



**A PSYCHOLOGICAL STUDY ON THE NARRATOR “I”
IN EDGAR ALLAN POE’S *ANNABEL LEE***

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

Submitted by:

Hesti Nugrahanti

13020110120019

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG
2014**

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled A Psychological Study on The Narrator “I” in Edgar Allan Poe’s *Annabel Lee* by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone else’s paper except from the references mentioned.

Semarang, 5 July 2014

Hesti Nugrahanti

MOTTO AND DEDICATION

“In order to succeed, your desires for success should be greater than your fear of failure.”

— [Bill](#) Cosby

“Never regret. If it’s good, it’s wonderful. If it’s bad, it’s experience.”

— [Unknown](#)

“I have come to realize that just making yourself happy is most important. Never be ashamed of what you feel. You have the right to have any emotion that you want, and to do what makes you happy.”

— [Demi](#) Lovato

This thesis is dedicated to
my beloved family and my friends
who keep supporting me in any situations
Thank you very much
I love you

APPROVAL

Approved by,
Thesis Advisor

Arya Jati, S.S., M.A.
NIP. 19780228 200501 1 001

VALIDATION

Approved by
Strata 1 Thesis Examination Committee
Faculty of Humanities Diponegoro University
on 2014

Chair Person

First Member

Second Member

ACKNOWLEDGEMENT

Praise be to Allah the Almighty who has given strength and spirit, so the writer was able to accomplish this thesis on A Psychological Study on The Narrator “I” in Edgar Allan Poe’s *Annabel Lee*. On this occasion, the writer would like to thank all the people who have helped her in completing the thesis. The writer especially extends her sincere gratitude to the following:

1. Dr. Agus Maladi Irianto, M.A, as the Dean of Faculty of Humanities Diponegoro University.
2. Sukarni Suryaningsih, S.S, M.Hum, as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. Drs. Siswo Harsono, M.Hum, as the Head of Literature section, Faculty of Humanities, Diponegoro University.
4. Arya Jati, S.S., M.A., as the writer’s thesis supervisor. “Thank you so much for the patience and knowledge you have shared to me while finishing my thesis.”
5. All of lecturers in English Department, especially in literature section Faculty of Humanities, Diponegoro University. “Thank you for your time and knowledge.”
6. The writer’s beloved parents, Agus Susanto and Nunik Nugraheni, the writer’s beloved sister, Hajar Fadliastuti, and the writer’s aunt, Richana. “Thank you for your love, supports, advices, and prayers. Without you, this final academic paper would have never been finished.”
7. The writer’s “Playgroup” friends, Olivia Fergie Risthania, Kolona Budi Lestari, Ragil Sagitta, Sonya Veronica, Andi Arya Sena, M. Azka Syahida, Teguh Prasetyo, and Junaidi Putraman. “Thank you for the supports you gave to me and all those crazy things we did. Let our friendship last forever. Girls, let us graduate together this year. Boys, keep fighting and graduate as soon as possible.”

8. The writer's friend, Maulidini Wulan Hidayati and her families. "Thank you for your supports and kindness you gave to me when I was in your house."
9. The writer's friend, Bella Amanda Jati. Thank you for being next to me all the way through our thesis supervision."
10. The writer's other friends, Widyanto Tulus, Rahadian Satria, Diana Rostanti, Gabriella Chamelia. "Thank you so much for your supports."

The writer realizes that this thesis is still far from perfection. Therefore, the writer would be glad to receive any constructive criticism and suggestion to make this thesis better. The writer expects that this thesis would be useful for the readers.

Semarang, 5 July 2014

The Writer

TABLE OF CONTENTS

TITLE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
ABSTRACT	x
CHAPTER I: INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Problems	3
1.3 Objectives of the Study	3
1.4 Methods of the Study	4
1.5 Organizations of the Thesis	4
CHAPTER II: BIOGRAPHY OF EDGAR ALLAN POE AND THE POEM <i>ANNABEL LEE</i>	6
2.1 Biography of Edgar Allan Poe	6
2.2 The Poem “Annabel Lee”	9
CHAPTER III: THEORETICAL FRAMEWORK	11
3.1 Intrinsic Elements	11
3.1.1 Symbol	11
3.1.2 Irony	12
3.2 Extrinsic Elements	12
3.2.1 Levels of Mental Life	13
3.2.1.1 Unconscious	13
3.2.1.2 Conscious	13
3.2.1.3 Preconscious	14
3.2.2 The Main Components of Personalities	14
3.2.2.1 Id	14
3.2.2.1 Ego	15
3.2.2.3 Superego	16
3.2.3 Obsessive Love	18
CHAPTER IV: DISCUSSION	19
4.1 Intrinsic Elements	19
4.1.1 Symbol	19
4.1.1.1 Kingdom	19
4.1.1.2 Sea	21
4.1.1.3 Highborn Kinsmen	22
4.1.1.4 Sepulchre	23

4.1.1.5 Angels	24
4.1.1.6 Annabel Lee	26
4.1.2 Irony	26
4.2 Extrinsic Elements	30
4.2.1 Levels of Mental Life in Edgar Allan Poe's <i>Annabel Lee</i>	31
4.2.1.1 Unconscious	31
4.2.1.2 Conscious	32
4.2.2 The Main Components of Personalities in Edgar Allan Poe's <i>Annabel Lee</i>	34
4.2.2.1 Ego	34
4.2.2.2 Superego	37
4.2.3 Obsessive Love in Edgar Allan Poe's <i>Annabel Lee</i>	40
 CHAPTER V: CONCLUSION	 43
 BIBLIOGRAPHY	 45

ABSTRACT

Abstract, The purpose of this thesis is to analyze Edgar Allan Poe's *Annabel Lee*. The writer intends to describe the mental state which the narrator endures upon Annabel Lee's death. The writer discusses figurative language, namely symbol and irony, to describe the mental state in the poem. The writer adopts Sigmund Freud's theory of levels of mental life and *id ego superego*, and John lee's theory of obsessive love to describe the mental state. The methods of her intrinsic and the extrinsic discussion are applied through book observation, library research, and the internet browsing. The result shows that in a love relationship there are two kinds of moments, happy and sad one. This final academic paper shows that the death of the beloved one greatly affects the narrator's life; he loses his self control and becomes depressed.

Keyword : narrator, levels of mental life, id ego superego, obsessive love, symbol, irony

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Love is supposed to be the outcome of a spontaneous, emotional reaction, of suddenly being gripped by an irresistible feeling. To love somebody is not just a strong feeling, it is a decision, it is a judgement, it is a promise (Fromm, 1956:51). Love relationship is not always about a happy occasion. There is a relationship which has a sad occasion. *Annabel Lee* is the poem which describes this sad occasion in a love relationship. The poem was written by American poet, Edgar Allan Poe. It is a sad poem about the a man who lost his loved one and how he lives his life after that. Lost love due to death or other reasons is not something one would expect to happen to him/her. If someone loses a loved one, it means he is apart from his lover and his love. The experience of separation arouses anxiety. He would be helpless and could not do anything properly (Fromm, 1956:15). So does what the narrator 'I' in the poem experiences when he loses Annabel Lee.

