Linguistic Analysis of Edgar Allan Poe’s “The Raven”

RESEARCH SUBMITTED TO

DR HAYAT AL-KHATIB

ENGLISH LANGUAGE AND LITERATURE PROGRAMME COORDINATOR

IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF

UNITED KINGDOM OPEN UNIVERSITY/ARAB OPEN UNIVERSITY

BACHELOR DEGREE

IN ENGLISH LANGUAGE AND LITERATURE

LÉA HANNA

2011
Abstract

Edgar Allan Poe’s “The Raven” is a poem well known for its particular structure and wording, it is a distinctive and highly appealing work. In this project, I aim to find out how functional features, namely the linguistic meta-functions of field, tenor and mode as categorized by Halliday contribute to make the poem what it is and how structural features, namely repetition and foregrounding interact with the functionality in that same purpose. To that end, I will analyze a brief extract of the poem in terms of the aspects mentioned above and interpret the findings in the light of the stated aim.

1. The aims of the investigation

When I first read “The Raven”, I was amazed by its beauty and musicality and could not help reading it over and over, finding it to be very distinct from other poems and with its own appeal. Since I am currently studying linguistics, I am interested in applying the knowledge I’ve acquired to hopefully answer some questions I’ve raised about the poem. The initial question was:

What, linguistically, makes “The Raven” distinctive and appealing?

During the current course, I have learned that linguistic analysis can be based on two methodologies: structure or functionality. The course has focused on the functional aspect of grammar which is a more recent theory and my analysis must deal primarily with linguistics from that perspective. Also, given the nature and limited scope of the project, I know I must limit my focus on manageable aspects only. The functional study was based on Halliday’s theoretical framework, specifically on the contexts of use and the meta-functions of language. To be in harmony with the spirit of the course, I have therefore modified the initial question to become:

How do the functional linguistic elements make “The Raven” distinctive and appealing?
However, it is not possible to overlook the structural aspect, especially in poetry where form is essential and the structure of a poem has an important role to play. I conceive the structural and functional frameworks to be complementary rather than opposed or exclusive; thus, I thought that an additional question would be appropriate:

What is the role of the structural elements and how do they interplay with functionality to achieve aforesaid effect?

Recently, I had the opportunity to attend a conference in Applied Linguistics where a Professor, Najwa Nasr, gave a presentation on “Linguistic Analysis and Poetic Discourse”. There, she outlined some steps in poetic analysis which focus on structure. Also, I have taken a course in Applied Linguistics entitled “Using English: From Conversation to Canon” which includes a chapter “What makes English into an Art?” contributed by Professor Lesley Jeffries. In that chapter, she mentions stylistics and specifically foregrounding as a device used in literary texts, including poems. Therefore, I will draw on the work of both to develop my analysis from the structural perspective. As for functionality, I will draw on the course “English Grammar in Context” which reflects the conceptual framework laid out by Michael Halliday, Systemic Functional Grammar on which I will elaborate in the coming section. The poem will be studied following the experiential, textual and interpersonal meta-functions.

2. The rationale and main conceptual themes

Literature began to be studied in linguistics through stylistics which is a subfield of linguistics that deals with literary work. One of its pioneers was Roman Jakobson, from the structuralist Prague School. Formalism or structuralism is criticized as being “simplistic and reductive” (“Literary Theory”, Holcombe, 2007) and stylistics has been criticized for similar reasons as well since there is no experimental support for its main concepts such as foregrounding (“Stylistics, Holcombe, 2007). Stylistics remains relevant, however, especially in poetry where form is of primary importance. Indeed, Jakobson named his work Poetics and
in his “Closing Statement on Poetics and Linguistics” defined it as dealing with the question “What makes a verbal message a work of art?” (1960 p351). As Holcombe explains, Jakobson’s theory states that “poetry is characterized by the projection of the paradigmatic axis onto the syntagmatic one” (“Stylistics”, 2007). In the previously mentioned chapter entitled “What makes English into an Art?” Lesley Jeffries provides more information on that matter. She explains that paradigmatic relations are within a word class (2002, p166) so they are in a certain way similar to synonymy. For example, in *The Raven* “rapping” (line 21) has a paradigmatic relation with ‘knocking’ or another similar word. It also has a syntagmatic relation with “you came” (ibid.) and together they constitute a clause. So the poet will choose which words to place and in which syntactic structure to place them. Of course, that is true of any use of language but what makes poetry different is that it breaks the conventional rules and thus each poem has its own grammar (Nasr, 2011).

