u / u / u / u /
(5) Bird or | beast u | pon the | sculp tured | bust a | bove his | cham ber | door, (b)

/ u / u / u /
(6) With such | name as | "Ne ver | more," (b)

/ u / u / u / u / u / u / u /
(1) But the | Ra ven, | sit ting | lone ly | on the | pla cid | bust, spoke | on ly (a)

/ u / u / u / u / u / u / u /
(2) That one | word, as | if his | soul in | that one | word he | did out | pour. (b)

/ u / u / u / u / u / u / u /
(3) No thing | fur ther | then he | ut tered, | not a | fa ther | then he | flut tered, (c)

/ u / u / u / u / u / u /
(3) Till I | scarce ly | more than | mut tered, | - "O ther | friends have | flown

u /
Be | fore; (b)

/ u / u / u / u / u / u /
(5) On the | mor row | he will | leave me, | as my | Hopes have | flown

U /

be|fore.”(b)

/ U / U / U /

(6) Then the| bird said,|”Ne ver|more.”(b)

/ U / U / U / U / U / U / U

(1) Star tled| at the |still ness| bro ken| by re|ply so |apt ly |spo ken, (a)

/ U / U / U / U / U / U / U /

(2) “Doubt less,”| said I,| “what it |ut ters |is its |on ly| stock and| store, (b)

/ U / U / U / U / U / U / U /

(3) Caught from|some un|hap py|mas ter| whom un|mer ci |ful Di|sa

U

ster(c)

/ U / U / U / U / U / U / U

(4) Fo llowed| fast and |fo llowed |fas ter| till songs| one bur|den bore: (b)

/ U / U / U / U / U / U / U /

(5) Till the| dir ges |of his| Hope that |me lan |cho ly |bur den| bore (b)

/ U / U / U

(6) Of ‘Ne|ver-ne|ver more.” (b)

/ U / U / U / U / U / U / U

(1) But the| Ra ven| still be|guil ing| all my |fan cy| in to| smil ing, (a)

/ U / U / U / U / U / U / U /

(2) Straight I| wheeled a| cu shioned| seat in |front of| bird and| bust and|

/

door; (b)

/ u / u / u / u / u / u / u / u

(3) Then, u|pon the| vel vet |sin king, |I be |took my|self to |lin king (c)

/ u / u / u / u / u / u / u / u

(4) Fan cy |un to |fan cy, |thin king| what this |o mi|nous bird |of yore, (b)

/ u / u / u / u / u / u / u / u

(5) What this |grim, un|gain ly, |ghast ly,| gaunt, and| o mi|nous bird |of

u

yore (b)

/ u / u / u /

(6) Meant in |croa king| “Ne ver|more.”(b)

/ u / u / u / u / u / u / u / u

(1) This I |sat en|gaged in| gues sing,| but no |syl la |ble ex |pres sing (a)

/ u / u / u / u / u / u / u / u

(2) To the| fowl whose| fie ry|eyes now|burned in|to my|bo som’s|core; (b)

/ u / u / u / u / u / u / u / u

(3) This and| more I| sat di|vi ning, |with my |head at |ease re|cli ning (c)

/ u / u / u / u / u / u / u / u

(4) On the|cu shion’s| vel vet|li ning|with the|lamp-light|gloa ted |o’er, (b)

/ u / u / u / u / u / u / u / u

(5) But whose| vel vet|vi o|let li|ning with|the lamp-|light gloa|ting

u /

o’er(b)

/ u / u / u /

(6) She shall|press,ah,|ne ver|more! (b)

/ u / u / u / u / u / u / u /
(4) On this| home by| Hor ror| haun ted| – tell me| tru ly,| I im|plore:(b)

/ u / u / u / u / u / u / u /
(5) Is there| – is there| balm in| Gi lead?| – tell me| – tell me,| I im|plore!”(b)

/ u / u / u / u /
(6) Qu oth| the Ra| ven, “Ne| ver more.”(b)

/ u / u / u / u / u / u / u /
(1) “Pro phet!”| said I,| thing of| e vil –| pro phet| still, if| bird or| de vill!(a)

/ u / u / u / u / u / u / u /
(2) By that| Hea ven| that bends| a bove| us, by| that God| we both| a dore,(b)

/ u / u / u / u / u / u / u /
(3) Tell this| soul with| sor row| la den| if, with| in the| dis tant| Ai denn,(c)

/ u / u / u / u / u / u / u /
(4) It shall| clasp a| sain ted| mai den| whom the| an gles| name Le| nore: (b)

/ u / u / u / u / u / u / u /
(5) Clasp a| rare and| ra dian| mai den| whom the| an gles| name Le| nore!”(b)

/ u / u / u / u /
(6) Qu oth| the Ra| ven, “Ne| ver more.”(b)

/ u / u / u / u / u / u / u /
(1) “Be that| word o| ur sign| of part| ing, bird| or fiend!”| I shrieked,| up
u /
start| ing: (a)

/ u / u / u / u / u / u / u /
(2) “Get thee| back in| to the| tem pest| and the| Night’s Plu| to ni| an shore!(b)

/ u / u / u / u / u / u / u / u / u / u
(3) Leave no|black plume|as a|to ken|of that|lie thy|soul hath|spo ken! (c)

/ u / u / u / u / u / u / u / u /
(4) Leave my|lone li|ness un|bro ken!|quit the| bust a|bove my|door!(b)

/ u / u / u / u / u / u / u / u / u /
(4) Take thy|beak from|out my|heart, and|take thy|form from|off my|
/
door!”(b)

/ u / u / u / u /
(6) Qu oth|the Ra|ven, “Ne|ver more.”(b)

/ u / u / u / u / u / u / u / u / u /
(1) And the|Ra ven,|ne ver|flit ting,|still is|sit ting,|still is|sit ting, (a)

/ u / u / u / u / u / u / u / u /
(2) On the|pal lid|bust of|Pal las|just a|bove my|cham ber|door; (b)

/ u / u / u / u / u / u / u / u / u /
(3) And his|eyes have|all the|see ming|of a|de mon’s|that is|drea ming, (c)

/ u / u / u / u / u / u / u / u / u /
(4)And the|lamp-light|o`er|him strea|ming throws|his sha|dow on|the
u
floor; (b)

/ u / u / u / u / u / u / u / u / u /
(5) And my|soul from|out that|sha dow|that lies|floa ting|on the|floor (b)

/ u / u / u /
(6) Shall be|lif ted|– ne ver|more!(b)

2. Internal Rhyme

Internal rhyme is the rhyme where the rhyming words are found within the line, often a word in the middle of a line rhyming with the last word or sound in the line.²¹ The internal rhyme words of this poem are found in almost every stanza of the poem.

Stanza	Words
1	dreary – weary, napping – tapping
2	remember – December, morrow – borrow
3	uncertain – curtain, thrilled – filled, beating – repeating
4	stronger – longer, napping – tapping
5	peering – wondering – fearing, doubting – dreaming, unbroken – token, whispered – murmured
6	turning – burning
7	shutter – flutter, stopped – stayed
8	ebony – fancy, beguiling – smiling
9	ungainly – plainly, agreeing – living – being
10	further – feather, uttered – fluttered
11	master – disaster
12	wheeled – cushioned, ungainly – ghastly
13	guessing – expressing, velvet – violet
14	denser – censer, tinkled – tufted
15	evil – devil, undaunted – enchanted
16	evil – devil, laden – Aidenn
17	word – bird
18	flirting – sitting, seeming – dreaming

²¹ *Ibid.* p. 20

3. Alliteration

Alliteration is the repetition of the same sound at the beginning of several words which are near one another.²²

Stanza	Words
1	while – weak – weary, nodded – nearly – napping
2	rare – radiant
3	silken – sad, filled – fantastic – felt, so – still – stood, entreating – entrance
4	sir – said, scarce – sure
5	dreaming – dreams – dared – dream, silence – stillness, word – was – whispered – word
6	thereat – this, my – moment – mystery
7	flung – flirt – flutter, stepped – stately – saintly, stopped – stayed, lord – lady, perched – Pallas
8	bird – beguiling, crest – craven, shorn – shaven
9	was – with, bird – beast – bust
10	sitting – spoke, further – feather – fluttered, friends – flown, he – hopes – have
11	startled – stillness – so – spoken, stock – store, unhappy – unmerciful, followed – fast – faster, burden – bore
12	still – smiling, straight – seat, grim – ghastly – gaunt
13	sat – syllable, engaged – expressing, fowl – fiery, burned – bosom, lining – lamp-light, velvet – violet, she shall
14	swung – seraphim, tinkled – tufted, thy – thee – these – thee
15	Tempter – tempest – tossed – thee, desolate – desert, horror – haunted, tell – truly

²² *Ibid.* p. 26.

16	said – still, by – bends – by – both, above – adore, shall – sainted, rare – radiant
17	sign – shrieked, the – tempest, leave – lie, token – that – thy, soul – spoken, leave – loneliness, take – thy, form – from
18	still – sitting, pallid – Pallas, lamp-light, streaming – shadow

4. Refrain

Refrain is understood as the repetition of the words, phrases, lines to reach certain effect.²³ There are two kinds of refrain: normal refrain and incremental refrain. The kind of refrain I use is normal refrain. This repetition is marked by the exact repetition or with little change but it doesn't change its idea.²⁴

Stanza	Words
1	As of some one gently <i>rapping</i> , <i>rapping</i> at my chamber door.
2	From my books surcease of <i>sorrow</i> – <i>sorrow</i> for the lost Lenore,
3	“T is some visitor entreating entrance at my chamber door. Some late visitor entreating entrance at my chamber door:
4	And so faintly you came <i>tapping</i> , <i>tapping</i> at my chamber door,
9	Though its answer <i>little</i> meaning – <i>little</i> relevancy bore;
14	<i>Respite</i> – <i>respite</i> and nepenthe from thy memories of

²³ Siswanto. *Op.Cit*, p.89.

²⁴ *Ibid*.

	Lenore!
15	" <i>Prophet!</i> " said I, "thing of evil! <i>Prophet</i> still, if bird or devil!
18	And the Raven, never flitting, <i>still is sitting, still is sitting,</i>
13	On the cushion's <i>velvet lining</i> that <i>the lamp-light gloated o'er,</i> But whose <i>velvet violet lining</i> with <i>the lamp-light gloating o'er</i>
1, 3, 4, 5,6,7	<i>... and nothing more</i>
8,9,10,11,12,13, 14,15,16,17,1,8	<i>..., "Nevermore."</i>

B. Imagery

Imageries used to analyze this poem are visual imagery and auditory imagery.

1. Visual Imagery

Visual imagery which is sight effect is found in some words expressing the act of looking at something. For example, the line that explains when the author described the man that when he opened the door he only found darkness there and nothing more.

"That I scarce was sure I heard you" -- here I opened wide the door: -

Darkness there and nothing more.

(stanza 4, lines 5 -6)

Aku hampir tidak yakin kalau aku benar mendengar suaramu" – kemudian ku buka pintu lebar – lebar: -

Gelap di sana dan tidak ada apa – apa.

This effect is also supported by the lines that picture the raven was coming to his room, and it, then, perched above his chamber door. It remained stay there and beguiled his sad into its smiling which showed feel of fearing.

Open here I flung the shutter, when, with many a flirt and flutter,

In there stepped a stately Raven of the saintly days of yore.

Not the least obeisance made he; not a minute stopped or stayed he;

But, with mien of lord or lady, perched above my chamber door,

Perched upon a bust of Pallas just above my chamber door:

Perched, and sat, and nothing more. (stanza

7)

Terbukalah di sini aku menghempas daun jendela itu, seketika, dengan banyak kedipan dan kibasan sayap,

Di sana melangkahlah seekor burung gagak yang mengesankan di hari yang suci di masa lalu.

Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti dan tinggal;

Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di atas pintu kamarku,

Bertengger di atas patung *Pallas* yang tepat berada di atas pintu kamarku:

Bertengger, duduk, dan tidak ada lagi.

Sight effect shows us directly from what we see. In this poem, the author asked us to imagine the raven from sight effect he pictured from the characteristic and the action of the raven. To perfect the appearance of the raven, he pictured the raven with its fiery eyes that made the man buried into the endless fear haunting him.

*This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's
core;*

*This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated
o'er,*

*But whose velvet violet lining with the lamp-light gloating
o'er*

She shall press, ah, nevermore! (Stanza 13)

Kini aku duduk dalam teka – teki, namun tak ada ekspresi
apapun
Kepada unggas yang matanya berapi – api yang kini
membakar inti dadaku;
Ini dan lebih aku duduk meramalkan, dengan kepalaku yang
bersandar tergeletak
Di atas bantalan lapisan beludru pada cahaya lampu yang
bersinar terang
Tetapi lembayung lapisan beludru siapa yang dengan cahaya
lampu yang bersinar terang
Dia akan menekankan, ah, tak pernah lagi!