The topic of this poem is about death of a loved one. Edgar Allan Poe has made a lot of quotes, one of which is used in Poe's poems which tells the death of beautiful young woman. The quote is "The death of a beautiful woman is the most poetic topic in the world" (Poe, 1846:5). Many people believe that the story of *Annabel Lee* is based on a true story. The poem can be referred to a number of women in Poe's life, but most of people believe that Edgar Allan Poe wrote this

poem to commemorate the death of his young wife, Virginia Eliza Clemm Poe. This is supported by the fact that he married Virginia at a young age, matching with one of the line in the poem, “I was a child and she was a child” (Poe, line 7).

Edgar Allan Poe tells that the story of *Annabel Lee* gradually starts from how the characters meets to how Annabel Lee’s death makes the narrator loses his mind. There are a total of six stanzas in this poem. He begins the story with how the narrator meets Annabel Lee in ‘a kingdom by the sea’. After that, Poe tells the reader what kind of love the narrator and Annabel Lee have in their relationship. The story seems like a happy story. After the happy occasion of how they love each other, however, Poe begins to give the conflict to this poem: the death of Annabel Lee. The last part of the story is about how the narrator lives his life after she has gone. Poe describes the story of this poem as if this was a fairytale supported by the phrase ‘kingdom by the sea’, but this is the one which has a sad ending. Poe also writes many repetitions in this poem in order to better express the emotion. The story in this poem reveals many aspects connected to love, such as life and death.

This thesis analyzes both intrinsic and extrinsic side of Edgar Allan Poe’s *Annabel Lee*. This poem tells the readers the feeling of lost love and what happens after someone experiences the feeling. The writer chooses *Annabel Lee* because it is the last poem of the American poet who wrote for his wife, Virginia. The writer believes that the poem can be an appropriate example of how lost love can greatly affect the life of someone whether he will continue his life and forget the lost one or he will continue to mourn over the death of someone and does not care about

his life. Moreover, the writer hopes that the reader can understand and enjoy Poe's emotion through the narrator in the poem.

1.2 Research Problems

1.2.1 What are the symbol and irony in Edgar Allan Poe's *Annabel Lee*?

1.2.2 What are the levels of mental life in the Edgar Allan Poe's *Annabel Lee*?

1.2.3 What are the main components of personality in Edgar Allan Poe's *Annabel Lee*?

1.2.4 What is the description of the obsessive love in Edgar Allan Poe's *Annabel Lee*?

1.3 Objectives of The Study

In writing this thesis, the writer comes up with some objectives based on the background of the study. In order to make those objectives clear, it will be presented as follows :

1.3.1 To describe the symbol and irony in Edgar Allan Poe's *Annabel Lee*.

1.3.2 To describe the levels of mental life in Edgar Allan Poe's *Annabel Lee*.

1.3.3 To describe the main components of personality in Edgar Allan Poe's *Annabel Lee*.

1.3.4 To describe the obsessive love in Edgar Allan Poe's *Annabel Lee*

1.4 Method of The Study

1.4.1 Research Approach

Research approach used in this thesis is psychoanalysis approach of literature. The approach concerns the psychological elements of the poem.

“Freud believes that hidden from the workings of the conscious mind, the unconscious plays a large part in how we act, think, and feel. It is the interaction of the conscious and unconscious working together that we shape both ourselves and our world (Bressler:120).”

The presentation discusses the mental state on the narrator “I” in Edgar Allan Poe’s *Annabel Lee*.

1.4.2 Method of Data Collection

Research method used in this thesis is library research as Rene Wellek and Austin Warren said

“Since the majority of students can find their source materials in libraries, a knowledge of the most important libraries, and familiarity with their catalogues as well as other reference books, is undoubtedly, in many ways, an important equipment of almost every student in literature (1963: 58)”

By this method, the writer reads some books and other articles from library and internet as references to help analyzing the poem.

1.5 Organization of The Thesis

CHAPTER ONE : INTRODUCTION

There are five sub-chapters in this chapter. The first sub-chapter mentions the background of the study. The second sub-chapter is the research problems. The third

sub-chapter is the objective of the study. After that, there is the method of the study. The last sub-chapter is the organization of the thesis.

CHAPTER TWO : BIOGRAPHY OF THE POET AND THE POEM

It contains the biography of Edgar Allan Poe and the poem Edgar Allan Poe's *Annabel Lee*

CHAPTER THREE : THEORETICAL FRAMEWORK

It contains the review of the intrinsic and extrinsic theory. The intrinsic theory is about the figurative language and the extrinsic theory is about Sigmund Freud's theory of levels of mental life, *id*, *ego*, and *superego*, and John Lee's theory of obsessive love.

CHAPTER FOUR : DISCUSSION

This is the main chapter of this thesis. It contains the discussion of intrinsic and extrinsic elements in Edgar Allan Poe's *Annabel Lee*.

CHAPTER FIVE : CONCLUSION

It contains the conclusion of the analysis.

CHAPTER II
BIOGRAPHY OF EDGAR ALLAN POE
AND THE POEM *ANNABEL LEE*

2.1 Biography of Edgar Allan Poe

On January 19, 1809, Edgar Allan Poe was born in Boston, Massachusetts. Poe's father and mother, both professional actors, died before the poet was three years old and John and Frances Allan raised Poe as a foster child in Richmond, Virginia. Poe returned briefly to Richmond, but his relationship with Allan deteriorated. He then moved into the house of his aunt, Mrs. Maria Clemm and her daughter Virginia, in Baltimore, Maryland. A dependable income now greatly mattered to Poe, for he had fallen in love with his cousin Virginia and wished to marry her. (www.poets.org, n.d, par. 1-2)

Edgar Allan Poe married his first-cousin Virginia Clemm on May 16, 1836. He was twenty seven, while she was about three months of her fourteenth birthday. By today's standards, the marriage was a bit odd but, for the time, their relationship was not particularly unusual, though she was slightly young. Fifteen years old was a more common marrying age at that time. The ceremony took place in Richmond, Virginia, and it was overseen by a Presbyterian minister named Amasa Converse. The venue was the house of Mrs. James Yarrington, Poe's current landlord in a boarding house he stayed with both Virginia and Virginia's mother Maria Clemm, the sister of Poe's father. Mrs. Yarrington helped with the arrangements, even baking the cake. The couple then spend a short

honeymoon in Petersburg, Virginia. The site was a local Poe fanatic has taken it upon himself to reclaim the connection and is, quite appropriately, celebrating this coming Wednesday. (Rob Vellela, May 16, 2010, par. 1 and 2)