I have stated in the previous section that the analysis will be based mainly on the functional method of M.A.K. Halliday, his Systemic Functional Linguistics (SFL). In Halliday’s words, Systemic-Functional Theory “is functional and semantic” (cited in “Systemic Functional Theory”) as it focuses on the “text rather than the sentence [and] usage rather than grammaticality” (ibid.). The focus is thus on meaning and on the communicative role of language. He goes on to explain the origin of the term:

“The name "systemic” derives from the term SYSTEM, in its technical sense as defined by Firth (1957); system is the theoretical representation of paradigmatic relations, contrasted with STRUCTURE for syntagmatic relations. […] In systemic theory the system takes priority; the most abstract representation at any level is in paradigmatic terms.” (ibid.)

Thus, SFL builds on the work of Structuralists. Because the focus is on meaning, it prioritizes paradigmatic choices over syntagmatic ones. Choices of verbs, nouns, adjectives and
structures take precedence over syntax. This is interesting when it comes to literature and poetry since paradigmatic choices affect the rhythm and rhyme of the poem.

An interesting paper is one written in 2006 by Matevosian and Gasparian entitled “Repetition: Its Aesthetic Value in Edgar Poe’s Mystic Poetry” which deals with repetition of sounds and of structures in poetry in general but specifically in that of Poe and approaches the subject from a structural standpoint. I have not been able to find similar papers relevant to SFL in poetry analysis; nevertheless, it will be interesting to conduct the research based on SFL and explore poetry from that perspective.

3. Data Collection

“The Raven” is a narrative poem published in 1845 recounting the experience of a young student mourning the death of his beloved and who is visited in the middle of the night by a talking raven who gives his name as “Nevermore”. The young student’s feelings change from amazement, to admiration, to hopefulness then culminate in anger to later sink in despair.

Given that the subject of the research is a written text, a piece of poetry, the data collection will mean selecting relevant extracts from it. The entire poem is 108 lines in all but because the project is of limited scope; it will not be feasible to work on it all. It is not necessary either since choosing a relevant sample can yield the needed data.

I have decided to work on a section of the poem of 35 lines or approximately 360 words. It constitutes about one third of the poem which makes it relevant and representative. I had the choice of selecting a section made up of continuous stanzas or just specific stanzas from all over the poem. I did not want to select specific stanzas which may contain several, and previously treated elements, but rather I wanted to take one section of the poem to show that any section can yield the needed results. The extract chosen begins with the stanza when the raven enters the room in a dramatic manner on line 37 and to end 364 words later on line 72 with the student still bemused by it.
4. Ethical Issues

As mentioned in the previous section, the research will draw on published data, namely *The Raven* by Edgar Allan Poe. Throughout the project are references to different linguists from published works as well. The ethical issues related to data collection from participants do not apply in this case. However, I will have to adhere to proper referencing methods so as to avoid plagiarism. I have done so by following any quote or paraphrase by an in text citation as well as adding a “References” section with full text citation at the end of this paper.

By convention, referencing in linguistics follows the guidelines of the APA or American Psychological Association. APA referencing has been covered in previous courses but for further precision please find below a link to the guide in brief, retrieved May 2nd 2011 http://www.files.ithuta.net/OpenJournals/SAJIP/Authors/APA%20reference%20style%20guide.pdf

5. Analysis

5.1 Functional

The functional analysis will include the experiential meta-function that has participants and processes as most relevant constituents; the interpersonal meta-function made up of persona and stance and the textual meta-function; lexical density, phrases, thematization and cohesion.

5.1.1 Experiential meta-function (Field)

When it comes to participants, there are in total 84 participants of which about 48% are animate. The animate participants refer mainly to the student and the raven but the inanimate ones include several, if not all, of the items in the room (bust, door, seat, shutter) and several abstract terms (Hope, dirges, burden, soul…). The distribution of the participants across the lines is interesting, with some lines including up to 5 participants (line 56), others only one
(line 71). There is an issue with the word “Nevermore” as well. In other contexts, ‘nevermore’ is an adverb so it normally plays the role of a circumstance. However, the meta-functions of text represent the context in use and this is exemplified by this case where the context of “Nevermore” suggests that it is a participant. On lines 48, 54 and 60, “Nevermore” is the bird’s name. On lines 66 and 72, it is only an utterance, placed between quotations, that the dying master speaks (line 66) and that the students wonders about (line 72). Classification in terms of animate or inanimate has also been problematic and I have opted to consider “Nevermore” as the bird’s name to be animate, and the other two cases where it is only an utterance and not indicating any being, as inanimate.