*And the Raven, never flitting, still is sitting, still sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor:
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam
adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang
sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di
lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring
melayang di lantai
Akan terangkat – tak pernah lagi.

He pictured not only the raven, but he also completed the fear
atmosphere by illustrating the *seraphim*. *Seraphim* which are the Christian
angels give the sight effect of the understanding of this poem as they are
described from how they look.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor.
"Wretch," I cried, "thy God hath lent thee – by these angels
he hath sent thee
Respite – respite and nepenthe from thy memories of Lenore!
(Stanza 14, lines 1 – 4)*

Kemudian, aku merasa, udara menjadi tebal, memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak
Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai
"Celaka aku," rintihku, "Tuhan telah mengirimkan mu – bersama malaikat – malaikat ini dia mengirimkan mu
Berhenti – berhenti dan minuman itu dari kenangan – kenanganmu wahai Lenore!

2. Auditory Imagery

In auditory imagery, we will find different effect from visual imagery. As it has been explain before, auditory imagery is the imagery that has a certain atmosphere from our sense of hearing when we read the poem.²⁵ Here, the author clearly pictured the atmosphere of his poem from auditory effect. Such this stanza, there is the explanation where somebody seemed like entreating his chamber door, rapping, rapping at his chamber door.

*As of some one gently rapping, rapping at my chamber door.
"T is some visitor," I muttered, "tapping at my chamber
door:
Only this and nothing more." (Stanza 1,
lines 4 -6)*

Sampai seorang perlahan mengetuk, mengetuk pintu kamarku
"Hanya seorang tamu," aku berkemat - kamit, "mengetuk – ketuk pintu kamarku:

Hanya ini dan tidak ada lagi.

²⁵ *Ibid.*

"*T is some visitor entreating entrance at my chamber door,
Some late visitor entreating entrance at my chamber door:
This it is and nothing more.*" (Stanza 3,
lines 4 – 6)

"Hanya seorang tamu yang memasukki pintu kamarku
Bekas tamu yang memasukki pintu kamarku:
Ini dan tidak ada lagi."

*But the fact is I was napping, and so gently you came
rapping,
And so faintly you came tapping, tapping at my chamber
door,
That I scarce was sure I heard you" – here I opened wide
the door: - (Stanza 4, lines 3 – 5)*

Meskipun begitu kenyataannya adalah aku sedang tertidur,
dan kemudian kau datang perlahan mengetuk – ketuk,
Dan kau perlahan datang mengetuk, mengetuk pintu
kamarku,
Aku hampir tidak yakin bahwa aku mendengarmu" – di sini
aku buka pintu lebar – lebar.

It, then, became clear when the bird continued to say his only and
nothing more word – "nevermore." This word gave a fearing feeling for the
man. It was difficult for him to imagine why the bird always answered every
question he gave by saying "nevermore." It also sounded as if this word had a
mysterious meaning for his life, hopes, and all of his wishes for the lost
Lenore.

.....
line 6) *Quoth the Raven, "Nevermore."* (Stanza 8,

Kutip burung Gagak. "Tidak pernah lagi."

...
10, line 6) *Then the bird said, "Nevermore."* (Stanza
Kemudian burung itu berkata. "Tidak
pernah lagi."

-
12, line 6) *Meant in croaking "Nevermore."* (Stanza
Maksud dalam gaokannya. "Tidak pernah
lagi."
-
line 6) *Quoth the Raven, "Nevermore."* (Stanza 14,
Kutip burung Gagak. "Tidak pernah lagi."
-
line 6) *Quoth the Raven, "Nevermore."* (Stanza 15,
Kutip burung Gagak. "Tidak pernah lagi."
-
line 6) *Quoth the Raven, "Nevermore."* (Stanza 16,
Kutip burung Gagak. "Tidak pernah lagi."
-
line 6) *Quoth the Raven, "Nevermore."* (Stanza 17,
Kutip burung Gagak. "Tidak pernah lagi."

C. Figurative Language

Figurative language employs various figures of speech.²⁶ There are many kinds of figure of speech such as metaphor, simile, hyperbole, paradox, and the sort of the things. However, there are only two kinds of figurative speech I use which are hyperbole and symbol.

1. Hyperbole

Hyperbole is a figure of speech which employs exaggeration. Hyperbole differs from exaggeration in that it is extreme or excessive.²⁷ In this poem, there are many hyperbolized words that have the exaggerated meaning. for instance, the description of Lenore as the rare and radiant maiden that the man

²⁶ Reaske, *Op.Cit.* p. 34

²⁷ *Ibid*, p. 34.

adored her so much. The sense that I get from this language is a woman who has special characteristic which nobody has like that. From this language, it also can be seen that the the lost Lenore was the man's ideal woman whom he hoped to come back to him even he knew she wouldn't.

*From my book surcease of sorrow – sorrow for the lost
Lenore,
For he rare and radiant maiden whom the angels name
Lenore:*

Nameless here for evermore.
(Stanza 2, lines 4,5, and 6)

Dari lemari buku duka cita – duka cita untuk Lenore yang telah hilang,
Karena gadis yang tiada taranya dan berseri itu yang malaikat namai dengan Lenore:

Tiada nama lain untuk selamanya.

The expression of the hyperbole is also seen when the author pictured the appearance of the raven with exaggerated expression. He wrote the words that means the majesty of the lord.

*In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or
stayed he;
But, with mien of lord or lady, perched above my chamber
door. (Stanza 7, lines 2 – 4)*

Di sana melangkahlah seekor burung gagak yang mengesankan hari yang suci di masa lalu.
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti dan tinggal
Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di atas pintu kamarku,

From this expression, the author also described the way that bird think of the man, looking at him, trying to beguile his fancy.

*Then this ebony bird beguiling my sad fancy into smiling
By the grave and the stern decorum of the countenance it
wore, -
"Though thy crest be shorn and shaven, thou," I said, "art
sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly
shore: (Stanza 8, lines 1 – 4)*

Kemudian burung hitam ini memperdaya khayalan sedihku ke dalam senyuman
Dengan kuburan dan kesopanan buritan wajah yang digunakannya, -
"Meskipun jambul milikmu dicukur dan digunduli, kau," kataku, "seni yang pasti tidak dibutuhkan.
Burung Gagak yang suram dan kuno mengembara dari pantai *Nightly*:

The man in this poem kept his hatred on his heart to the bird which beguiled his fancy making him desperate as if he was going to be in the hell accompanying the unintended souls. He named this bird by bad and sadden name ever been.

*But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of the bird and
bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore,
What this grim, ungainly, ghastly, gaunt, and ominous bird
of yore*

*Meant in croaking "Nevermore" (Stanza
12)*

Tetapi burung Gagak itu masih memperdaya seluruh khayalanku ke dalam senyuman,
Dengan cepat aku memutar kursi bantal di depan burung dan patung dada dan pintu;
Kemudian, di atas kumpulan beludru itu, aku pergi sendiri menyatukan
Khayalan demi khayalan, memikirkan apa yang burung masa lalu, suram, canggung, mengerikan, kurus kering, dan tidak menyenangkan ini

Maksud dalam goakannya "Tidak pernah lagi"

The man never imagined having experience like that. He knew maybe he was full of sin. He never made his Lenore happy living with him, but he made her suffered until he died so young. He deserved to get this revenge. if it was so. Even he asked for help to God, he knew God wouldn't help him but sent him this bird with seraphim to accompany him for the last life. Therefore, he pictured the man feeling as the same with his.

*Then, me thought, the air grew denser, perfumed from an
unseen censer*

*Swung by seraphim whose foot-falls tinkled on the tufted
floor.*

*"Wretch," I cried, "thy God hath lent thee – by these angles
He hath sent thee*

Respite-respite and nepenthe from thy memories of Lenore!

*Quaff, oh quaff this kind nepenthe, and forget this lost
Lenore!"*

Quoth the Raven, "Nevermore. (Stanza 14)

Kemudian, aku merasa, udara menjadi tebal, memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak

Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai

"Celaka aku," rintihku, "Tuhan telah mengirimkan mu – bersama malaikat – malaikat ini dia mengirimkan mu

Berhenti – berhenti dan minuman itu dari kenangan – kenanganmu wahai Lenore!

Minuman, oh minuman adalah sejenis obat untuk melupakan segala hal, dan melupakan Lenore yang telah hilang!"

Kutip burung Gagak, "Tidak pernah lagi."

*"Prophet!" said I, "thing of evil! Prophet still, if bird or
devil!*

*Whether Tempter sent, or whether tempest tossed thee here a
shore,*

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." (Stanza 15)

“Nabi!” ucapku,” sesuatu yang jahat! Tetaplah nabi, jika burung atau setan!
Apakah penggoda mengirim, ataukah badai menghempasmu ke tepi pantai ini,
Masih menghancurkan seluruh rasa ketidaktakutan, di atas pasir yang dibawah pengaruh kata – kata magic
Di atas rumah yang dihantui ketakutan – katakan padaku dengan benar, aku memohon dengan sangat:
Apakah di sana ada wewangian balsam *Gilead*? – katakan padaku, aku mohon dengan sangat!
Kutip burung Gagak, “Tidak pernah lagi.”

*And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring melayang di lantai

2. Symbol

Symbol can be understood as something that has the meaning more than what we get. In poetry, symbol becomes complicated and needs intent understanding as the writer exploits it uncommonly to the readers.

Symbol bisa diartikan sebagai sesuatu yang maknanya lebih dari yang biasa kita tangkap. ... di dalam puisi symbol

*menjadi rumit dan memerlukan pemahaman yang intens karena penyair memanfaatkannya secara tidak lazim dikenal masyarakat.*²⁸

There are many symbols that describe one meaning in this poem. These symbols have different literal translations, however, specifically based on the meaning of this poem itself, it means about sense of death for the writer. The words include many kinds of perception. They come from the inspiration of the writer. Such *The Raven*, as the title of the poem, has a great meaning which means the bird which symbolizes death. These are the symbols in this poem as a general meaning based on the poem. *The Raven* symbolizes death. Raven is supposed to be a black bird which eats corpse or dead body. To sharpen the meaning of the death itself, the author used other words that also have the main meaning which is death. *Midnight* and *December*, for instance, they mean the end of time rotation. There is also *nothing more* and *nevermore* which explain something that is hopeless and mortal. He had a great idea of stressing the meaning of death by using his chosen symbols.

*Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door,
Perched upon a bust of Pallas just above my chamber door:
Perched, and sat, and nothing more.*
(stanza 7)

Terbukalah di sini aku menghempas daun jendela itu,
seketika, dengan banyak kedipan dan kibasan sayap,
Di sana melangkahlah seekor burung gagak yang
mengesankan di hari yang suci di masa lalu.
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia
berhenti dan tinggal;

²⁸ Siswanto, *Op.Cit.* p. 43.

Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di atas pintu kamarku,
Bertengger di atas patung *Pallas* yang tepat berada di atas pintu kamarku:

Bertengger, duduk, dan tidak ada lagi.

*And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring melayang di lantai

In general, most of the words he uses refer to the *death*. In this poem, he seems like losing his hope and struggling with all his might to get out from this life. Though, since his life, he had been surrounded by sadness and sorrow, he could still take the benefits of his feeling to enrich his knowledge in creating appropriate words to describe what he meant.

CHAPTER III
THE ANALYSIS OF POEM *THE RAVEN* BY EDGAR ALLAN
POE THROUGH EXTRINSIC APPROACHES:
PSYCHOLOGY AND MYTHOLOGY

Chapter IV is about the analysis of extrinsic elements in this poem, *The Raven*. Here, I use psychology and mythology. In psychology, I concentrate my analysis by using alcoholism concept as it is the subpart of psychology especially abnormal psychology. And mythology is the theory of analyzing the words used in describing the sense of death.

A. Psychology

The word of psychology is from Greece, *psyche* that means soul and *logos* that means study. So psychology means the study of human soul or the study that research and learns about human behavior.²⁹ In this analysis, subpart of theory of psychology is alcoholism. In psychology we will find the analysis of human thought, behavior, and all about characteristics of humans. Alcoholism is categorized as abnormal psychology. Abnormal psychology itself is branch of psychology that researches about physical disturbance and physic abnormality.³⁰ Here, abnormality is believed as something unusual. Where we do something normally, people will look us as they look themselves as it is normal. The study of abnormal psychology doesn't discuss about the different way people do, specifically, it discusses about some attitudes that can't be accepted as the proper thing in society, such as sexual abnormality, organic psychosis / psychoses, secondary amentia, amentia traumatic, psychopathic, functional psychosis, moral

²⁹ Atkinson. *Op.Cit.* p. 7.

³⁰ Kartono. *Op.Cit.* p. 25.

deficiency, juvenile delinquency, mental disorder, and the sort of the things. However, I only use one concept which is alcoholism.