There has been dispute as far as the kind of relationship Mr. and Mrs. Poe shared. The doting husband called his wife "Sissy" as a nickname, and many scholars believe they shared more of a sibling partnership. Many also believe that the couple never consummated their marriage. *Annabel Lee* stood in for Virginia as the "maiden there lived whom you may know", while others suggest that they held off until a more appropriate age. (Rob Vellela, January 30, 2009 : par. 3)

Virginia's influence on Poe's literary output is questioned; it is speculated that poem *Ulalume* is a memorial to her and she may have been the inspiration for *Annabel Lee* (1849) or the *lost Leonore* of 1845's *The Raven*, though there are certainly other candidates. (Bob Hufford, January 20, 2009 : par. 1)

Edgar Allan Poe's *Annabel Lee* was published in 1849 and has been one of his most famous romantic poems. The debate over which woman inspired what is arguably Poe's most beautiful poem has raged with remarkable vigor practically from the moment *Annabel Lee* first appeared in print, only days after the author's death. Poe's wife, is, by far, the woman most identified with the poem, and, while one Poe scholar perhaps became overly partisan when he said it was "sacrilege" to associate any other name with *Annabel Lee*, she is the only logical choice if one wishes to read the lines as having any basis in fact. Aside from the probability that Virginia was his one genuine love, of all the women Poe knew, she was the only one who had "no other thought than to love and be loved by me,". She alone was

his bride, and, of course, unlike the other leading candidates, she was dead when he wrote the poem. The "wind" that "came out of the cloud, chilling/And killing my Annabel Lee" could be interpreted as a reference to Virginia's tuberculosis. Some scholars also use the reference to the dead "maiden" in the poem as evidence that Virginia died a virgin. (www.neuroticpoets.com, n.d, par. 6 and 9)

Poe was overcome by grief after the death of his beloved Virginia in 1847. While he continued to work, he suffered from poor health and struggled financially. His final days remain somewhat of a mystery. He left Richmond on September 27, 1849, and was supposedly on his way to Philadelphia. On October 3, Poe was found in Baltimore in great distress. He was taken to Washington College Hospital where he died on October 7. His last words were "Lord, help my poor soul." (www.biography.com, n.d , par. 12)

2.2 The Poem *Annabel Lee* by Edgar Allan Poe

ANNABEL LEE

By : Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)

That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea

This poem is taken from *The Norton Anthology of Poetry* by Alexander W.
Allison, et al.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

Intrinsic elements of poetry are certain features of poetry which include symbol and irony. Those elements are essentially important to explain further the elements of psychology in a poem. The writer believes that the intrinsic elements, namely symbol and irony, can be used to explain the mental state in Edgar Allan Poe's *Annabel Lee*.

3.1.1 Symbol

A poet often uses a symbol to express his imagination. The symbol may suggest a disguised intention for a real intention. Holman explains that:

“A symbol is something which is itself and yet stands for or suggest or means something else. A symbol is like an image when it powerfully evokes that referent by making that referent suggest to the reader or audience a meaning beyond itself; in other words, a symbol is an imagewhich evokes an objective, concrete reality and has that reality suggest another level of meaning.” (Holman: 478)

Symbol is one of the figurative languages which is difficult to find.

Perrine explains that:

“The symbol is the richest and at the same time the most difficult of the poetical figures. Both its richness and its difficulty result from its imprecision. Although the poet may pin down the meaning of his symbol to something fairly definite and precise, more often the symbol is so general in its meaning that is able to suggest a great variety of more specific meanings.” (Perrine: 85)

In *Annabel Lee*, one of the symbols is noticed with the proper noun 'Annabel Lee' itself because the proper noun stands for one of the character of the poem and also has the meaning beyond the character herself.

3.1.2 Irony

Holman states about the irony,

“Irony is a figure of speech in which the actual intent is expressed in words which carry the opposite meaning. Irony is likely to be confused with sarcasm but it differs from sarcasm in that it usually lighter, less harsh in its wording though in effect probably more cutting because of its indirectness. The great effectiveness of irony as a literary device is the impression it gives of great restraint.” (Holman:248).

In *Annabel Lee*, the irony is noticed after Annabel Lee is dead. The narrator is devastated over the death of Annabel Lee, and because of that he makes himself depressed. Instead of being happy with Annabel Lee, the narrator is deeply sad. So, his sadness is ironic.

3.2 Extrinsic Elements

Extrinsic elements of literary work can be found in a psychological trait of literary works. The trait can be a symptom of personalities. One of them can be found in Sigmund Freud's psychoanalysis. In this thesis, the writer suggests that Freud's concept of levels of mental life and *id*, *ego*, and *superego* and John Lee's theory of obsessive love can be used to analyze the extrinsic elements of Edgar Allan Poe's *Annabel Lee*.

3.2.1 Levels of Mental Life

One of Freud's theories of personality is the theory about human's unconsciousness and their drives. Human's words and actions are always done either consciously or unconsciously.

3.2.1.1 Unconscious

Davidoff states about unconsciousness

“The unconscious contains all those drives, urges, or instincts that are beyond our awareness but that nevertheless motivate most of our words, feelings, and actions. Although we may be conscious of our overt behaviors, we often are not aware of the mental process that lie behind them.” (Davidoff: 24)

Based on the statement above, the writer can restate that the drives are the element that motivate people to do their activities with or without awareness. The unconsciousness plays an important role in human's words, feelings, and actions. The unconsciousness, in this sense, affects the narrator's actions in Edgar Allan Poe's *Annabel Lee*. The narrator is motivated to blame another person for an action which is not done by them when he is actually not aware of it. The instinct of the narrator takes over his mind unconsciously and makes him do an irrational action.

3.2.1.2 Conscious

Consciousness also plays an important role in human's life. Davidoff explains that:

“Consciousness, which plays a relatively minor role in psychoanalytic theory, can be defined as those mental elements in awareness at any

given point in time. It is the only level of mental life directly available to us.” (Davidoff: 25)

The writer can conclude that consciousness is the drives which affects almost all of human actions. Unlike the unconsciousness, the consciousness is the drive which is done by human while they are aware. The words and actions are not done because of the instinct, but they really come from what the human wants. Therefore, the narrator’s actions in Edgar Allan Poe’s *Annabel Lee* in the beginning part of the poem can be referred to as his conscious’s drives.

3.2.1.3 Preconscious

Davidoff states about preconscious

“The preconscious level of the mind contains all those elements that are not conscious but can become conscious either quite readily or with some difficulty.” (Davidoff:25)

The writer notices that the preconscious becomes the transition in between the unconscious and the conscious. Because the preconscious in transition, it is not observable easily. So, in a poem the preconscious may not always be present.

3.2.2 The Main Components of Personality

According to Freud, there are three components of personality. The three components are *id*, *ego*, and *superego*.