In terms of process, there are in total 54 processes. Of these, 24 are material processes, 10 verbal, 11 relational and 9 are mental processes. The most frequent type of process then is the material one as the poem is a narrative and the extract recounting several occurring actions many of which are repeated in the same line, such as “followed” on line 64 or over a few lines such as “perched” on lines 41, 42 and 43. It is interesting to note that 6 of the verbal processes refer to the raven rather than the student speaking.

5.1.2 Interpersonal meta-function (Tenor)

Persona is clearly expressed throughout the poem. The text is a first person narrative and the narrator chooses to tell the story through use of “I”, “myself” and “my”. He reports his actions such as “straight I wheeled” (line 68) and his speech “I said” (line 45) in a personalized manner thus inviting the reader to identify with him and better engage with the narrative. He addresses the reader directly in one instance on line 51 when he writes “for we cannot help agreeing”. First person narration usually creates an unequal relationship with the reader for it is the narrator talking about himself or herself. But including a direct address is more inclusive, as it expresses solidarity and suggests common experience. The poet’s standing is also powerful
because the entire narrative is about an incident that he experienced firsthand so he is the best placed to provide the information.

For similar reasons, the poet’s stance reflects a strong positioning. In the previously mentioned address to the reader, he induces agreement by saying “we cannot help agreeing”. He furthers his stance by making statements in a direct manner. Thus, he does not use any modals, only affirmative or negative structures such as “I flung” (line 37) or “art sure no craven” (line 45). He also often uses intensifiers such as “much” (line 49), “little” (line 50) and “so” (line 62). The words used reflect an overall strikingly negative attitude such as “beguiling” (line 43), “ghastly grim (line 46), “Nevermore” (line 48), “Disaster (line 63) “melancholy burden” (line 65) to list just a few. The poet also places himself in a position to make value judgments, qualifying the bird as “stately” (line 38), “ungainly” (line 49) or “ominous” (line 70) and his statements reflect his opinions though words like “doubtless” (line 62), “unmerciful” (line 63). Through employing words in such a manner, he makes it more likely for the reader to subscribe to the poet’s view while reading about the events and the raven.

5.1.3 Textual meta-function (mode)

In terms of lexical density, “The Raven” has a density of about 48% which is within the average of a written text. The type token percentage is of approximately 56%, also within the average. However, it must be noted that for the rest of the poem, the type token is of 42% which is significantly lower. This simply reflects the effect of the repetition of certain structures and phrases in the rest of the poem (for example lines 85 and 91) whereas in the extract, repetition is limited to specific words such as “grim” (lines 46, 71) and “followed” repeated twice on line 64.

Almost all of the noun phrases are modified and many of them have several modifiers such as “days” on line 38 modified by “saintly” and “of yore”, “Raven” on line 46 pre-
modified by “ghastly grim and ancient” and “bird” on line 71 with pretty much the rest of line
acting as a modifier. The verbs are in the active voice, mostly in the past tense with only
quoted speech in the present. Poe also uses the present participle but always several participles
close together in a few lines such as lines 43, 51-52 and 67-69.

Thematization is prominent in the text and many of the themes are marked as can be
noted right from the first line of the extract for Poe writes “open here I flung the shutter” rather
than the unmarked version ‘Here, I flung the shutter open’. That pattern can be found in several
other lines and it can make comprehension more difficult since the structure is made unusual.
Poe often places the verb at the end of the clause as on lines 50, 56, 61, 64, 65. Of course, this
has a rhyming purpose and such alteration of sentence structure is often used by poets, known
as poetic license. But it has a functional role too because it gives prominence to what the poet
wants to stress such as “Raven” on line 38, “much” on line 48 and “straight” on line 68.

The final textual element is cohesion. The text of the poem is very cohesive with the
main elements such “Raven”, “bird” and bust appearing 6, 7 and 4 times respectively. Of
course, there is also the iconic “Nevermore” found at the end of each stanza except the first one
which ends in “nothing more”. Poe also repeats some words in the same form such as “ghastly,
grim” (lines 46 and 71) and “ungainly” (lines 49 and 71) or in different grammatical forms
such as “flutter” (line 37) and “fluttered” (line 57).