1. Alcoholism

Alcoholism is included in organic psychosis or psychoses. Psychosis is the form of mental disorder or spirit confusion characterized by the disintegration of personality and the severing of his/her relation with the reality. Alcoholism itself refers to the drinking of alcoholic beverages to such degree that is major aspects of an individual's life – such as work, school, family relationships, or personal safety and health – are seriously and repeatedly interfered with. Alcoholism is considered a disease, meaning that follows a characteristic course with known physical, psychological, and social symptoms.³¹ People who get addictive with alcohol will feel delirium tremens like motor tremens, hallucination, insomnia, lack of orientation. In his life, the author spent his life by consuming alcohol. He then became the addicted. He was a drunken. He never left the alcohol just one time. For him, alcohol was the last and the precious friend. In this poem, *The Raven* shows how alcohol influenced him very much. However, his thought to imagine and to create some gorgeous literature produced some achievements and good comments from others. From this quotation below, the kind of drinking such an alcohol marks his habit of consuming alcohol.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor.
"Wretch," I cried, "thy God hath lent thee – by these angles
he hath sent thee
Respite – respite and nepenthe from thy memories of Lenore!*

³¹ Grolier Encyclopedia of Knowledge, *Loc.Cit.*, p. 246.

Quaff, oh quaff this kind of nepenthe, and forget this Lenore!"

Quoth the Raven, "Nevermore." (Stanza 14)

Kemudian, aku merasa, udara menjadi tebal. memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak

Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai

"Celaka aku," rintihku, "Tuhan telah mengirimkan mu – bersama malaikat – malaikat ini dia mengirimkan mu

Berhenti – berhenti dan minuman itu dari kenangan – kenanganmu wahai Lenore!"

Minumlah, oh minumanlah minuman ini, dan lupakan Lenore!"

Kutip burung gagak, "Tidak pernah lagi."

Nepenthe is like a potion, used by ancients to induce forgetfulness of pain or sorrow. And *quaff* is act of consuming a lot of drinking such an alcohol. These words are identical with the alcoholism theory. It is said that when someone drinks too much alcohol, he / she will have awkward hallucination. He/she will try to kill him/herself or even another. Therefore, this kind of man is categorized as the abnormal person as he does something unusual and different from common people.

The connection between the alcoholism and the poem, of course, is about the use of words that point to alcoholism such as "nepenthe" and "quaff." Someone rarely knows too much about kinds of drinking without consuming it, or at least ever tasting it. Therefore, here, the author elaborated his thought as well as his experience in some words he used. As a drunken, Poe's thought had been influenced by alcohol and the effect of it. And, there is also possibility that this poem was created when Poe was drinking alcohol.

2. Korsakow's Psychosis

Korsakow's psychosis is the study of the reasons and effects of alcoholism. It is said that the reasons of korsakow's psychosis are displaying

symptoms of having alcoholic poisoned or being lack of food acutely and chronically. The characteristic of this man are feeling of great hallucination and retrospective falsification, disorientation, feeling of apathy, being indifferent and suggestible.

The poem entitled *The Raven* is as the reflection of the author's feeling of suffering. He definitely described the man in this poem felt the desperated feeling. He was indifferent and suggestible. He was also surrounded by hallucination of death and black world. In this poem, it can be seen from the words that explain his hallucination and disorientation of being surrounded by some symbols of death. He began it from the word "midnight dreary". He also added the words "bleak December" and "sorrow" to stress the death symbol.

*Once upon the midnight dreary, while I pondered
weak and weary, (Stanza 1, line 1)*

Di tengah malam yang membosankan, aku
menghentakkan tubuh, lelah dan lemah,

*Ah, distinctly I remember it was in the bleak
December, (Stanza 2, line 1)*

Ah, jelas ku ingat ini adalah bulan Desember yang
suram,

*From my book surcease of sorrow – sorrow for
the lost Lenore, (Stanza 2, line 4)*

Dari lemari buku duka cita – duka cita untuk
Lemore yang telah hilang,

The words above tell how suffered the man after losing his love, Lenore. He continued to hallucinate Lenore to make him sure that Lenore was surrounding him with her shadow. He felt depressed as he thought as if he had made Lenore left him forever. Then, she came with many mysteries in her

life. From retrospective falsification, it can be seen from how the thought as if he himself had made Lenore died. Although, there was no exact reason why he did it, the man punished himself and got him in the wrong thought like this. The stanza below explains how Lenore came in the form of "Raven" to revenge, to punish, and to haunt him until he died.

*And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor;
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam
adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang
sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di
lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring
melayang di lantai

This phenomenon often happens in alcoholic people. It should be remembered that someone who likes drinking alcohol and the drunken are different. When we call the drunken it means he consumes alcohol as he eats food to fulfill his needs. However, someone who likes drinking alcohol doesn't mean he drinks it too much until getting addictive. He just likes to drink but it is not as the main course. From the background, the author is categorized as the drunken who consumes alcohol as his needs. With looking back his life background, he got complicated by alcoholism and drug taking. This happened after he lost his wife, Virginia Clemm.

It has been remarked as significant that Virginia's pale beauty, fragile health, and childlike character seemed to embody the strange morbid ideal which almost from the beginning had been celebrated in his poem and stories. Of his devotion to her there has never been any doubt, and her lingering death in 1847 of a wasting disease seems to have hastened his total collapse. His alcoholism grew worse, probably complicated by drug taking, and he engaged in a series of rather absurd flirtations with minor literary ladies. His actions during his last few days have never been traced, but he was found dying at a Baltimore tavern in October 1849 and succumbed in a city hospital.³²

The explanation above gives some inputs that most of his stories and poems were made based on his experience. And *The Raven* is one of his poems telling about his feeling of his lost wife called Lenore.

B. Mythology

Myth is a collective term denoting a symbolic narrative in religion, as distinguished from symbolic behavior (cult, ritual) and symbolic places or objects (temples, icons). Myths are specific accounts of gods or superhuman beings involved in extraordinary events or circumstances in a time that is unspecified but which is understood as existing apart from ordinary human experience.³³

Myth in mythology has the meaning which the word actually derives from Greek. The word myth derives from the Greek *mythos*, which has a range of meaning from "word," through "saying" and "story" to "fiction"; the unquestioned validity of *mythos* can be contrasted with *logos*, the word whose validity or truth can be argued and demonstrated. The term mythology denotes both the study of myth and the body of myths belonging to a particular

³² Joseph Wood Krutch, "A Critical and Biographical Profile of Edgar Allan Poe," In *The World Great Classics Edgar Allan Poe Selected Stories and Poems*, (New York: Grolier Incorporated, 1968), p. xi.

³³ The New *Encyclopaedia Britannica*. Vol 42. Loc.Cit. p. 715.

religious tradition.³⁴ For his work, especially “The Raven,” the author used some mythological words. These words are considered as the mythological words of underworld. He was identical with gothic style which concentrates in black side, death, and others. He imitated some dark and sinister in picturing the inspiration of his works. According to his biography, he inherited a neurotic instability seeming likely from the history of other members of his family, and that his treatment by Allan, his foster parent, was unfortunate is evident. This influenced him mentally. However, his fame as the outstanding literary man is acknowledged by many people in the world until now.

1. Romantic Approach of Mythology

In the late 18th century artists and intellectuals came increasingly to emphasize the role of the emotions in human life and, correspondingly, to play down the importance of reason (which had been regarded as supremely important by thinkers of the Enlightenment), whose involved in the new movement were known as Romantics. The Romantic movement had profound implications for the study of myth. Myths – both the stories from Greek and Roman antiquity and contemporary folktales – were regarded by the Romantics as repositories of experience far more vital and powerful than those obtainable from what was felt to be the artificial art and poetry of the aristocratic civilization of contemporary Europe.³⁵

In Romantic era (1820 – 1860), romantic vision of American literary men expressed the author in the form called “Roman,” sensitive, emotional, and symbolic novels. The symbols used in this poem symbolize the author’s thought. It can be seen from the title he uses, “The Raven.” This symbolizes something dark, as he wrote that the raven beguiled his sad fancy into smiling.

³⁴ *Ibid.*

³⁵ *Ibid.* p. 717.

It scared the man as it came from the grave and stern decorum of the countenance. And it was sent from the Night's Plutonian shore.

*Then this ebony bird beguiling my sad fancy into smiling
By the grave and stern decorum of the countenance it wore,-
"Though thy crest be shorn and shaven, thou," I said, "art
sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly
shore:
Tell me what thy lordly name is on the Night's Plutonian
shore!"*

Quoth the Raven, "Nevermore." (Stanza 8)

Kemudian burung hitam ini memperdaya khayalan sedihku ke dalam senyuman
Dengan kuburan dan kesopanan buritan wajah yang digunakannya, -
"Meskipun jambul milikmu dicukur dan digunduli, kau," kataku, "seni yang pasti tidak dibutuhkan,
Burung Gagak yang suram dan kuno mengembara dari pantai *Nightly*:
Katakan padaku apakah nama tuanmu ada di tepian pantai Night's Plutonian!

Kutip burung gagak, "Tidak pernah lagi."

From the stanza above, the author also considered a parrot as the bird instead of the raven; however, because of the melancholy tone, and the symbolism of ravens as birds of ill-omen, he found the raven more suitable for the mood in the poem. In romantic era, roman doesn't only mean love and heart feeling. As it is said, it stresses the sensitive, emotional, and symbolic side. "The Raven," one of his symbolic poems includes some mythological symbols. Beside the title symbolizes the meaning of the poem, there is also other symbolic word like "midnight" that is considered as the silent time when people stop their activity and it is also described as the scary time when ghost appears.

*Once upon a midnight dreary, while I pondered
weak and weary, (Stanza 1, line 1)*

Di tengah malam yang membosankan, aku
terhempas, lelah dan lemah,

Like Romanticism in France, Romantic movement in America look to other lands for its model. Romanticism was fed by the growing concerns with folk expression, primitivism, the sublime, the remote past, Gothic architecture, an unarranged nature, the ballad, sentimental melancholy, mysticism, and the life of common people.³⁶ The symbol of "December," as the end of the month in year maybe means nothing for us. But, in this poem, this word means the end of journey. It is the month which closes the journey of month in a year. The end is nothing more or a stop. Here, the author used this word to say that the man was closed to the end of his hope.

*Ah, distinctly I remember it was in the bleak
December, (Stanza 2, line 1)*

Ah, jelas ku ingat ini adalah bulan Desember yang suram,

The word "Plutonian" means the characteristic of Pluto, the god of the underworld in Roman mythology.³⁷ The author used this word to sharpen his meaning about the death symbol.

*Tell me what thy lordly name is on the Night's
Plutonian shore!"(Stanza 8, line 5)*

Katakan padaku apakah nama tuanmu ada ditepian
pantai Night's Plutonian!

³⁶ "Romanticism." *The Encyclopedia Americana International Edition*, Vol. 23, (Connecticut: Grolier Incorporated, 1988), p. 680.

³⁷ "Pluto." [http://en.wikipedia.org/wiki/Pluto %28mythology%29](http://en.wikipedia.org/wiki/Pluto_%28mythology%29), at. 05.03 p.m. Sunday, October 28th 2007)

“Pallas” is as the goddess of wisdom.³⁸ Here, it leads the author to believe that the raven perching on the Pallas spoke for wisdom. A Bust of Pallas is wisdom or truth speaking. This word is from the word Athena – wisdom. In this poem, the use of this word explains the expression of how the bird perched and sat for its wisdom – the wisdom of its master.

*Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door,
Perched upon a bust of Pallas just above my chamber door:
Perched, and sat, and nothing more. (stanza*

7)

Terbukalah di sini aku menghempas daun jendela itu, seketika, dengan banyak kedipan dan kibasan sayap. Di sana melangkahlah seekor burung gagak yang mengesankan di hari yang suci di masa lalu. Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti dan tinggal; Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di atas pintu kamarku, Bertengger di atas patung *Pallas* yang tepat berada di atas pintu kamarku:
Bertengger, duduk, dan tidak ada lagi.

The word “seraphim” means one of the six-winged angels standing in the presence of God. A seraph (Hebrew שָׂרָף, plural שֶׂרָפִים *Seraphim*) is one of a class of celestial beings mentioned once in the Hebrew Bible (Tanakh or Old Testament), in *Isaiah*. Later Jewish imagery perceived them as having human form, and in that way they passed into the ranks of Christian angels. In the Christian angelic hierarchy, seraphim represent the highest known rank of

³⁸ “Pallas.” <http://en.wikipedia.org/wiki/Pallas>. at 04.58 p.m. Sunday, October 28th 2007.

angels.³⁹ This word pictures as if the man felt the presence of God. And he felt that God would take his life.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor. (Stanza 14, line 1-2)*

Kemudian, aku merasa, udara menjadi tebal, memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak
Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai.

“Nepenthe” is a potion, used by ancients to induce forgetfulness of pain or sorrow.⁴⁰ He used it to forget what he felt. He quaffed kind of nepenthe to forget the lost Lenore.