3.2.2.1 *Id*

Feist states about the definition of *id*:

“At the core of personality and completely unconscious is the physical region called the id, or the not-yet-owned component of personality. The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the id serves the pleasure principle. The id is primitive, chaotic, inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and filled with energy received from basic drives and discharged for the satisfaction of the pleasure principle.” (Feist: 27)

It can be inferred that *id* is the unconscious part of human's personality whose work is based on pleasure principle. *Id* is an uncontrollable drive which always has one goal. It wants to be fulfilled with its need whatever it takes and does not care about the result .

Id appears since a human is just an infant because of *id*'s character which needs to be satisfied with its needs unconsciously. Davidoff explains that:

“At the earliest stage of infant development, the id monopolizes all the energy, but, like a spoiled child, it is irrational and insensitive to anything but its own desires and incapable of coping with reality, so it cannot satisfy itself.” (Davidoff:343)

Based on the explanation above, the writer can conclude that *id* is a part of human's personality which is immature and just want to satisfy its desires without concern to other parts of personality (*ego* and *superego*). *Id* does not work for any of human's need, but it works just for human's basic pleasure, such as the need to have sex or the need of an infant who cannot do anything without the help from its parents. *Id* becomes illogical because of its pleasure principle, and it cannot see what is right from what is wrong.

3.2.2.2 *Ego*

Feist states that:

“The ego, or I, is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person’s sole sources of communication with the external world. It is governed by reality principle, which it tries to substitute for the pleasure principle of the id. As the sole region of the mind in contact with the external world, the ego becomes the decision making or executive branch of personality. However, because it is partly conscious, partly preconscious, and partly unconscious, the ego can make decisions on each of three levels” (Feist: 29)

It can be inferred that *ego* is the component of personality whose work is on reality principle base. *Ego* can communicate with reality and *ego* is also the drive which can make a decision to every of human’s action.

Davidoff, furthermore, explains the definition of the human drives through the development of a child. He states that along with *ego*’s tasks:

“The ego emerges in the developing child, according to Freud, to handle transactions with the environment. One of the ego’s main tasks is to locate objects in the real world that are appropriate for the id’s needs. The ego deals with both the demands of the id and those of reality. Unlike the childish and irrational id, the ego is controlled, realistic, and logical.” (Davidoff: 343)

The writer can sum up that *ego* is the drive which always adjusts itself to the situation which occurs in its environment. *Ego* becomes the drive which has to make a decision for the problems caused not only by *id* but also by *superego*. The decision which *ego* made has to fit its reality principle, and it is the *ego*’s task to make it compatible with reality. *Ego* needs to satisfy any of the *id*’s need and it makes the *ego* change from time to time in order to control *id*.

3.2.2.3 *Superego*

Feist explains that:

“The superego, or above-I, is guided by the moralistic and idealistic principles as opposed to the pleasure principle of the id and the realistic principle of the ego. The superego grows out of the ego, and like the ego, it has no energy of its own. However, the superego differs from the ego in one important respect, it has no contact with the outside world and therefore is unrealistic in its demands for perfection.” (Feist: 30)

It can be inferred that *superego* is a part of human’s personality which works based on the moralistic and idealistic principles. *Superego* is also the unconscious part of human’s personality like *id*. The main function of *superego* is to tell about what people should do and what people should not do.

Superego is the drive which a human learns from her or his environment.

The human develops *superego* since she or he is a child and what she or he learns still remains until she or he becomes an adult. She or he is taught by someone else or she or he learns by herself or himself about what is right from what is wrong.

Davidoff states that:

“The superego develops gradually. It is essentially what people call ‘the conscience’, a learned sense of right and wrong and good and bad, which becomes automatic after many years. According to Freud, the superego internalizes the morals, ideals standards of parents and society and strives to continually for perfection.” (Davidoff:343)

The writer can sum up that *superego* is the drive which determines a human’s behaviour. *Superego* decides whether the action which the human takes is right or wrong and/or good or bad. The actions have to correspond with the manners and the rules in the society. The decision of the human’s behaviour will be judged by the society whether they are appropriate or inappropriate for the society.

3.2.3 Obsessive Love

John Lee stated that,

“Mania or obsessive love is one of the secondary theory colors of love, which is a combination of Eros and Ludos. Manic lovers lack the self-confidence associated with eros and the emotional self-control associated with ludos. Usually, mania lovers have low self esteem, believe that love will cure their self esteem issues, depend on others for happiness, perceive love as rescuing them, and think that they need their lovers. Mania lovers also inclined to speak of their significant others in superlatives and possessives. They are desperate to fall in love and to be loved, begins immediately to imagine the future with the partner, wants to see the partner daily and is extremely possessive. This love type is irrational, extremely jealous, obsessive, and often unhappy (Lee, 1973: 15).”

CHAPTER IV

DISCUSSION

4.1 Intrinsic Aspect

4.1.1 Symbol

4.1.1.1 Kingdom

Kingdom is a symbol of power. People who have the power will use it in two different ways: some people use it for good deed while others use it for bad deed. If the power is used for good deed, it can lead to prosperity for people in the kingdom. Justice is always upheld and freedom is always felt by the people. On the contrary, if the power is abused, it can lead to destruction of the people in the kingdom. The kingdom becomes a tyranny and cruelty for its people. The people suffer and the suffering itself will lead the people to destroy the kingdom itself because they steal to survive in the tyrannic kingdom.

In Edgar Allan Poe's *Annabel Lee* the word 'kingdom' is mentioned several times.

It was many and many a year ago,
In a *kingdom* by the sea, (line 2, stanza 1)
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

'Kingdom' in the first stanza gives us the prosperous situation in the poem. Reading the first stanza, the writer thinks that this poem is like a kind of 'once

upon a time' fairytale. The characters live in a kingdom and the story has happened long ago. Retelling the situation in the first stanza, the writer assumes a happy ending for the poem, like many fairytales which she knows. The narrator and Annabel Lee live to love each other in kingdom. No one bothers them. This situation, however, changes in the third stanza.

And this was the reason that, long ago,	
In this <i>kingdom</i> by the sea,	(line 14, stanza 3)
A wind blew out of a cloud, chilling	
My beautiful Annabel Lee;	
So that her highborn kinsmen came	(line 17, stanza 3)
And bore her away from me,	(line 18, stanza 3)
To shut her up in a sepulchre	(line 19, stanza 3)
In this kingdom by the sea.	

In the third stanza, Annabel Lee is pronounced dead. The whole happy situation in the first stanza turns gloomy. In the third stanza, the writer reads additional information about the kingdom. The kingdom becomes the symbol of power because there are the words 'highborn kinsmen' in the line seventeen. Highborn kinsmen are the people who have noble's blood, so, for instance, they are the people who have high social class. It means that Annabel Lee is a noble woman because the highborn kinsmen take her to 'shut her up in the sepulchre' (line 19, stanza 3) or in other words the writer can say that they come to bury Annabel Lee's body, so the highborn kinsmen "bore her away from me" (line 18, stanza 3). The narrator believes that the power which the highborn kinsmen have separates him from Annabel Lee. So, the highborn kinsmen only makes the narrator sad because they keep Annabel Lee apart from the narrator.