5.2 Structural

As stated earlier, I will now include some structural elements in the analysis; namely the
use of repetition and of foregrounding.

5.2.1 Repetition

As outlined in Nasr’s presentation (2011), stylistic analysis includes looking for patterns
in rhymes and in sounds and studying links between words such as repetition.
The most frequent rhyme is in /r/, repeated on almost every line. The other rhymes, which also occur as internal rhymes, are mainly /on/ or /ŋ/ as on line 61 “broken... spoken” or 51-52 “agreeing… being… seeing”. This also has the effect of assonance in those sounds.

As for consonant sounds, /s/ and /t/ are repeated 78 and 99 times respectively, making them the most frequent sounds. They are also often alliterated in, for example, the /s/ alliteration on line 38 “stepped… stately… saintly” or the /t/ consonance on line 39 “not... least... not... minute ... stopped... stayed”. /t/ is part of the stop or plosive group of sounds, along with /d/, /b/, /p/, /k/ and /g/ that have 140 occurrences in all making that type of sounds the most frequent. The most striking occurrence is the continuous alliteration in /g/ found at line 71 “grim, ungainly, ghastly, gaunt”. Fricatives, in which /s/ is included, come next with /θ/, /ð/, /f/, /v/, /z/ and / and / /z/ occurring 143 times. Their effect is compounded together such as on line 45 “though...thy... crest... shorn... shaven... thou... said... sure... craven”. Poe often repeats words containing both types of sounds such as “perched” (lines 40-42) and “chamber door” (lines 40-41, 52-53).

Poe uses different types of repetition. He employs epiphora (Matevosyan& Gasparian, 2006, § 2) like in the previously mentioned “above my/his chamber door” and synonymia (ibid.) on line 71 which coincides with the alliteration in /g/. A feature of many poems, including those of Poe, is “incremental repetition” (ibid. § 3) which is frequent in this extract. It can be found on consecutive lines such as 64-65 “his songs”/”the dirges of his Hope” and “one burden bore”/”that melancholy burden bore” but also in separated lines as in 43 and 67 (the incremental parts are underlined):

“Then the ebony bird beguiling my sad fancy into smiling,

But the Raven still beguiling all my sad soul into smiling,”

This type of repetition is also found with the epiphora of lines 40-41 and 52-53 because these four lines also represent incremental repetition:
“But, with mien of lord or lady, perched above my chamber door--

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

Ever yet was blessed with seeing bird above his chamber door--

Bird or beast upon the sculptured bust above his chamber door,”

It can be thus noted that Poe not only employs repetition, but he also uses different types of repetition of the same structures thus reinforcing the effect and rhythmical pattern of the poem.

### 5.2.2 Foregrounding

As Jeffries (2002) explains it, foregrounding highlights properties of language and it is achieved through manipulation of “sounds, grammar and meaning” (p163).

Foregrounding in sound has already been mentioned in the previous section where alliteration and repetition were discussed. In grammar, Poe breaks the rules of language by taking an adverb and using it as a noun, “Nevermore”, which is also the name of the raven. This clearly defamiliarizes language and keeps the reader attentive. As was already mentioned in thematization, Poe’s inversion of sentence structures is also a feature of foregrounding which makes the text more difficult to comprehend and also keeps the reader engaged with it.

As for meaning, it will be discussed in terms of iconicity. I have already mentioned that the presence of “Nevermore” is iconic. It is so because the original word already has a negative meaning and Poe uses it in relation with a Raven, whom he describes as “ghastly, grim [and] ominous” (line 71), so there is a “symbolic relationship” (Jeffries, 2002, p172) between the name and the bird. Iconicity is also displayed through onomatopoeia. This can be found on line 37 where the raven enters “with many a flirt and flutter”. The repetition of /f/ and /t/ suggests the ruffling of feathers and has the same sound. On line 68, the language is iconic in that the words echo the action they describe. The rhythm picks up through the presence of “straight I wheeled” and “bird and bust and door”, so the language mimics the movement of quickly
moving a chair then it slows down in the following line with the use of “velvet”, “sinking” and “linking”.

6. Findings and Interpretation

The study set out to find what makes “The Raven” distinctive and esthetic in relation to functional and structural linguistic aspects.