*Quaff, oh quaff this kind nepenthe, and forget this lost
Lenore! (Stanza 14, line 5)*

Minumlah, oh minumlah minuman ini, dan lupakan Lenore!

The word “Aidenn” describes the symbol of heaven. Aidenn also means as an Arabic word for Eden or paradise. Here, the man was begging to the Almighty God by the heaven that was adored by everyone in the world, to what happened in his life and the death of Lenore.

*By that Heaven that bends above us, by that God we both
adore,
Tell this soul with sorrow laden if, within the distant Aidenn,
(Stanza 16, line 2 – 3)*

Demi Surga yang melengkung di atas kami, demi Tuhan yang kami berdua puja

³⁹ “Seraphim.” <http://en.wikipedia.org/wiki/Seraphim>, at. 05.07 p.m. Sunday, October 28th 2007.

⁴⁰ “Nepenthe.” <http://en.wikipedia.org/wiki/Nepenthe>, at. 05.08 p.m. Sunday, October 28th 2007.

Katakanlah jiwa ini dengan kesedihan dimuatnya jikalau,
bersama Aidenn nan jauh di sana.

“Balm in Gilead” gives another expression of death symbol which means a soothing ointment made in Gilead, a mountainous region of Palestine east of the Jordan River.⁴¹ It expresses something that could heal the man from his sorrow.

Is there – is there balm in Gilead? – tell me – tell me, I implore!” (Stanza 15, line 5)

Apakah di sana ada wewangian balsam *Gilead*? –
katakan padaku, aku mohon dengan sangat!

The last word explaining the death symbol is “Nevermore” which means nothing more again and out of the heart. This word is repeated in some stanza to stress that there was out of the heart from what the bird said to express the Lenore’s.

....
line 6) *Quoth the Raven, “Nevermore.”* (Stanza 14.

Kutip burung Gagak. “Tidak pernah lagi.”

The words above prove the influence of romantic era that uses many symbols to explain most writers’ feeling to face the time there. However, for the author himself, *The Raven* expresses his feeling of his lost love that died so young.

2. Transformation and Dream in Mythology

One of the largest groups of animal and plant traditions in folklore and religious material is that of transformation. Every permutation and combination exists man into mammal, bird, fish, insect, reptile, amphibian, or

⁴¹ “Balsam of Mecca.” http://en.wikipedia.org/wiki/Balsam_of_Mecca, at. 05.05 p.m. Sunday, October 28th 2007.

plant; animal into another species of animal, or plant into animal. There are also partial transformations resulting in hybrid forms as well as alternating transformations – e.g., animal, man or tree by day and the reverse at night. Another great series of transformations concerns the dead, who either transmigrate into or return in animal and plant forms.⁴²

“The Raven” is the expression of human transformation into animal as it pictures the presence of the lost Lenore. The author chose raven as it is closed to dark and vague symbol. It also describes death since it eats corpse.

*And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor;
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam
adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang
sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di
lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring
melayang di lantai

The power to compel another to change form, or to cross boundaries oneself at will, may be judged good or evil depending on the assessment of order in the worldview of the particular culture. In the majority of instances of transformation of another, the transformation is considered to be resulted of evil magical powers, and most tales conclude with the disenchantment of the subject, his release from the evil power, and his return to his original form.

⁴² The New *Encyclopædia Britannica*. Loc. Cit. p. 730.

Many of the instances of self-transformation are for the positive purpose of transcendence.⁴³ This is the reason why the author used the raven to express the death symbol as it has evil power. It is also possible that what happened in that poem is the author's dream that he never dared to dream.

*Deep into that darkness peering, long I stood there
wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream
before;
But the silence was unbroken, and the stillness gave no
token,
And the only word there spoken was the whispered,
"Lenore?"
This I whispered and an echo murmured back the word,
"Lenore:"
Merely this and nothing more.*

Di dalam pandangan kegelapan, jauh aku berdiri merasa ragu, takut,
Ragu, bermimpi tentang mimpi kematian yang tidak pernah berani ku mimpikan sebelumnya;
Namun kesunyian tak putus jua, dan keheningan tak memberikan tanda apapun,
Dan satu – satunya kata yang terucap adalah bisikkan kata, "Lenore?"
Aku berbisik, dan kata itu menggema, "Lenore:"
Hanya ini dan tidak ada lagi.

In dream, the contemporary connection between dreams and myths was established by depth psychology, particularly the school of thought initiated by Carl Jung. Jung found that the dreams of his clients frequently contained images that seemed to reflect symbols that could be found somewhere in the mythological systems of world culture.⁴⁴ Since he described as if Lenore presenting as the raven came to haunt the man whom was ever closed to her, he made the man felt as if he had done something that couldn't

⁴³ *Ibid.*

⁴⁴ James R Lewis, "The Mythological Aspect of Dreaming," *The Dream Encyclopedia*, (Washington D.C.: Visible Ink, 1995), p. xviii.

be forgiven by her. Therefore, the raven which never flited but sat and still perched on the pallid bust of Pallas semmed like the emptiness. The emptiness, here, means that there is no other activity but sat and perched in silence.

*This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's
core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated
o'er,
But whose velvet violet lining with the lamp-light gloating
o'er*

She shall press, ah, nevermore! (Stanza 13)

Kini aku duduk dalam teka – teki, namun tak ada ekspresi
apapun
Kepada unggas yang matanya berapi – api yang kini
membakar inti dadaku;
Ini dan lebih aku duduk meramalkan, dengan kepalaku yang
bersandar tergeletak
Di atas bantalan lapisan beludru pada cahaya lampu yang
bersinar terang
Tetapi lembayung lapisan beludru siapa yang dengan cahaya
lampu yang bersinar terang
Dia akan menekankan, ah, tak pernah lagi!

Mythology is always closed to some symbols. Jungian psychology examines mythology for the light it throws on psychological processes. Jung theorized that myths were manifestations of the collective unconscious, a part of the mind that acts as a storehouse of myths and symbols to which all human beings have access, and which Jung viewed as the ultimate source of every society's mythology.⁴⁵ Raven is a symbol of death. When someone dream or think about raven, he will focus on something dark, death, and eerie feeling. Therefore, raven is believed as the bird that transforms something eerie, corpse, and darkness into the picture of a carnivore animal.

⁴⁵ *Ibid.*

CHAPTER IV
THE SENSE OF DEATH REVEALED ON POEM *THE RAVEN* BY
***EDGAR ALLAN POE* THROUGH PSYCHOLOGY AND**
MYTHOLOGY

Concerning the sense of symbol, it is necessary to feel what the poem says. Basically, poem is part of our feeling and imagination. We can't touch the poem if we don't feel as if we were the writer. The intrinsic and extrinsic approaches helping reader to approve what the poem says, in this chapter I analyze the connection between those two approaches. For the intrinsic approaches, I use the elements of analyzing poetry. Whereas, abnormal psychology and mythology are the extrinsic approaches I use to elaborate the sense of the poetry.

A. Basic Versification Revealing The Sense of Death

1. The Rhythm of Death in Accent and Poetic Foot as The Illustration of The Sense of Death

Accent and poetic foot that reveal the sense of death reflect the form of Poe's poem. The stressed syllable in every stanza means that Poe really stresses the meaning of his poem. The rhythm of *The Raven* is stressed, unstressed, stressed, and so on. It is like the beating of his heart when he felt that so closed to the end of his life. With eight feet in each stanza (octameter), he perfected the rhythm of his poem as if the rhythm goes so well explaining his journey to see the time he dies after haunted by his Lenore.

/ u / u / u / u / u / u / u
Once u pon d midnight dreary|, while h pounded,| weak and|

/ U
weary,

The stressed syllable that needs rough voice to read begins the rhythm of the strange condition of the poem. The unstressed syllable with slow voice ends the rhythm perfectly. The similarity of the feet also influences the harmony of the rhythm. Therefore, if there are different feet in every stanza, perhaps, it looks unharmonious.

2. The Consistency of Death Rhyme Sounded from The Rhyming Words in Internal Rhyme, Alliteration, and Refrain

Internal rhyme helps the understanding of the poem through the repetition of the letter in the words (internal). In this poem, such these words are more than one. The words having internal rhyme mostly show the stress of the meaning. This form can be found in all of the stanzas. As the author, Poe reflected his feeling into the organized words that actually refer to the one meaning which is the sense of death. Though it is symbolized to the form of raven, he didn't stick to the one word. He elaborated the word into the other words. From the first stanza, the words "dreary" and "weary" have the internal rhyme from the syllable "ry". These words precisely describe the atmosphere of the sense of death that firstly introduced by the title, *The Raven*, so do the other stanza.

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

....

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

(Stanza 1, line 1 and 3)

Pada tengah malam yang membosankan,aku
mengehantakkan tubuh, lelah dan lemah

....

Ketika aku mengangguk – angguk, hingga hampir tertidur,
tiba – tiba terdengar suara ketukan pintu

Ah, distinctly I *remember* it was in the bleak *December*,

....
Eagerly I wished the *morrow*; - vainly I had sought to *borrow*
(Stanza 2, line 1 and 3)

Ah, kini jelas ku ingat ini bulan Desember yang suram

....
Aku tak tahan menantikan hari esok; - sia – sia aku telah
mencari – cari untuk meminjam

Other internal rhyme in other words having the same idea but trying to show up the symbol of death are also introduced in this poem such the quotation below.

Open here I flung the shutter, when, with many a flirt and flitter,

....
Not the least obeisance made he; not a minute stopped or stayed he; (Stanza 7, line 1 and 3)

Terbukalah di sini aku menghempas daun jendela itu, seketika, dengan banyak kedipan dan kibasan sayap,

....
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti dan tinggal;

"Prophet!" said I, "thing of evil! Prophet still, if bird or devil!

....
Desolate yet all undaunted, on this desert land enchanted –
(Stanza 15, line 1 and 3)

"Nabi!" ucapku," sesuatu yang jahat! Tetaplah nabi, jika burung atau setan!

....
Masih menghancurkan seluruh rasa ketidaktakutan, di atas pasir yang dibawah pengaruh kata – kata magic

From those the quotations, it is seen that the internal rhyme in the words are in every first and third line in each stanza. This is the perfect form the author used to show the step of to understand the sense of the death he meant. Number 1 and 3 are like the unlucky number "13" that people usually think badly of it. However, for those people, number 13 is the sacred number.

Like in internal rhyme, alliteration happens in all of the stanzas. Alliteration is the same rhyme which is placed in the first letter of the word. Different from internal rhyme, alliteration is spread out in the various words. These words explain the whole parts of the poem. Most alcoholic people hallucinate something or even themselves with others or as if they are in some place. Here, the author's imagination grew together with the oscillating gesture of the hand in creating the collection of words in the poem. Every single letter in the words he used says what he felt; his passion to die from the soul of raven that came from Plutonian shore that God had sent him to punish the author. It seemed like they were sounding his guilty feeling to his wife and his sense of death since he felt that it was useless living without someone he loved and there was just a drink that made him grow weak.

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

...

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

(Stanza 1, line 1 and 3)

Di tengah malam yang membosankan, aku menghentakkan tubuh, lelah dan lemah,

...

Ketika aku mengangguk – angguk, hingga hampir tertidur, tiba – tiba terdengar suara ketukan pintu

For the rare and radiant maiden whom the angels name Lenore;

(Stanza 2, line 5)

Untuk satu – satunya gadis yang berseri – seri yang malaikat
namai Lenore;

*And the silken sad uncertain rustling of each purple curtain
Thrilled me – filled me with fantastic terrors felt before;
(Stanza 3, lines 1 and 2)*

Dan gersik tiap tirai sutra ungu yang menggambarkan
kesedihan tiada pasti
Menggetarkanku mengisi jiwaku dengan terror – terror
yang luar biasa yang belum pernah kurasakan sebelumnya;

*Open here I flung the shutter, when, with many a flirt and
flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or
stayed he
But the mien of lord or lady, perched above my chamber
door. (Stanza 7, lines 1 – 4)*

Terbukalah di sini aku menghempas daun jendela itu,
seketika, dengan banyak kedipan dan kibasan sayap,
Di sana melangkahlah seekor burung gagak yang
mengesankan di hari yang suci di masa lalu.
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia
berhenti dan tinggal;
Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger
di atas pintu kamarku.

Those alliterations words used in the poem explain the connection of
the meaning from one word to another word. It also can be the synonym or
antonym of the words. However, they mean the idea of the poem which is the
sense of death stressed by the other word collection.

The consistency of death rhyme sounded from the rhyming words also
happens in refrain. Refrain is less used than internal and alliteration. It
functions to explain and to stress the repeated words that have actually
stressing meaning to the poem. “Rapping,” “sorrow,” “tapping,” “little,”
“respite,” and “prophet,” are the words that are repeated to show that the

words show something he saw, heard, and felt. “Rapping” is continually repeated in some stanzas to explain that the rapping from someone outside was always haunting him, and so does the word “tapping.” The sorrow never ends. As long as he lived, it would always haunt him. And he would live with his sorrow till the day he died. There was no meaning, but just “little.” Hope was only little thing. The answer was never satisfying. Goodness was lost by evil.