4.1.1.2 Sea

The sea can represent the narrator's freedom and loneliness. The writer sees the sea as water flowing unrestrained in its entity. Flowing unrestrained means that the sea represents the narrator's freedom. In its entity means that the sea may also represent the narrator's loneliness because the narrator is lonely without the presents of Annabel Lee. The sea becomes the background of the story from the beginning until the ending of the poem.

It was many and many a year ago,
In a kingdom by *the sea*, (line 2, stanza 1)
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by *the sea*, (line 8, stanza 2)
But we loved with a love that was more than love— (line 9, stanza 2)
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven (line 11, stanza 2)
Coveted her and me. (line 12, stanza 2)

In the two stanzas above, the word 'sea' is put adjacent to the word 'kingdom'. It can be said that both Annabel Lee and the narrator live in an area surrounded by the sea. The surrounding sea becomes the symbol because the narrator cannot set himself free as long as he cannot have Annabel Lee. The narrator states that his love for Annabel Lee is 'a love that was more than a love' (line 9, stanza 2). The narrator also claims that his love for her is sacred, because he states that his love for her is 'a love that the winged seraph of Heaven coveted her and me' (line 11-12, stanza 2). So great is the narrator's love for Annabel Lee that, upon her death, he knows that her soul is set free while he feels deep

loneliness, just like the deep sea hides the life inside it. Annabel Lee is dead, but she is alive inside of the narrator's heart.

The two consecutive symbols, kingdom and sea, are ironic. The writer can see that there are two different situation in kingdom as a symbol, and the writer sees that this symbol is an ironic symbol. 'kingdom' in the Edgar Allan Poe's *Annabel Lee* may represent prosperity and power. The situation which tells about the prosperous situation is shown in the first stanza. Meanwhile, the kingdom which represents power is shown in the third stanza. It is ironic how the prosperous situation that the narrator has changes only because 'power' comes to his life. He thinks that he can live happily ever after with Annabel Lee, but it seems that he can never have that happy life.

The sea as a symbol is also has an ironic meaning. It is because the sea in the first stanza represents freedom but in the second stanza represents loneliness. The sea which represents freedom appears in the narrator's wish to live and to have Annabel Lee freely without the disturbance from anyone. He believes that his love is unordinary. So, when Annabel Lee is dead, he feels lonely deep inside his heart. This is when the sea represents loneliness as a symbol.

4.1.1.3 Highborn Kinsmen

Highborn kinsmen represent not only the power but also nobleness. Highborn kinsmen come from high social status and usually they also become the ruler in their societies. For the lower sosial classes, highborn kinsmen's existence

is highly respected. In this poem, however, the narrator thinks that the 'highborn kinsmen' are just eyesores and they also want separate him from Annabel Lee.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her *highborn kinsmen* came (line 17, stanza 3)
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

In the beginning two stanzas, the writer does not know that the highborn kinsmen live in the 'kingdom by the sea' in addition of the characters. Both the narrator and Annabel Lee do not know the highborn kinsmen's existence either. The narrator thinks that his life with Annabel Lee is peaceful without any other people intruding their life. When the highborn kinsmen come, the narrator thinks that they want to separate him from Annabel Lee. Let alone, they come to bury Annabel Lee's body. The narrator, who cannot believe that Annabel Lee is dead, cannot hold his anger against the situation when outsiders (the highborn kinsmen) come to bury Annabel Lee, the narrator's lover.

4.1.1.4 Sepulchre

Sepulchre is a symbol of confinement. The writer thinks that the sepulchre represents how the narrator's approach to Annabel Lee is forbidden. Annabel Lee's death becomes a shock for the narrator because it is so sudden, so, the narrator thinks this separation as a confinement. First, he is unable to get close to Annabel Lee by highborn kinsmen who takes Annabel Lee to bury her. Second,

the sepulchre becomes his enemy because the sepulchre interferes the narrator to get close to Annabel Lee. The narrator thinks the sepulchre as a barrier which traps Annabel Lee inside forever and it makes the narrator unable to reach Annabel Lee anymore.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a *sepulchre* (line 19, stanza 3)
In this kingdom by the sea.

The sepulchre in the third stanza above is the word which becomes the beginning of the narrator's suffering. It marks the death of Annabel Lee. In this stanza, the writer does not know yet what causes Annabel Lee die. In the fourth stanza, however, the writer can see the reason of Annabel Lee's death.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee. (stanza 4)

In this stanza, Poe tells the writer that the reason for Annabel Lee's death is because of the wind which chills Annabel Lee until she is dead. The sepulchre is also mentioned in the end of this poem to emphasize that Annabel Lee's death is real to the narrator.

4.1.1.5 Angels

Angels symbolize virtue. The angels are supernatural beings or spirits who guide people to do good deed. They usually live in a heaven where the life of every creature there is happy and comfortable.

I was a child and *she* was a child,
In this kingdom by *the sea*,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven (line 11, stanza 2)
Coveted her and me.

In the eleventh line of the second stanza, Poe uses the word winged seraphs instead of Angels to differentiate the image of the angels different. In the second stanza, the narrator still regards the angels just as the creatures who covets their relationship and not as the killer of Annabel Lee because they can still happily live each other.

The angels in the following stanza, however, seem to symbolize vice. The angels in this poem have the quality of being vicious because the angel are envious to the narrator and Annabel Lee.

The *angels*, not half so happy in Heaven, (line 21, stanza 4)
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

The angels in this poem are portrayed like the demons who are dark and bad. The narrator find it difficult to accept Annabel Lee's death and instead he blames everyone and everything for her death, including the angels. He says that the angels envy the narrator's relationship to Annabel Lee, and decides to separate the lovers by chilling Annabel Lee.

4.1.1.6 Annabel Lee

Annabel Lee represents a woman's beauty and love. The proper noun 'Annabel Lee' is one of the characters in the poem. She appears in every stanza of the poem, and it becomes the main subject of the story. She is the one whom the narrator is in love with. The writer cannot figure out exactly the appearance of Annabel Lee in the poem except that she is beautiful: the narrator says repeatedly in stanza six:

For the moon never beams, without bringing me dreams
 Of the beautiful Annabel Lee; (line 34, stanza 6)
And the stars never rise, but I feel the bright eyes
 Of the beautiful Annabel Lee; (line 36, stanza 6)
And so, all the night-tide, I lie down by the side
 Of my darling—my darling—my life and my bride,
 In her sepulchre there by the sea—
 In her tomb by the sounding sea.