First, in terms of experiential functionality, the presence of inanimate participants in number almost equal to animate one gives inanimate objects and concepts the same importance and role as that of the poet and the raven. Objects like “the bust of Pallas” and “the chamber door” gain a presence of their own. As for processes, material processes were found in the largest proportion. This is in keeping with the nature of the poem as a narrative but it can be rather surprising because there is little actual action in the extract. The only live actions are the raven flying in and the student wheeling a seat. Most of the material processes reflect static action such as “sat”, “perched” or “sinking”. As was also mentioned, more verbal processes refer to the raven rather than the student speaking. Having a talking raven in a poem is distinctive enough and this peculiarity is reflected in Poe’s lexical choices. Thus the experiential function shows the aspects in which the poem is striking, namely by granting inanimates active participation and by using action verbs to denote little actual action.

As for tenor, persona is relatively straightforward since the poem is a first person narrative. However, in terms of stance, Poe made clear choices in the structure of his sentences for they have zero modality despite the fact that the student is portrayed as bewildered by the bird and would normally be expected to be hesitant. He also expresses contradictory attitudes toward the raven by dignifying him as “stately” and “ancient” at one point and then demoting him to “ungainly” and “ominous”. At nearly every line is at least one word that has a dark and negative connotation which gets the reader to penetrate further into the gloomy morbid world of Poe’s creation and which of course, increases the poem’s esthetic appeal.
In mode, the most striking feature is thematization. A large number of the clauses have their constituents and order inverted and the sentences seem convoluted and mazy. Personally, this is what I have greatly enjoyed about the poem and this is what also gave me difficulty when I first discovered it for I had to decipher the sentences on by one to get the meaning. Many of the thematizations are done for rhythm and rhyming purposes and thus for artistic effect but they do also shift the focus to different constituents.

As for the structural elements, their effect does quite complement that of the functional ones. One major example is “Nevermore”. It is clearly foregrounded and iconic and it is perhaps the most famous part of the entire poem. Its distinctness was also highlighted during the functional analysis for its context makes it a participant rather than circumstance and “Nevermore” is further stressed by the cohesive device of repetition and by the rhyme pattern with every stanza ending in “- more”.

The different types of repetition have a role in the emotional atmosphere of the poem and the type of repetition preferred by Poe, the incremental one, “gives the fullest dramatic and psychological justification” (Peters, cited in Matevossian & Gasparian, 2006, § 3). Poe is well known as a master in creating psychologically intense atmospheres and he does so through the devices listed above as well as through repetition of key elements. It is thus interesting to note how “bust” and “chamber door” are repeated, making them significant experiential participants and conferring psychological presence on them. Such structures, as in lines 40-41 and 52-53, when analyzed, reflect the interplay of all the meta-functions and of the structural elements in terms of foregrounding and repetition.

**Evaluation**

My project started with the premise that “The Raven” is distinctive and highly esthetic and set out to uncover how that is so. I believe that through the analysis and interpretation sections I have been able to address the questions to a certain extent. The functional elements
highlight the role of inanimate objects in the overall mood of the poem. They also show contrasts which are unexpected such as action processes in a largely static narrative and contradictory evaluations of the bird. The functional role of inverted structures in affecting the reading completes the findings. The roles of the functional and structural features overlap since the unexpected contrasts can be considered part of foregrounding, as can the unusual sentence structures. Repetition, as was stated, is also the result of both types of features.

The project is only a small scale research of an extract of a poem. Thus, the results may not be reproducible and study on a larger portion of the poem could yield different results. Also, analysis of other poems, even using the same methods, is likely to reach at different outcome. The use of a concordancing tool was not possible for this project but it is certainly valuable and it could have given more precise data and a deeper insight into some areas that were perhaps overlooked. Indeed, there were different features that are worthy of study but that were not possible to include because of the scale at which the research was conducted.

Despite that, I believe the findings to be quite interesting and in some cases, unexpected. Since there are such few papers on the application of functional linguistics to literary and poetic analysis, this paper has its value in providing some insight as to the role of SFL in analysis of poetry. It would be interesting to study more features such as the role of the layout and capitalization or to take a deeper look at the clauses, phrases and functionality overall. There are several areas of research that can be opened and analysis can be more comprehensive when carried out from different theoretical frameworks since they are linked and interdependent. As a final note, while analysis allows more insight into a work of art and reveals the creative genius of a poet, it is vital to remember that a work of art is just that and thus not try and sap its aesthetic value by looking too much into every detail. It is my belief that what makes a poem or a piece of literature exceptional and appealing cannot be fully listed
through analysis and interpretation and in such works there will always be a certain essence and emotional impact that evade analysis.