As of some one gently rapping, rapping at my chamber door.
(Stanza 1, line 4)

Sampai seseorang perlahan mengetuk, mengetuk pintu kamarku

From my books surcease of sorrow – sorrow for the lost Lenore, (Stanza 2, line 4)

Dari lemari buku duka cita – duka cita untuk Lenore yang telah hilang

*‘T is some visitor entreating entrance at my chamber door,
Some late visitor entreating entrance at my chamber door:*
(Stanza 3, line 4 and 5)

‘Hanya seorang tamu yang masuk melalui pintu kamarku.
Bekas tamu yang masuk melalui pintu kamarku:

The raven was sent as the messenger of Lenore. He brought some sorrow, sorrow for the lost Lenore as the revenge of what he had done. Its eyes revealed million mysteries of Lenore’s death.

And so faintly you came tapping, tapping at my chamber door,
(Stanza 4, line 4)

Dan kau perlahan datang mengetuk, mengetuk pintu kamarku,

Though its answer little meaning – little relevancy bore;
(Stanza 9, line 2)

Meskipun jawabannya berarti sedikit – mengandung sedikit kebosanan;

Respite – respite and nepenthe from thy memories of Lenore!
(Stanza 14, line 4)

Berhenti – berhenti dan minuman ini dari kenangan – kenanganmu wahai Lenore!

“Prophet!” said I, “thing of evil! Prophet still, if bird or devil!
(Stanza 15, line 1)

“Nabi!” ucapku, “sesuatu yang jahat! Tetaplah nabi, jika burung atau setan!

And the Raven, never flitting, still sitting, still is sitting,
(Stanza 18, line 1)

Dan burung gagak tidak pernah terbang, diam duduk, diam adalah duduk.

*On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet violet lining with the lamp-light gloating o'er*
(Stanza, 13, line 5 and 6)

Di atas bantal lapisan beludru pada cahaya lampu yang bersinar terang
Tetapi lembayung lapisan beludru siapa yang dengan cahaya lampu yang bersinar terang

There was no happiness. Answer was only unsatisfying words. One thing spoken was only something that had been over. It was nothing more and never more for him and all of his life. “Never” was the only word to answer every question from him. He never made her lived again – never paid her sorrow for the happiness. “Never” was no ever for his life.

... and nothing more. (Stanza 1,3,4,5,6,7, line 6)

... dan tidak ada lagi.

Quoth the raven, “Nevermore.”
(Stanza 8,9,10,11,12,13,14,15,16,17,18, line 6)

Kutip burung gagak, “tidak pernah lagi.”

From those refrain words, it can be seen that the words are the stressing idea of the poem. The words are repeated to make reader concentrate to the message of those words.

B. Imagery Revealing The Sense of Death

1. The Sense of Death Seen from The Image Projection of The Words in Visual Imagery

Visual imagery functions as the way we understand the poem visually, from our sight effects. In a poem, visual imagery is done by imaging the words as if we see the happen when we read it. In this poem, the sense of death can be easily imagined as there are many helping words that are also visual words. When the man opened the door, he didn't look anything. There was only darkness and silence. This imagery pictures the sense of death. There was no shine for him. Darkness and silence would never end. He thought as if he would be trapped in this condition forever as the punishment of suffering from loss.

*That I scarce was sure I heard you" – here I opened wide
the door: -*

Darkness there and nothing more.

(stanza 4, lines 5 -6)

Aku hampir tidak yakin kalau aku benar mendengar
suaramu" – kemudian ku buka pintu lebar – lebar: -
Gelap di sana dan tidak ada apa – apa.

As the author, Poe actually spoke freely. He tried to say what he felt since his life without someone he loved. He realized that after losing his wife, he couldn't control himself. He spent his life by consuming alcohol, hurting himself, and letting himself feeling the sorrow till God took his life. *The Raven* is as the proof of his sense of death. In this poem, he described his

feeling and his life in his sorrow. He described his habit of consuming alcohol and he symbolized the raven as the symbol of death.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor.
"Wretch," I cried, "thy God hath lent thee – by these angels
he hath sent thee
Respite – respite and nepenthe from thy memories of Lenore!
(Stanza 14, lines 1 – 4)*

Kemudian, aku merasa, udara menjadi tebal, memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak
Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai
"Celaka aku," rintihku, "Tuhan telah mengirimkan mu – bersama malaikat – malaikat ini dia mengirimkan mu
Berhenti – berhenti dan minuman itu dari kenangan – kenanganmu wahai Lenore!

*And the Raven, never flitting, still is sitting, still sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor:
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring melayang di lantai

Akan terangkat – tak pernah lagi.

The raven as a symbol of death lets the author's imagination get into the sense of death. The sense of death that is seen in this poem is the main purpose of what is being explained. When Lenore came as the raven, her shadow wouldn't ever be gone. It would always haunt him with the raven's gazing to him.

2. The Sense of Death Heard from The Expression of The Words in Auditory Imagery

The sense of death is also revealed on the use of auditory imagery. Auditory imagery means the understanding of the poem from the sense of hearing. The knocking or tapping door is the sense of hearing in this poem. The relationship to the sense of death is that the mysterious tapping door haunts him. The sound of the tapping was like the tapping from the hell. It never stopped. It caused his whole body to quiver. From his alcohol addictive, the tapping was like the effect of shock wave when he needed to drink it that actually it meant he was letting himself die.

*But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you" – here I opened wide the door: -*

Darkness there and nothing more.

(Stanza 4, lines 3 – 6)

Meskipun begitu kenyataannya adalah aku sedang tertidur,
dan kemudian kau datang perlahan mengetuk – ketuk,
Dan kau perlahan datang mengetuk, mengetuk pintu kamarku,

Aku hampir tidak yakin bahwa aku mendengarmu" – di sini aku buka pintu lebar – lebar.

Gelap di sana dan tidak ada apa – apa.

The sense of death revealed on this poem through auditory imagery is explained from the lines that contain the expression of getting to die. Though it is explained from other words, the words give the meaning of death. The words mean how the man felt his life useless without his Lenore.

C. Figurative Language Revealing The Sense of Death

1. The Exaggerated Words Expressing The Sense of Death in The Understanding of Hyperbolic meaning

The use of hyperbole in this poem effectively creates the mood of the poem. The exaggerated words mean how the author describes his sense of death. His praise to Lenore, his picturing the raven, and his guilty feeling letting him get into the sense of death are written in the hyperbole words.

*From my book surcease of sorrow – sorrow for the lost
Lenore,
For he rare and radiant maiden whom the angels name
Lenore:*

Nameless here for evermore.

(Stanza 2, lines 4,5, and 6)

Dari lemari buku duka cita – duka cita untuk Lenore yang telah hilang,
Karena gadis yang tiada taranya dan berseri itu yang malaikat namai dengan Lenore:

Tiada nama lain untuk selamanya.

The raven is a symbol of death. It is the bird which always bring sadness and sorrow in every where it is. With raven, the man spent his gloomy life. Darkness and silence were never broken. And the raven was such the majesty of the lord, looking at him, trying to beguile his fancy.

*In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed
he:*

*But, with mien of lord or lady, perched above my chamber door.
(Stanza 7, lines 2 – 4)*

Di sana melangkahlah seekor burung gagak yang mengesankan
hari yang suci di masa lalu.
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti
dan tinggal
Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di
atas pintu kamarku.

As long as the raven sat and perched on his chamber door, he wouldn't
get rid of Lenore's memory, the memory of sorrow.

2. The Sense of Death Symbolized by the Words Illustrating The Meaning of Death Symbols

The sense of death in this poem is symbolized from the words used to
express it. There are many words that explain the symbol of death, such as the
raven, darkness, midnight, bleak December.

*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 rare and radiant maiden whom the angels name Lenore:
Nameless here for evermore. (Stanza 2)*

Ah, kini jelas ku ingat ini bulan Desember yang suram
Dan setiap bara api kematian yang terpisah – pisah mengangkat
hantunya keluar dari atas lantai
Aku tak tahan menantikan hari esok; - sia – sia aku telah
mencari – cari untuk meminjam
Dari lemari buku duka cita – duka cita atas Lenore yang telah
pergi,
Untuk satu – satunya gadis yang berseri – seri yzng malaikat
namai Lenore:

Tiada nama lain untuk selamanya.

Besides, the sense of death is also symbolized from repeating words of "nevermore" that means the only stock and store of the raven meaning hopelessness for the author.

*But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did out
pour.
Nothing further then he uttered, not a feather then he
fluttered, Till I scarcely more than muttered, - "Other
friends have flown before;
On the morrow he will leave me, as my Hopes have flown
before."
Then the bird said, "Nevermore."
(Stanza 10)*

Namun burung gagak itu, duduk sendiri d atas patung dada yang diam itu, hanya mengucapkan Satu kata, seolah – olah jiwanya berada di satu kata itu yang ia tuangkan Bukan selanjutnya yang kemudian ia katakana, bukan bulu yang kemudia ia kibaskan. Sampai aku hampir hampir tidak lagi berkemat – kamit, - "teman – teman yang lain telah terbang tadi," Besok ia akan meninggalkanku, karena Harapanku pun telah terbang tadi Kemudian burung itu menjawab, "Tidak ada lagi."

D. Psychology Revealing The Sense of Death

1. The Sense of Death as The Effect of Alcohol in Alcoholism

Alcoholism is considered a disease, meaning that follows a characteristic course with known physical, psychological, and social symptoms. The study of alcoholism comes from the symptoms of consuming alcohol that are believed causing bad impact to the consumers. Becoming addictive and behaving awkwardly are the visible impacts of consuming alcohol. The addictive person won't be able to control himself from the desire to consume it more and more. From the background of the author, it is said that he was a drunken. Precisely, he got addictive of consuming alcohol in a

large number. For him alcohol was his part of life. He couldn't stand living without drinking alcohol. The use of name of some alcohols in this poem becomes the fact that how great he knew the alcohol for him and others.

Nepenthe means a potion used by ancient to induce forgetfulness of pain or sorrow. He wrote nepenthe to explain that it could help him to forget his sorrow for his Lenore and treated his insulted feeling; guilty feeling that caused Lenore left him forever.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor.
"Wretch," I cried, "thy God hath lent thee – by these angles
he hath sent thee
Respite – respite and nepenthe from thy memories of Lenore!
Quaff, oh quaff this kind of nepenthe, and forget this
Lenore!"*

Quoth the Raven, "Nevermore." (Stanza 14)

Kemudian, aku merasa, udara menjadi tebal, memberikan wewangian dari suatu tempat pembakaran kemenyan yang tak tampak

Yang diayun – ayunkan oleh malaikat yang berdering kerincing di kaki di atas lantai yang berumbai – rumbai
"Celaka aku," rintihku, "Tuhan telah mengirimkan mu – bersama malaikat – malaikat ini dia mengirimkan mu
Berhenti – berhenti dan minuman itu dari kenangan – kenanganmu wahai Lenore!"

Minumlah, oh minumanlah minuman ini, dan lupakan Lenore!"

Kutip burung gagak, "Tidak pernah lagi."

His heart was crying. His soul was screaming; screaming for forgiveness, forgiveness from Lenore because of unhappy living. Death came to pick him up as the punishment of his life, useless life that was full of sorrow and trouble people. Death became the endless sorrow, sorrow to feel how hurt it was. The alcohol got into his blood circulation, made his whole

parts of body shake. He lost his feeling. The only one he thought was the sense of death.

*"Be that word our sign of parting, bird or fiend!" I shrieked,
up starting:
"Get thee back into the tempest and the Night's Plutonian
shore!
Leave no black plume as a token of that lie thy soul hath
spoken!
Leave my loneliness unbroken! quit the bust above my door!
Take thy beak from out my heart, and take thy form from off
my door!"*

Quoth the Raven, "Nevermore." (Stanza 17)

"Jadikan kata itu sebagai tanda pertemuan kita, wahai burung atau setan!" aku menjerit dan bangkit:
"Kembalilah kau ke pantai itu dan tepi pantai *Plutonian Night!*
Jangan tinggalkan bulu – bulu hitam sebagai tanda bahwa kau merebahkan jiwamu yang berulang kali kau katakana!
Tinggalkan kesepianku yang tiada terpecahkan ini!
Tinggalkan patung dada di atas pintuku!
Cabut paruhmu dari jantungku, dan ambillah bentukmu dari pintuku!"

Kutip burung gagak, "Tidak pernah lagi."

The raven as symbol of death brought him to the other world, the bleak world where his soul would appear from the place where the ghost appeared from.

*And the Raven, never flitting, still is sitting, still sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor:
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku:
Dan matanya memiliki semua yang terlihat pada setan yang sedang bermimpi,

Dan cahaya lampu di atasnya membuat bayangannya jatuh di
lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring
melayang di lantai
Akan terangkat – tak pernah lagi.