Annabel Lee is said to be the figure of Poe's wife, Virginia Clemm. The descriptions which Poe gives in the poem, that is how the characters met when they were children and the fact that Annabel Lee died when she was still a young girl make the writer believe that Annabel Lee is really the figure of Virginia Clemm.

4.1.2 Irony

The writer believes that what happens to the narrator in the poem is ironic. The irony which the narrator endures prevents him from a happy life which he wanted to share with Annabel Lee.

It was many and many a year ago,
In a *kingdom* by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me. (stanza 1)

I was a child and *she* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me. (stanza 2)

In the first two stanzas above, the narrator's life with Annabel Lee was peaceful. They lived together in 'a *kingdom* by the sea' and lived their life without the disturbance from other people. The narrator and Annabel Lee only thought about each other, that is how to love and to be loved by each other. The narrator and Annabel Lee had built their love relationship even though they were still children. They were happy with their current relationship. The narrator and Annabel Lee's love was unordinary because the narrator stated that their love was 'a love that was more than a love'. To this level of life of the narrator, the angels approved their love relationship. So, the writer can infer that the two stanzas describe how the narrator loves Annabel Lee even from their childhood, and their childhood love was blessed by the kingdom and the angels.

The troubled life which the narrator endures begins when the highborn kinsmen and the angels interfere the love relationship between the narrator and Annabel Lee.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling (line 15, stanza 3)
My beautiful Annabel Lee; (line 16, stanza 3)

So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee. (stanza 4)

In the third stanza, Annabel Lee was suddenly found dead. The narrator could not believe that Annabel Lee died and left the narrator alone. At that time, the narrator could only realize that Annabel Lee was dead due to her own sickness after ‘a wind blew out of a cloud, chilling; My beautiful Annabel Lee’ (line 15-16, stanza 3). The night wind, which was very cold chilled Annabel Lee until she became sick and dead afterwards. The narrator, who could not believe that the woman whom he loved so much was already dead, blamed the angels. The angels, whom the narrator thought to have coveted the narrator and Annabel Lee’s love earlier, turned into the killer of Annabel Lee. The narrator might think that the angels chilled Annabel Lee because the angels envied their love relationship and decided to separate the narrator from Annabel Lee. So, the angels who had been good creatures in the beginning turned into bad creatures like demons.

The narrator, moreover, also blamed Annabel Lee’s family, the highborn kinsmen, to be the people who separated him from Annabel Lee. The narrator did not want to be separated from Annabel Lee even though she was already dead. Yet, the highborn kinsmen came to the kingdom by the sea to bury Annabel Lee. The narrator could not understand how the highborn kinsmen only wanted to let

Annabel Lee rest in peace in her sepulchre. Reading the situation, the writer feels ironic of how the narrator thinks that both the angels and highborn kinsmen caused Annabel Lee to die, to be separated from the narrator.

The writer believes that the ironic life of the narrator reaches its peak when the narrator found Annabel Lee lying lifeless in her sepulchre by his side.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee; (stanza 5)

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea (stanza 6)

The narrator could not live his life again together with Annabel Lee because she was dead. The narrator who previously thought that he would always stay together with Annabel Lee became depressed. Eventhough the narrator said that his and Annabel Lee's soul could not be separated, but they actually could not be together anymore. The narrator could not think of anything but Annabel Lee. He could not put aside his feeling of loss for Annabel Lee and continued to grieve over her death. The narrator did not care about his life and continued to mourn over Annabel Lee's death by being close to Annabel Lee's tomb.

It is noticeable that the irony makes the narrator as a blameful person. The narrator who cannot accept the reality of Annabel Lee's death blames anyone else for the death. He blames the angels for the death of Annabel Lee and he also blames the highborn kinsmen as the people who wants to separate him from Annabel Lee. Beside that, the irony also makes the narrator grieves for the death. The narrator is always grieving since the day of Annabel Lee's death. He has no thought of moving on and living his life again without Annabel Lee by his side. The irony only describes the narrator's sadness because of his lost love. The narrator's sadness is so great that it makes him depressed and does not care about anything else anymore.

Lastly, the symbols and the irony also have a big role in the narrator's conflicts. The symbols which have conflict with the narrator are the highborn kinsmen, the angels, and Annabel Lee. The narrator has a conflict with the highborn kinsmen because he refuses the highborn kinsmen's presence in his life. The narrator does not want anyone to interfere his life with his beloved one, Annabel Lee. Moreover, the narrator also thinks that the angels is the creature who want to separate him from Annabel Lee. In the irony's case, highborn kinsmen should have no conflict with the persona because both of them care about Annabel Lee. The narrator, however, decides to ignore it and acts according to his ego. The narrator thinks the highborn kinsmen as the eyesores who want to take Annabel Lee away.

4.2 Extrinsic Aspects

4.2.1 Levels of Mental Life in Edgar Allan Poe's *Annabel Lee*

In Edgar Allan Poe's *Annabel Lee*, the conscious and the unconscious plays the important role in determining the narrator's action. The preconscious, however, does not have its significant part in the poem because the writer figures out that the preconscious works in transition from the unconscious to the conscious. The transition of the preconscious is not observable, so the writer does not discuss the preconscious in her analysis.

4.2.1.1 Unconscious

The unconscious's action which is done by the narrator can be seen in his action after the death of Annabel Lee. The narrator's sadness toward Annabel Lee's death is so great that it makes him unconsciously feel driven to do something irrational.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea. (stanza 3)

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee. (stanza 4)

In the third and fourth stanzas above, the unconscious's mind of the narrator starts to appear. The narrator is not aware that he blames another person for actions which they did not do. In the third stanza, the narrator blames the highborn kinsmen. He states that the highborn kinsmen, who are Annabel Lee's family want to separate him from Annabel Lee. In the fourth stanza, the narrator blames the angels in Heaven. He says that the angels is the killer of Annabel Lee. The angels are very envious with their unordinary love relationship, and they decide to separate the narrator and Annabel Lee by chilling Annabel Lee using the cold night wind. The narrator cannot accept that Annabel Lee is dead because of her sickness, and he unconsciously blames the angels.

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea. (stanza 6)

The writer thinks that the narrator finally no longer blames other people, but he still cannot forget his grieve toward Annabel Lee's death. The narrator unconscious's mind is still working in this state. The narrator always thinks of Annabel Lee and cannot forget her. He wants to dream about her but he cannot do it. The narrator, who feels hopeless, feels tired about everything. In the end, he lies down beside the sepulchre of the woman he loved and gives up on everything.

4.2.1.2 Conscious

The conscious's actions of the narrator can be seen when he talks about his relationship with Annabel Lee.

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me. (stanza 1)

I was a child and *she* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me. (stanza 2)

Both stanzas tell the writer about the narrator and Annabel Lee's love relationship in a place called the kingdom by the sea. The narrator consciously tells about his feelings towards Annabel Lee. The narrator says that he and Annabel Lee only care about each other in the kingdom by the sea, to love and to be loved each other. The narrator says that both of them are children who are seriously in love. The narrator's and Annabel Lee's love are unordinary. He states that his love is special because his love is 'a love that was more than a love'. So great the narrator and Annabel Lee's love that the winged seraphs of heaven covets their love.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee; (stanza 5)

In the above fifth stanza, the narrator also consciously states his relationship with Annabel Lee. The narrator says that their love cannot be compared with anyone. The older and wiser adults who can be considered have more knowledges about life and the experiences about relationship cannot be compare with their love. The narrator's and Annabel Lee's love are stronger than those adults in love. The narrator also states that his soul and Annabel Lee will never be separated from each other by the angels and the demons. Eventhough later, when both of them are dead and cannot see each other anymore, the narrator's and Annabel Lee's soul will always stay together.

4.2.2 Main Components of Personality in Edgar Allan Poe's *Annabel Lee*

The main components of personality which the writer discusses include id, ego, and superego. The discussion of id, however, is not presented in this analysis because the writer does not find id's explanation in the poem. The discussion of id will be irrelevant to the analysis.

4.2.2.1 Ego

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea. (stanza 3)

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know, (line 23, stanza 4)

In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

The first time the narrator's ego appears is when Annabel Lee is dead. The ego works when the narrator is unconscious. In the poem, the ego of the narrator makes him find another reason for a denial of the real reason why Annabel Lee is dead. In reality, the narrator has to accept Annabel Lee's death and move on to live his life. He has to get used to his loss, and then recover himself. Yet, Annabel Lee's death is a great shock for the narrator. As the result, the shock gives the pressure for the narrator's mind. The ego makes the narrator unconsciously believe that the reason for Annabel Lee's death is because of the angels and not because of her sickness.

In the third stanza, the narrator says that the wind chills Annabel Lee until she dies. The narrator's ego appears when the high born kinsmen come to the kingdom by the sea. They come to take Annabel Lee and bury her dead body. The narrator's ego does not want to be separated from Annabel Lee even though she is already dead. The narrator states unconsciously that the highborn kinsmen want to trap Annabel Lee in a sepulchre to separate him from her. The narrator makes the highborn kinsmen look like the bad people who take what he thinks it belongs to him. The narrator does not want to accept that Annabel Lee leaves him alone because he says that Annabel Lee has no other passion than to love and be loved by the narrator. So, when the highborn kinsmen come, the narrator blames the highborn kinsmen as the people who separate him from Annabel Lee.

In the fourth stanza, the narrator says that the wind which chills Annabel Lee is performed by the angels in heaven who cannot be happy for his and Annabel Lee's relationship, which was supposed to have no problem until the death takes away Annabel Lee. The angels envy them and decide to blow the cold night wind. As the writer can infer, Annabel Lee is dead because she is sick after the night wind chills her. The ego raises the narrator's rational mind, which can see the real reason for Annabel Lee's death. In line 23, the narrator states that all of the people know about the angels in heaven who envy his and Annabel Lee's relationship, "Yes! That was the reason (as all men know, In this kingdom by the sea) (line 23, stanza 4)". The narrator's statement about how all the people know about the angels who kill Annabel Lee is a denial and also the narrator's defense toward the reality.

It is noticeable that the ego makes the narrator as the person who cannot move on over the death of his beloved one. The narrator says that he and Annabel Lee only care about each other and have no thought about anything besides that wish. The narrator and Annabel Lee live without their parents around them and it makes the narrator unaware of what to do when Annabel Lee is dead. The narrator becomes a selfish person who blames other object to be the replacement of his distrust towards Annabel Lee's death. Moreover, the narrator cannot continue his life properly and only thinks to be by the side of Annabel Lee even though she is already dead.

The writer concludes that the narrator cannot accept anything which does not match with his desires. When the narrator meets Annabel Lee, he cannot

control his desire to have Annabel Lee for himself and be by her side everyday. The narrator's desires make his ego increase day by day. The narrator's ego which increases since then makes his denial over Annabel Lee's death stronger. He cannot accept everything regarding Annabel Lee's death. The narrator refuses to believe the real reason for how Annabel Lee is dead eventhough he knows the reason deep inside his heart. The narrator also refuses the presence of the outsiders in his life and makes him accuses them to be the culprits of Annabel Lee's death.

The narrator's ego becomes uncontrollable and increasing because the superego cannot fully control the ego. The ego's desires is too big for the superego to control it. The narrator becomes the person who has no manners because of that reason. The narrator does not care whether he is right or wrong. In the narrator's mind, the thing which is important is how he can find another objects to be blamed for Annabel Lee's death. The narrator's behaviour becomes uncontrollable just like his ego.

4.2.2.2 Superego

Superego works on idealistic and moralistic principles. The narrator, who loves Annabel Lee, wants to have an idealized love in his life.

It was many and many a year ago,
In a kingdom by *the sea*,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me. (stanza 1)

I was a child and *she* was a child,

In this kingdom by *the sea*,
But we loved with a love that was more than love— (line 9, stanza 2)
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

The writer observes that the idealized love which the narrator wants is portrayed in stanza one and stanza two. In stanza one, the narrator introduces the writer to the place where he and Annabel Lee live. The narrator thinks that he only lives to love Annabel Lee in the kingdom by the sea. He has no other thought to think about anything else. Annabel Lee also lives only to love the narrator in the kingdom by the sea. In stanza two, the narrator tells the writer about what kind of love relationship which they have. The narrator says that the love which he and Annabel Lee have for each other is unordinary. It is not like any love that every couples have but it is ‘a love that was more than love’ (line 9, stanza 2). The narrator and Annabel Lee who have been in love since they were children make the angels envy of their unordinary love relationship.

The idealized love life which the narrator wants, however, does not stay for a long time. Suddenly, Annabell Lee is found dead. Because of that, the narrator’s superego has a conflicts with the narrator’s ego.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea. (stanza 3)

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,

In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee. (stanza 4)

The first conflict between the narrator's superego and ego is with the highborn kinsmen. After Annabel Lee is found dead, the highborn kinsmen come to the kingdom by the sea where the narrator and Annabel Lee live. They come to take Annabel Lee away and bury her in a sepulchre. The narrator thinks that if the highborn kinsmen take Annabel Lee away from him, the idealized life which he imagines will be gone. So, the narrator who does not want that to happen blames the highborn kinsmen to be the people who want to separate him from Annabel Lee. The narrator does not see the reality that the highborn kinsmen just want to let Annabel Lee rest in peace after her death.