From the quotations above, the sense of death is revealed on the analysis of alcoholism as the study of psychology. Human psychology basically analyzes the symptoms of human soul and the effects of their behavior. This poem is the form of the author's feeling of the sense of death as the impact of consuming alcohol that influenced his physic.

2. The Inclination of Hallucinating Death as The Impact of The Sense of Death in Korsakow's Psychosis

Korsakow's psychosis is the study of the reasons and effects of alcoholism. The reasons of korsakow's psychosis are displaying symptoms of having alcoholic poisoned or being lack of food acutely and chronically. As the alcoholic addictive, the author felt the impact of consuming alcohol. He became a man who always hallucinated death. His feeling of losing Lenore influenced him to undergo his life without her. He was fully changed worse than ever. He didn't feel himself as he was.

*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 ever more. (Stanza 2)*

Ah, kini jelas ku ingat ini bulan Desember yang suram,
Dan setiap bara api kematian yang terpisah pisah
mengangkat hantunya keluar dari atas lantai

Aku tak tahan menantikan hari esok; -- sia - sia aku tekah
mencari - cari untuk meminjam
Dari lemari buku duka cita – duka cita atas Lenore yang
telah pergi,
Untuk satu – satunya gadis tang berseri – seri yang malaikat
namai Lenore:

Tiada nama lain untuk selama – lamanya.

His disorientation of life was getting worse. He was thinking of death. He was waiting for the time he would go forever. He punished himself with thousand of sorrow; sorrow for the lost Lenore. He couldn't stop drinking alcohol as alcohol was his friend. Alcohol was his part of life. He never thought another. He got the retrospective falsification that he thought as if he killed Lenore and he was responsible for her unhappy life. The raven, the bird she had sent to him, was beguiling him and making him insane.

*This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's
core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated
o'er,
But whose velvet violet lining with the lamp-light gloating
o'er*

She shall press, ah, nevermore! (Stanza 13)

Kini aku duduk dalam teka – teki, namun tak ada ekspresi
apapun
Kepada unggas yang matanya berapi – api yang kini
membakar inti dadaku;
Ini dan lebih aku duduk meramalkan, dengan kepalaku yang
bersandar tergeletak
Di atas bantalan lapisan beludru pada cahaya lampu yang
bersinar terang
Tetapi lembayung lapisan beludru siapa yang dengan cahaya
lampu yang bersinar terang

Dia akan menekankan, ah, tak pernah lagi!

He wrote the poem as the true story of his life. He never lied in his poem. He was drinking. He went around his imagination. He let himself fly with his thousand sorrows and imagination. He hoped someday his death came as the punishment for him from Lenore. But, death was his final destination, destination to end his sorrow with the raven above him. And he would get the new life he hoped better than ever with love and happiness.

*And the Raven, never flitting, still is sitting, still sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shadow on
the floor:
And my soul from out that shadow that lies floating on the
floor*

Shall be lifted – nevermore! (Stanza 18)

Dan burung Gagak, tak pernah terbang, diam duduk, diam
adalah duduk
Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;
Dan matanya memiliki semua yang terlihat pada setan yang
sedang bermimpi,
Dan cahaya lampu di atasnya membuat bayangannya jatuh di
lantai;
Dan jiwaku keluar dari bayangan itu yang berbaring
melayang di lantai
Akan terangkat – tak pernah lagi.

The raven as the bird of symbol of death is what he hallucinated.
During his life of consuming alcohol, he never stopped hallucinating and
feeling of apathy like what he thought of the sense of death.

E. Mythology Revealing The Sense of Death

1. The Sense of Death as The Escape from The Problem in Romantic Approach of Mythology

According to the era of literature in America, Edgar Allan Poe, the author of *The Raven*, is categorized as the romantic poet. In Romantic period (1820 – 1860), romantic vision of American literary men expressed the author in the form called “Roman,” sensitive, emotional, and symbolic novels.⁴⁶ *The Raven* is the poem symbolizing his sensitive and emotional soul. The description of sensitive means that the poem he made touches the sensitivity of the author’s life. It touches everyone’s heart and emotion. It tells about love and life. There was no happiness, but sadness. However, the sadness was still the journey of his life. Though sorrow was covering his life, he still enjoyed his tear till God took his life. He camouflaged his sorrow with the raven.

*Then this ebony bird beguiling my sad fancy into smiling
By the grave and stern decorum of the countenance it wore,-
“Though thy crest be shorn and shaven, thou,” I said, “art
sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly
shore:
Tell me what thy lordly name is on the Night's Plutonian
shore!”*

Quoth the Raven, “Nevermore.” (Stanza 8)

Kemudian burung hitam ini memperdaya khayalan sedihku ke dalam senyuman
Dengan kuburan dan kesopanan buritan wajah yang digunakannya, -
“Meskipun jambul milikmu dicukur dan digunduli, kau,” kataku, “seni yang pasti tidak dibutuhkan,
Burung Gagak yang suram dan kuno mengembara dari pantai *Nightly*:

⁴⁶ Sumantri AR., Eddy Saputra, and Eliza Rahmi. Eds. *Garis Besar Kesusasteraan Amerika*. Translation from Katheryn Sumantri AR., (et.al). p. 36.

Katakan padaku apakah nama tuanmu ada ditepian pantai
Night's Plutonian!

Kutip burung gagak, "Tidak pernah lagi."

Poe created *The Raven* with the perfect symbols of death. He perfectly created the atmosphere of death terrors with some words such as tapping, darkness, bleak December.

And so faintly you came tapping, tapping at my chamber door,

That I scarce was sure I heard you" – here I opened wide the door: -

Darkness there and nothing more. (Stanza 4, lines 4,5, and 6)

Dan perlahan kau datang mengetuk, mengetuk pintu kamarku.
Aku hampir tidak yakin bahwa aku benar mendengarmu" – di sini ku buka pintu lebar – lebar: -

Gelap di sana dan idak ada apa – apa.

The use of mythological words also creates the different atmosphere of the poem. Some of mythological words are used in this poem as the characteristic of "Roman," the era of literature in America when Poe lived and became the literary man. The first is "Plutonian," one of mythological word that means the characteristic of Pluto, the god of the underworlds in Roman mythology.

Tell me what thy lordly name is on the Night's Plutonian shore!"(Stanza 8, line 5)

Katakan padaku apakah nama tuanmu ada ditepian pantai
Night's Plutonian!

“Pallas” is also the other mythological word describing the goddess of wisdom. Here, it leads the author to believe that the raven perching on the Pallas spoke for wisdom.

*Perched upon a bust of Pallas just above my
chamber door: (Stanza 7, line 5)*

Bertengger di atas patung *Pallas* yang tepat berada di atas
pintu kamarku:

The word “seraphim” means one of the six-winged angels standing in the presence of God. He used this word to picture as if the man feels the presence of God. And he felt that God will take his life as the impact of the sense of death.

*Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted
floor. (Stanza 14, line 1-2)*

Kemudian, aku merasa, udara menjadi tebal, memberikan
wewangian dari suatu tempat pembakaran kemenyan yang
tak tampak
Yang diayun – ayunkan oleh malaikat yang berdering
kerincing di kaki di atas lantai yang berumbai – rumbai.

The other word is “Nepenthe”, a potion, used by ancients to induce forgetfulness of pain or sorrow, which he used to forget what he felt. He quaffed kind of nepenthe to forget the lost Lenore and to let his soul fly with the memory of Lenore

*Quaff, oh quaff this kind nepenthe, and forget this lost
Lenore! (Stanza 14, line 5)*

Minumlah, oh minumlah minuman ini, dan lupakan Lenore!

“Aidenn” is the symbol of a paradise. Aidenn also means as an Arabic word for Eden or paradise. The word Aidenn in this poem means the begging of the man to the Almighty God by the heaven that is adored by everyone in the world, to what happened in his life and the death of Lenore.

*By that Heaven that bends above us, by that God we both
adore,
Tell this soul with sorrow laden if, within the distant Aidenn,
(Stanza 16, line 2 – 3)*

Demi Surga yang melengkung di atas kami, demi Tuhan
yang kami berdua puja
Katakanlah jiwa ini dengan kesedihan dimuatnya jikalau,
bersama Aidenn nan jauh di sana.

The last is “Balm in Gilead” that gives another expression of death symbol which means a soothing ointment made in Gilead, a mountainous region of Palestine east of the Jordan River.

*Is there – is there balm in Gilead? – tell me – tell me, I
implore!” (Stanza 15, line 5)*

Apakah di sana ada wewangian balsam *Gilead*? – katakan
padaku, aku mohon dengan sangat!

Beside those words above, the important word continually repeated is “nevermore.” It may be translated as something unimportant. However, in this poem, this word means something lost; the loss of hope, love, and life. It means no other helps to make somebody will be back. It also means no other miracle will appear. And it is the symbol of mortality.

.....
line 6) *Quoth the Raven, “Nevermore.” (Stanza 8,*

Kutip burung Gagak. “Tidak pernah lagi.”

Those words used in this poem make an abstract of the sense of death. The mythological words from the roman approach of mythology reveal the sense of death that is the main purpose of the poem's theme.

2. The Instinct of The Sense of Death in The Form of The Raven in Transformation and Dream in Mythology

The characteristic of mythology concept is the use of symbol that transforms something or someone to the other form. Such in this poem, the author use the raven to express the sad and suffering man. The raven is also the bird that pictures the figure of the unhappy woman, Lenore who died so young. She came to avenge and punish the man for what he had done to her. The sadness, the sorrow, and the death were haunting him. And no other friend for him, but the perching and sitting bird above his chamber door.

*Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door,
Perched upon a bust of Pallas just above my chamber door:
Perched, and sat, and nothing more.*
(stanza 7)

Terbukalah di sini aku menghempas daun jendela itu, seketika, dengan banyak kedipan dan kibasan sayap, Di sana melangkahlah seekor burung gagak yang mengesankan di hari yang suci di masa lalu. Bukan sedikit hormat yang dibuatnya, tak semenit pula ia berhenti dan tinggal; Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger di atas pintu kamarku, Bertengger di atas patung *Pallas* yang tepat berada di atas pintu kamarku:

Bertengger, duduk, dan tidak ada lagi.

The use of the raven is the reason to describe death in human thought and feel. The raven is a bird which eat corpse. It is identical with the symbol of death. Its form and croak mean the unusual, scary, and bleak sense. Therefore, the author chose the raven as the title of his poem. And the raven describes the purpose of what the author means in his poem which is the sense of death.

F. Summary

The sense of death in this poem is revealed on the analysis of the intrinsic approaches – basic versification, imagery, and figurative language -, and the extrinsic approaches – psychology and mythology. The intrinsic approaches explain the influence of the intrinsic elements of poetry that can reveal the meaning of the poem. In this poem, the sense of death is revealed from the accent and poetic foot that are arranged to put the sense of death forward. The internal rhyme, alliteration, and refrain prove that the words are actually stressing the idea. They are repeated to make someone focus on the sense of death. The poem is nothing without figurative language. Therefore, hyperbole and symbol are use to analyze the meaning of some words that have hidden and special meaning. The use of extrinsic approaches is beneficial to enrich the knowledge of poem *The Raven* from other side. Extrinsic means out of the part. Therefore, this analysis explains the description of the poem from out of the form of the poem. However, it is the analysis of the author's thought and background, the background of the poem such as the setting and the purpose of the poem made, and the sort of the things. To sum up, the sense of death in this poem is revealed on the analysis of all the parts of intrinsic and extrinsic approaches.

CHAPTER V

CONCLUSION

A. Conclusion

Human's life is full of various problems. Nobody is sure that he is good in some conditions. People can rarely survive from some problems when they are feeling gloomy. They mostly hurt themselves or make themselves fall down into a hole. However, it will not happen if they do not feel gloomy. Therefore, everybody has own background. This background will give others the information of what will happen in their life. As a human, Edgar Allan Poe was undergoing his life with full of troubles. He had lived without feeling his parents' love since he was three years old. As an orphant, he struggled to find his love from others who loved and cared him. However, he could not still find the love he needed though he felt it just a moment with Virginia Wolf. Poe's life influenced him to consume alcohol in order to reduce his heart broken and sorrow. He had drunk alcohol since he was young. Since his life was out of control, he could not find his better life till he found someone he loved. When his wife, the one he loved so much, left him forever, he could not accept it. He punished himself. He hurted himself and continued to consume alcohol more than ever. In the theory of psychology, alcoholism is included in abnormal psychology that explains the syndromes and the effects of consuming alcohol. Alcoholism is organic pshycosis. The effect of alcohol can be seen from the personality and the spiritual life of the consumer. Someone who is addicted by alcohol is inclined to hallucinate something bad. He can also hurt himself or kill someone. From Korsakow's pshycosis, it is explained that consuming alcohol affects the sonsumer to hallucinate something unusual. It also causes disorientation, retrospective falsification, feeling of apathy, and being indifferent and suggestible. Poe was a drunken. He was not only a drunken but also a drug user.