The second conflict between the narrator's superego and ego is with the angels. The idealized love life, which the narrator imagines, is gone because of Annabel Lee's death. The narrator, who does not want to accept the reality, blames the angels to be the killer of Annabel Lee. He says that the angels envy their love relationship and decide to separate the narrator and Annabel Lee. The angels blow out the night cold wind to Annabel Lee. That night cold wind makes Annabel Lee chilled and finally dead.

It is noticeable that the narrator's superego cannot adjust the situation where Annabel Lee is dead, and it makes the narrator ignore the rules in society. The narrator's ignorance appears not only because of Annabel Lee's death but also because of the absence of the narrator's conscious mental state in his life. In the narrator's mind, he only thinks about Annabel Lee and does not care about

anything else, including his manner. The narrator, who believes that he and Annabel Lee cannot be separated, blames the highborn kinsmen and the angels. The narrator ignores his manner, and blames the highborn kinsmen and the angels to be the culprits who wants to separate him from Annabel Lee.

The narrator's uncontrol behaviour happens because his mind is not stable. The narrator's ego toward Annabel Lee is big and it makes him unstable when he loses Annabel Lee. The narrator's unstable condition is what makes the narrator put aside his behaviours and manners. Annabel Lee's death affects the narrator very much and makes him very devastated. He struggles whether to accept his beloved one's death or not, and in the end he chooses to ignore the death. The narrator acts as if Annabel Lee was alive, and he continue to live his life beside Annabel Lee.

4.2.3 Obsessive Love in Edgar Allan Poe's *Annabel Lee*

It was many and many a year ago,
In a kingdom by *the sea*,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me. (stanza 1)

I was a child and *she* was a child,
In this kingdom by *the sea*,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me. (stanza 2)

The narrator and Annabel Lee are a happy couple who live in the kingdom by the sea. In the first and second stanza, the writer sees that the narrator and Annabel Lee built their love relationship in the kingdom by the sea without any disturbance from anyone. The narrator imagines that he and Annabel Lee will be together forever. They have no other thought to do anything or to think about anything except to love each other. The writer infers that the narrator's love for Annabel Lee is very big. It makes the narrator very obsessive toward Annabel Lee. Because of his obsessiveness toward Annabel Lee, the narrator wants Annabel Lee by himself. He does not want anyone to take Annabel Lee away from him. The narrator always wants to live a happy life with Annabel Lee everyday. This situation, however, changes in the third stanza.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea. (stanza 3)

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee. (stanza 4)

The narrator becomes depressed after Annabel Lee is dead. Annabel Lee's death, however, changes everything. The narrator is no longer able to live with Annabel Lee. In the third and fourth stanza, the narrator who cannot forget Annabel Lee blames other people for his loss. The narrator blames the highborn

kinsmen and the angels. The narrator blames the highborn kinsmen to be the people who want to separate him from Annabel Lee. Meanwhile, the narrator blames the angels to be the killer of Annabel Lee.

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea (stanza 6)

In the sixth stanza, the narrator's obsessiveness toward Annabel Lee does not stop even though Annabel Lee is already gone. The narrator does not want to live his present life again. He continues to mourn over Annabel Lee's death and does not move on to live the life without Annabel Lee. He decides that his life is only for Annabel Lee. The narrator gives up everything and lies down beside the tomb of Annabel Lee.

CHAPTER V

CONCLUSION

Edgar Allan Poe's *Annabel Lee* is a poem about the narrator who loses his beloved one. The characters in the poem, the narrator and Annabel Lee, are the lovers who have woven their love relationship since they were children. This poem gives the writer a sad ending for their love relationship. The sadness emerges because suddenly Annabel Lee is found dead and leaves the narrator alone. The narrator, who does not expect Annabel Lee's death at all, cannot grasp the reality or think rationally. Annabel Lee, whom the narrator loves so much, is a great influence in the narrator's life. So, when Annabel Lee is no longer alive, the narrator feels emptiness in his heart, and it makes him blame other objects for Annabel Lee's death.

The writer's description of the narrator's mental state in Edgar Allan Poe's *Annabel Lee* shows the narrator's feeling after he loses his beloved one, Annabel Lee. The narrator's loss affects him very much. It makes him unable to face the reality and continue his mourning over Annabel Lee's death. In this respect, the narrator's unconscious mind takes over the narrator's conscious mind and makes the narrator act irrationally. In addition, the narrator's ego supports the narrator's unconscious mind and leads the narrator to the wrong direction while ignoring his superego.

The writer's analysis shows the usage of figurative language, namely irony and symbol, in the poem. The symbols reveal a disguised intention for the

narrator's real intention. Meanwhile, the irony reveals the narrator's story which does not have the same condition as he expects. The writer's analysis of the unconscious and the conscious shows that the narrator's unconscious mind emerges because of the narrator's sadness for Annabel Lee's death. The unconscious mind surpasses the conscious mind and drives the narrator into a blameful person who cannot move on over the death of his beloved one. In addition, the writer's analysis of ego and superego shows that the narrator's ego emerges along with the narrator's unconscious mind and ignores the superego. The ego is stronger than superego because of the narrator distrust toward Annabel Lee's death, which is unexpected. The narrator's obsessiveness toward Annabel Lee supports ego to take over superego. The narrator's love makes his depression bigger and makes him think irrational.

BIBLIOGRAPHY

- Allison, Alexander W. *The Norton Anthology of Poetry: Third Edition*. New York: W W Norton & Company Incorporated. 1983. Print.
- Bressler, Charles E. *Literary Criticism : An Introduction to Theory and Practice*. New Jersey: Prentice Hall. 1994. Print
- Davidoff, Linda L. *Introduction to Psychology: Third Edition*. New York: Mcgraw Hill Higher Education. 1986. Print.
- Feist, Gregory J. *Theories of Personalities: Fifth Edition*. New York: Mcgraw Hill Higher Education. 2002. Print.
- Fromm, Erich. *The Art of Loving*. New York: Harper & Row. 1956. Print
- Holman, G. Hugh. *A Handbook to Literature*. New York: The Odyssey Press. 1960. Print
- Hufford, Bob. "Virginia Eliza Clemm Poe". *findagrave*. 2009. January 25, 2014. Web
- Lee, JA. *Colours of Love: An Exploration of The Ways of Loving*. Toronto: New Press. 1973. Print.
- Lippmann, Babette. *The Philosophy of Composition*. Germany: Books of Demand. 2007. Print.
- Mondragon, Brenda C. "Edgar Allan Poe". *neuroticpoets*. 2013. January 25, 2014. Web.
- Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*. Orlando: Harcourt Brace Company. 1956. Print.
- Welleck, Rene and Austin Warren. *Theory of Literature*. London: Harvest Book Harcourt Brace. 1956. Print.
- Veleva, Rob. "Marriage of Edgar Allan Poe". *americanliteraryblog*. 2010. January 25, 2014. Web.

Veleva, Rob. "In Memoriam: Virginia Clemm Poe". *poecalendar*. 2009. January 26, 2014. Web.