When someone tries to drink alcohol, he is trying to let himself take some drug abusely. This habit will danger the system of blood stream. Therefore, this person actually tries to kill himself. Poe consumed this alcohol and drug as the the effect of his life's background and his surrounding. However, he will never lie to tell what he feels if he is drinking alcohol.

In his word making, Poe is categorized as the amazing author who has great and outstanding ghotic works. The characteristic of his works is the use of something dark, scary, hopeless, and mysterious. However, he still inserted the romantic atmosphere into them. He told his dream – nightmare – to the world. Though his works are scary to read, love is still surrounding. This is because the influence of the Romantic period that happened when Poe created his works. Since long time, *The Raven* has been one of his works which is categorized as his one of best poems. From the title, this poem has something scary, dark, and mysterious. The raven is the bird which eats corpse that means the dead body. This perception let us to think the death of someone with the raven above him. His habit of consuming alcohol that affected him to be worse psychologycally let him got into his dark and mysterious life. However, he could place his darkness to create some literature such as novel, poem, and short - story. Romance period in 1820 – 1860 was the era when Poe was creating his works. The Romantic vision that means emotional and symbolized works forms the background of his works. In this period, most writers used mythological words to express their feeling in their works. The use of mythological words characterized their works as the symbolized and gorgeous works.

To sum up, *The Raven* is a symbolized poem that has a mysterious meaning from every single word used. The title itself, *The Raven*, symbolizes the death, darkness, sorrow, and hopelessness. Other words, such as *Pallas*, *nephente*, *seraphim*, *Aidenn*, *Balm of Gilead*, *Plutonian*, *nevermore*, and the sort of the things, are alos the expression that symbolize the death of someone and the sense

of the death of the man in the poem, that kept his dream in the sorrow of his lost Lenore.

B. Summary of The Thesis

Edgar Allan Poe is one of American author who lived in Romance Era (1820 – 1860). *The Raven* is his creation that is identical with the mysterious poem telling about the death of the woman he loved that was haunting him. This poem is also as the sense of the death that appeared in his life as the effect of his gloomy life. This analysis includes five chapters. Each chapter has its own explanation.

Chapter I is the explanation of the background of the thesis, and the form of introduction of the thesis is provided to give the idea of thereason and the purpose of the thesis from the experience and the theorie.

In *Chapter II*, I use the intrinsic approaches of analyzing poetry. There are basic versification, imagery, and figurative language. Basic versification includes some materials that discuss about the form of the poetry. I use accent and poetic foot, internal rhyme, alliteration, and refrain to analyze how the poem looks like. For imagery, I use visual and auditory imagery based on what can be got from the imagery while reading the poem. In the meantime, hyperbole and symbol complete my analysis of figurative language.

Chapter III is about the analysis of the poem through the extrinsic approaches. To analyze it, I use psychology and mythology. Psychology functions to analyze the spiritual side of human. Based on the cause and effect of the author's psychology, I find alcoholism and Korsakow's psychosis as the method of this analysis. Different from psychology, mythology is such a theory that discuss about people's habit and their belief. This analysis explains about the use of the mythological words used in this poem by the author. As there are many mythological words describing the sense of the death, I choose romantic approach of mythology and transformation and dream as the theories of mythology.

Chapter IV contains the analysis of the title of this thesis through the analysis of intrinsic and extrinsic approaches (*Chapter II and III*). The connection between the analyses of the previous chapters must support the theme or the title to prove the accuracy of the analysis.

Finally, in *Chapter V*, I sum up the analysis by giving the conclusion and summary of the thesis as the end of the research. The conclusion contains the idea of all parts of the thesis. In summary, the information of each chapter and the connection of the chapters are being explained. From those parts, the conclusion ends the analysis by giving the final result of the analysis.



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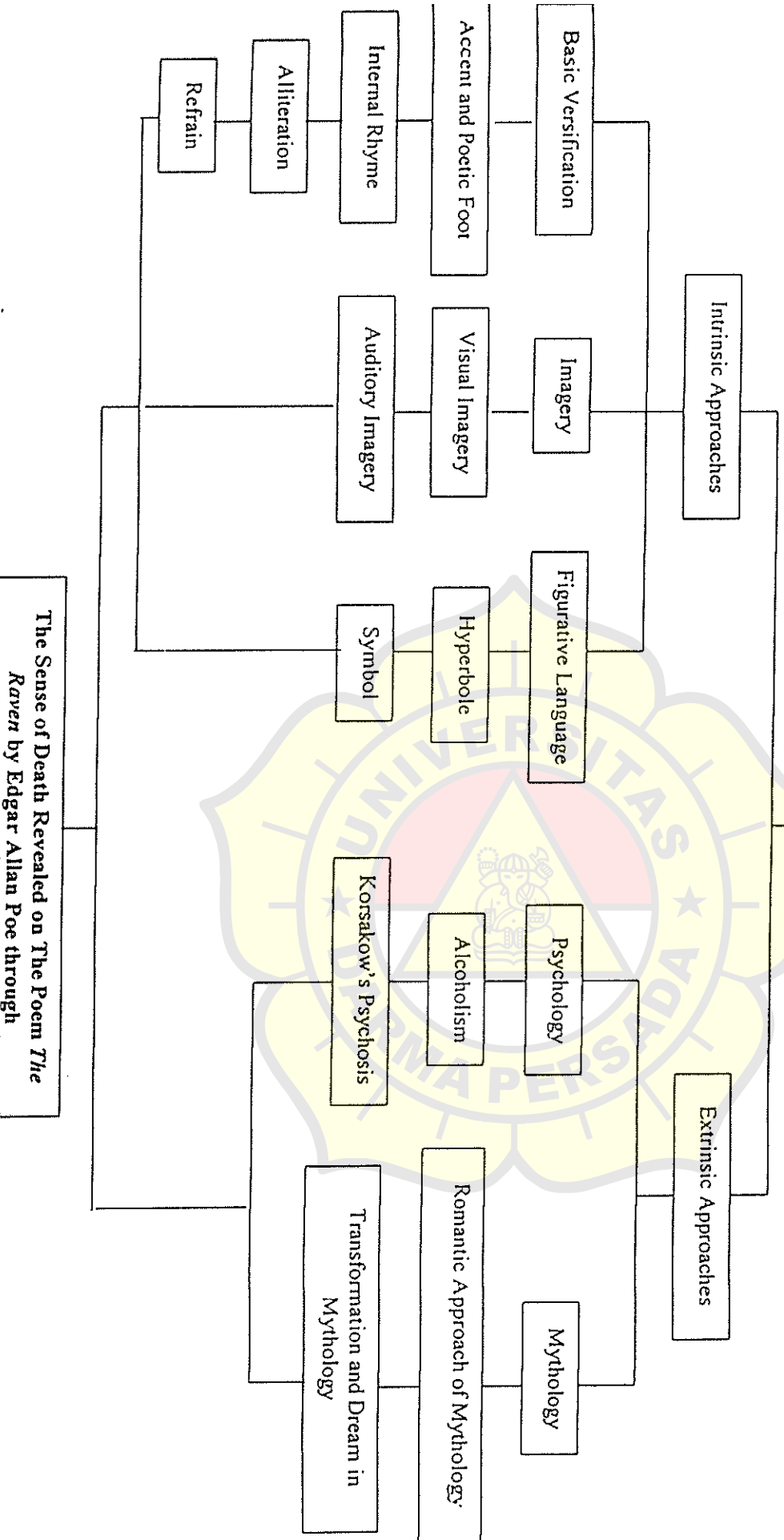
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SCHEME OF THE RESEARCH

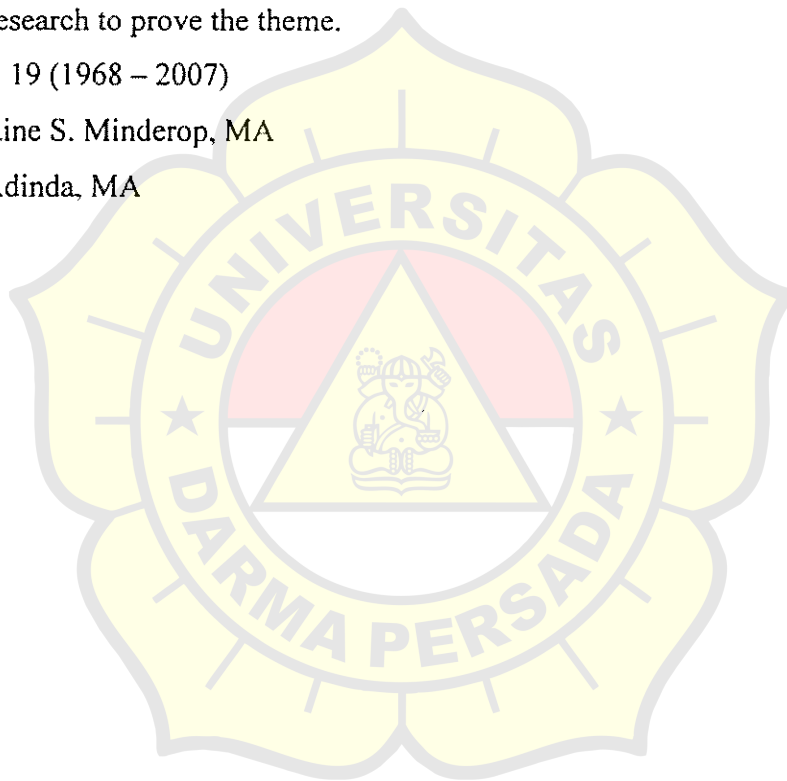
The Sense of Death Revealed on The Poem *The Raven* by Edgar Allan Poe through Psychology and Mythology



The Sense of Death Revealed on The Poem *The Raven* by Edgar Allan Poe through Psychology and Mythology

ABSTRACT

1. Ariza Purnawati
2. The Sense of Death Revealed on Poem *The Raven* by Edgar Allan Poe through Psychology and Mythology
3. viii + 79 + Bibliography + Scheme + Abstract + Original Text and Translation + Author's Biography + Curriculum Vitae: 2007
4. Key Words: Basic Versification, Imagery, Figurative Language, Psychology, Mythology, Theme.
5. This thesis is a textual interpretation of poem *The Raven* by Edgar Allan Poe. In this analysis, I use intrinsic and extrinsic elements which are supported by library and internet research to prove the theme.
6. Bibliography: 19 (1968 – 2007)
7. Dr. Hj. Albertine S. Minderop, MA
Dra. Karina Adinda, MA



AUTHOR'S BIOGRAPHY

Edgar Allan Poe is one of famous American man of letters. He was born on January 19, 1809, in Boston Massachusetts and died on October 7, 1849, in Baltimore, Maryland. His parents were actors who were performing in Boston at the time of his birth. His father died, probably in 1810 or 1811, and his mother late in 1811, leaving three destitute children, of whom William died young and Rosalie ultimately lost her mind. Edgar was taken without formal adoption into the household of John Allan, a prosperous but childless tobacco merchant of Richmond, Virginia, whose wife seems to have been chiefly responsible for the arrangement. As he grew older, Edgar must have felt keenly his ambiguous position as nominally a member of a wealthy and more or less aristocratic family, who nevertheless enjoyed no security in that position. Endless controversy has raged concerning the extent to which Allan was responsible for the unpredictable and self – destructive behavior of his foster child. Allan quarreled with Poe after latter was compelled to withdraw from the University of Virginia, where he had done well in at least some of his studies but had associated with a dissipated group and accumulated gambling debts which Allan refused to pay. Shortly thereafter, in 1827, Poe joined the Army as a common soldier. He had become a noncommissioned officer when Allan intervened to extent of securing for him, in 1830, an appointment to West Point, from which he was expelled in 1831, apparently as a result of his own determination to be released.⁴⁷

In 1827 Poe had already published *Tamerlane and Others Poems*, a volume of no striking promise, and in the year of his expulsion from West Point another and better volume called simply *Poems*. In 1836, Poe, then married his 13-year-cousin, Virginia Clemm. It has been remarked as significant that Virginia's pale beauty, fragile health, and childlike character seemed to embody the strange morbid ideal

⁴⁷Joseph Wood Krutch, "A Critical and Biographical Profile of Edgar Allan Poe," In *The World Great Classics Edgar Allan Poe Selected Stories and Poems*, (New York: Grolier Incorporated, 1968), pp. ix - x.

which almost from the beginning had been celebrated in his poems and stories. Of his devotion to her there has never been any doubt and her lingering death in 1847 of a wasting disease seems to have hastened his total collapse. His alcoholism grew worse, probably complicated by drug taking, and engaged in a series of rather absurd flirtation with literary ladies. His actions during his last few days have never been traced, but he was found dying at Baltimore tavern in October 1849 and succumbed in a city hospital.⁴⁸



⁴⁸ *Ibid*, p. x

THE ORIGINAL TEXT AND THE TRANSLATION

THE RAVEN

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,-
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“T is some visitor,” I muttered, “tapping at my chamber door:

Di tengah malam yang membosankan, aku menghentakkan
tubuh, lelah dan lemah.
Dipenuhi dengan banyak cerita rakyat yang aneh dan
mengherankan,-
Ketika aku mengangguk – angguk, hingga hampir tertidur,
tiba – tiba terdengar suara ketukan pintu
Sampai seorang perlahan mengetuk, mengetuk pintu
kamarku
“Hanya seorang tamu,” aku berkemat - kamit, “mengetuk –
ketuk pintu kamarku:

Hanya ini dan tidak ada lagi.

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 ever more.

Ah, kini jelas ku ingat ini bulan Desember yang suram
Dan setiap bara api kematian yang terpisah – pisah mengangkat
hantunya keluar dari atas lantai

Aku tak tahan menantikan hari esok; - sia – sia aku telah
mencari – cari untuk meminjam
Dari lemari buku duka cita – duka cita atas Lenore yang telah
pergi.
Untuk satu – satunya gadis yang berseri – seri yzng malaikat
namai Lenore:

Tiada nama lain untuk selamanya.

And the silken sad uncertain rustling of each purple curtain
Thrilled me – filled me with fantastic terrors felt before;
So that now, to still the beating of my heart, I stood repeating
“T is some visit or entreating entrance at my chamber door,
Some late visit or entreating entrance at my chamber door:

This it is and nothing more,”

Dan gersik tiap tirai sutra ungu yang menggambarkan
kesedihan tiada pasti
Membuat bulu kudu ku merinding – menghantuiku dengan
terror – terror dahsyat yang belum pernah kurasakan
sebelumnya;
Sekarang, agar detak jantungku kembali tenang, aku berdiri
mengulang
“Hanya seorang tamu yang memasuki pintu kamarku
Bekas tamu yang memasuki pintu kamarku:
Ini dan tidak ada lagi.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”–here I opened wide the door:-

Darkness there and nothing more.

Segera jiwaku tumbuh lebih kuat, meragukan kemudian tak
lama,
"Tuan," kataku, "atau nyonya, sungguh aku memohon
ampunanmu dengar sangat;
Meskipun begitu kenyataannya adalah aku sedang tertidur,
dan kemudian kau datang perlahan mengetuk – ketuk,
Dan kau perlahan datang mengetuk, mengetuk pintu
kamarku,
Aku hampir tidak yakin bahwa aku mendengarmu" – di sini
aku buka pintu lebar – lebar.
Gelap di sana dan tidak ada apa – apa.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered, "Lenore?"
This I whispered and an echo murmured back the word, "Lenore:"
Merely this and nothing more.

Di dalam pandangan kegelapan, jauh aku berdiri merasa
ragu, takut,
Ragu, bermimpi tentang mimpi kematian yang tidak pernah
berani ku mimpikan sebelumnya:
Namun kesunyian tak putus jua, dan keheningan tak
memberikan tanda apapun,
Dan satu – satunya kata yang terucap adalah bisikkan kata,
"Lenore?"
Aku berbisik, dan kata itu menggema, "Lenore:"
Hanya ini dan tidak ada lagi.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before,
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what there at is, and this mystery explore;
Let my heart be still a moment and this mystery explore;

“T is wind and nothing more.”

Aku kembali ke kamar, seluruh jiwaku bersama diriku
terbakar,
Tiba – tiba aku mendengar lagi suara ketukan yang lebih
kencang dari sebelumnya
“Pasti,” kataku, “Pasti ada sesuatu di dekat kisi – kisi
jendelaku:
Biar ku lihat, kemudian, apa yang ada di sana, dan misteri ini
terungkap;
Biar jantungku tenang sejenak dan misteri ini terungkap:
Ternyata angin dan tidak ada lagi.”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door,
Perched upon a bust of Pallas just above my chamber door:
Perched, and sat, and nothing more.

Terbukalah di sini aku menghempas daun jendela itu,
seketika, dengan banyak kedipan dan kibasan sayap,
Di sana melangkahlah seekor burung gagak yang
mengesankan di hari yang suci di masa lalu.
Bukan sedikit hormat yang dibuatnya, tak semenit pula ia
berhenti dan tinggal;
Tetapi, dengan sikap seorang tuan atau nyonya, ia bertengger
di atas pintu kamarku,
Bertengger di atas patung *Pallas* yang tepat berada di atas
pintu kamarku:
Bertengger, duduk, dan tidak ada lagi.

Then this ebony bird beguiling my sad fancy into smiling
By the grave and stern decorum of the countenance it wore,-
“Though thy crest be shorn and shaven, thou,” I said, “art sure no carven,

Ghastly grim and ancient Raven wandering from the Nightly shore:
Tell me what thy lordly name is on the Night's Plutonian shore!"

Quoth the Raven, "Nevermore."

Kemudian burung hitam ini memperdaya khayalan sedihku
ke dalam senyuman
Dengan kuburan dan kesopanan buritan wajah yang
digunakannya, -
"Meskipun jambul milikmu dicukur dan digunduli, kau,"
kataku, "seni yang pasti tidak dibutuhkan,
Burung Gagak yang suram dan kuno mengembara dari
pantai *Nightly*:
Katakan padaku apakah nama tuanmu ada di tepian pantai
Night's Plutonian!
Kutip burung gagak, "Tidak pernah lagi."

Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning – little relevancy bore;
For we cannot help agreeing that no living human being
E'er yet was blessed with seeing bird above his chamber door,
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

Aku sangat heran pada unggas canggung ini mendengar
ceramah yang begitu singkat,
Meskipun jawabannya berarti sedikit – mengandung sedikit
kebosanan
Karena kita terpaksa harus setuju bahwa tidak ada manusia
hidup
Yang pernah dianugerahi melihat burung diatas pintu
kamarnya,
Burung atau binatang buas di atas patung dada di atas pintu
kamarnya,
Dengan nama "Tidak pernah lagi."

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did out pour.
Nothing further then he uttered, not a feather then he fluttered,
Till I scarcely more than muttered, - "Other friends have flown before;
On the morrow *he* will leave me, as my Hopes have flown before,"
Then the bird said, "Nevermore."

Namun burung gagak itu, duduk sendiri d atas patung dada
yang diam itu, hanya mengucapkan
Satu kata, seolah – olah jiwanya berada di satu kata itu yang
ia tuangkan
Bukan selanjutnya yang kemudian ia katakana, bukan bulu
yang kemudia ia kibaskan.
Sampai aku hampir hampir tidak lagi berkemat – kamit, -
"teman – teman yang lain telah terbang tadi,"
Besok ia akan meninggalkanku, akrena Harapanku pun telah
terbang tadi
Kemudian burung itu menjawab, "Tidak ada lagi."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till songs one burden bore:
Till the dirges of his Hope that melancholy burden bore
Of 'Never-never more.'"

Aku terkejut di keheningan yang dipatahkan oleh jawaban
yang sangat tepat dikatakan,
"Pasti," ucapku, "apa yang dikatakannya hanyalah simpanan
dan perbekalannya,
Yang didapat dari seorang Tuan yang merana yang ditermpa
bencana yang menyedihkan
Dengan cepat diikuti dan lebih cepat mengikuti sampai lagu
– lagunya menjadi satu beban kebosanan:

Sampai pada nyanyian pemakaman harapannya yang
merupakan beban kebosanan yang sedih.

Tidak pernah – tidak pernah lagi

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore,
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking "Nevermore."

Tetapi burung Gagak itu masih memperdaya seluruh
khayalanku ke dalam senyuman,
Dengan cepat aku memutar kursi bantal di depan burung dan
patung dada dan pintu;
Kemudian, di atas kumpulan beludru itu, aku pergi sendiri
menyatukan
Khayalan demi khayalan, memikirkan apa yang burung masa
lalu, suram, canggung, mengerikan, kurus kering, dan tidak
menyenangkan ini

Maksud dalam goakannya "Tidak pernah
lagi"

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned in to my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining with the lamp-light gloated o'er,
But whose velvet violet lining with the lamp-light gloating o'er
She shall press, ah, nevermore!

Kini aku duduk dalam teka – teki, namun tak ada ekspresi
apapun
Kepada unggas yang matanya berapi – api yang kini
membakar inti dadaku;

Ini dan lebih aku duduk meramalkan, dengan kepalaku yang
bersandar tergeletak
Di atas bantalan lapisan beludru pada cahaya lampu yang
bersinar terang
Tetapi lembayung lapisan beludru siapa yang dengan cahaya
lampu yang bersinar terang
Dia akan menekankan, ah, tak pernah lagi!

Then, me thought, the air grew denser, perfumed from an unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee – by these angles He hath sent thee
Respite-respite and nepenthe from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe, and forget this lost Lenore!”
Quoth the Raven, “Nevermore.”

Kemudian, aku merasa, udara menjadi tebal, memberikan
wewangian dari suatu tempat pembakaran kemenyan yang
tak tampak
Yang diayun – ayunkan oleh malaikat yang berdering
kerincing di kaki di atas lantai yang berumbai – rumbai
“Celaka aku,” rintihku, “Tuhan telah mengirimkan mu –
bersama malaikat – malaikat ini dia mengirimkan mu
Berhenti – berhenti dan minuman itu dari kenangan –
kenanganmu wahai Lenore!

“Prophet!” said I, “thing of evil! prophet still, if bird or devil!
Whether Tempter sent, or whether tempest tossed thee here a shore,
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.”

“Nabi!” ucapku,” sesuatu yang jahat! Tetaplah nabi, jika
burung atau setan!
Apakah penggoda mengirim, atautkah badai menghempasmu
ke tepi pantai ini,
Masih menghancurkan seluruh rasa ketidaktakutan, di atas
pasir yang dibawah pengaruh kata – kata magic
Di atas rumah yang dihantui ketakutan – katakan padaku
dengan benar, aku memohon dengan sangat:
Apakah di sana ada wewangian balsam *Gilead?* – katakan
padaku, aku mohon dengan sangat!
Kutip burung Gagak, “Tidak pernah lagi.”

“Prophet!” said I, thing of evil – prophet still, if bird or devil!
By that Heaven that bends above us, by that God we both adore,
Tell this soul with sorrow laden if, with in the distant Aidenn,
It shall clasp a sainted maiden whom the angles name Lenore:
Clasp a rare and radiant maiden whom the angles name Lenore!”
Quoth the Raven, “Nevermore.”

“Nabi!” ucapku, “sesuatu yang jahat! Tetaplah nabi, jika
burung atau setan!
Demi Surga yang melengkung di atas kami, demi Tuhan
yang kami berdua puja
Katakanlah jiwa ini dengan kesedihan dimuatnya jikalau,
bersama *Aidenn* (surga) nan jauh di sana.
Ia akan mendekap perawan suci yang malaikat – malaikat
namai Lenore
Mendekap gadis yang berseri – seri dan tiada taranya yang
malaikat namai Lenore!”
Kutip burug gagak, “Tidak pernah lagi.”

“Be that word our sign of parting, bird or fiend!” I shrieked, up starting:
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken! quit the bust above my door!

Take thy beak from out my heart, and take thy form from off my door!"

Quoth the Raven, "Nevermore."

"Jadikan kata itu sebagai tanda pertemuan kita, wahai burung atau setan!" aku menjerit dan bangkit:

"Kembalilah kau ke pantai itu dan tepi pantai *Plutonian Night!*

Jangan tinggalkan bulu – bulu hitam sebagai tanda bahwa kau merebahkan jiwamu yang berulang kali kau katakana!

Tinggalkan kesepianku yang tiada terpecahkan ini!

Tinggalkan patung dada di atas pintuku!

Cabut paruhmu dari jantungku, dan ambillah bentukmu dari pintuku!"

Kutip burung gagak, "Tidak pernah lagi."

And the Raven, never flitting, still is sitting, still is sitting,

On the pallid bust of Pallas just above my chamber door;

And his eyes have all the seeming of a demon's that is dreaming,

And the lamp-light o'er him streaming throws his shadow on the floor;

And my soul from out that shadow that lies floating on the floor

Shall be lifted – nevermore!

Dan burung Gagak, tak pernah terbang, diam duduk, diam adalah duduk

Pada penangkapan *Pallas* yang pucat tepat di atas kamarku;

Dan matanya memiliki semua yang terlihat pada setan yang sedang bermimpi,

Dan cahaya lampu di atasnya membuat bayangannya jatuh di lantai;

Dan jiwaku keluar dari bayangan itu yang berbaring melayang di lantai

Akan terangkat – tak pernah lagi.

CURRICULUM VITAE



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2. Presidium BEM FS 2006 – 2007
3. Health Section of Perfak FS 2006
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5. The 2nd winner of English Debate Contest Held at Darma Persada University 2005
6. Treasurer of PMI Darma Persada University 2004