Word Count: 4318 words.
References

http://www.textetc.com/criticism/stylistics.html

http://www.textetc.com/theory/a-summimg-up.html


http://www.pulib.sk/skase/Volumes/JTL05/5.pdf


Note: The version in the Appendix B with line numbers as well as the image at the end were retrieved April 28th 2011 at http://8th-grade-english.wikispaces.com/The+Raven


The IPA symbols were generated at http://www.e-lang.co.uk/mackichan/call/pron/type.ht
Appendix B

THE RAVEN – EDGAR ALLAN POE –

1 Once upon a midnight dreary, while I pondered, weak and weary,
2 Over many a quaint and curious volume of forgotten lore —
3 While I nodded, nearly napping, suddenly there came a tapping,
4 As of some one gently rapping, rapping at my chamber door.
5 "'Tis some visiter," I muttered, "tapping at my chamber door —
6 Only this and nothing more."

7 Ah, distinctly I remember it was in the bleak December;
8 And each separate dying ember wrought its ghost upon the floor.
9 Eagerly I wished the morrow; — vainly I had sought to borrow
10 From my books surcease of sorrow — sorrow for the lost Lenore —
11 For the rare and radiant maiden whom the angels name Lenore —
12 Nameless here for evermore.

13 And the silken, sad, uncertain rustling of each purple curtain
14 Thrilled me — filled me with fantastic terrors never felt before;
15 So that now, to still the beating of my heart, I stood repeating
16 "'Tis some visiter entreating entrance at my chamber door —
17 Some late visiter entreating entrance at my chamber door; —
18 This it is and nothing more."

19 Presently my soul grew stronger; hesitating then no longer,
20 "Sir," said I, "or Madam, truly your forgiveness I implore;
21 But the fact is I was napping, and so gently you came rapping,
22 And so faintly you came tapping, tapping at my chamber door,
23 That I scarce was sure I heard you" — here I opened wide the door; ——
24 Darkness there and nothing more.

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

31 Back into the chamber turning, all my soul within me burning,
32 Soon again I heard a tapping somewhat louder than before.
33 "Surely," said I, "surely that is something at my window lattice;
34 Let me see, then, what thereat is, and this mystery explore —
35 Let my heart be still a moment and this mystery explore;—
36 'Tis the wind and nothing more!"

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

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

49 Much I marvelled this ungainly fowl to hear discourse so plainly,
50 Though its answer little meaning — little relevancy bore;
51 For we cannot help agreeing that no living human being
52 Ever yet was blessed with seeing bird above his chamber door —
53 Bird or beast upon the sculptured bust above his chamber door,
54 With such name as "Nevermore."

55 But the Raven, sitting lonely on the placid bust, spoke only
56 That one word, as if his soul in that one word he did outpour.
57 Nothing farther then he uttered — not a feather then he fluttered —
58 Till I scarcely more than muttered "Other friends have flown before —
59 On the morrow he will leave me, as my Hopes have flown before."
60 Then the bird said "Nevermore."

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

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

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

79 Then, methought, the air grew denser, perfumed from an unseen censer
80 Swung by seraphim whose foot-falls tinkled on the tufted floor.
81 "Wretch," I cried, "thy God hath lent thee — by these angels he hath sent thee
82 Respite — respite and nepenthe, from thy memories of Lenore;
83 Quaff, oh quaff this kind nepenthe and forget this lost Lenore!
84 Quoth the Raven "Nevermore."

85 "Prophet!" said I, "thing of evil! — prophet still, if bird or devil! —
86 Whether Tempter sent, or whether tempest tossed thee here ashore,
87 Desolate yet all undaunted, on this desert land enchanted —
88 On this home by Horror haunted — tell me truly, I implore —
89 Is there — is there balm in Gilead? — tell me — tell me, I implore!"
90 Quoth the Raven "Nevermore."

91 "Prophet!" said I, "thing of evil! — prophet still, if bird or devil!
92 By that Heaven that bends above us — by that God we both adore —
93 Tell this soul with sorrow laden if, within the distant Aidenn,
94 It shall clasp a sainted maiden whom the angels name Lenore —
95 Clasp a rare and radiant maiden whom the angels name Lenore."
96 Quoth the Raven "Nevermore."

97 "Be that word our sign of parting, bird or fiend!" I shrieked, upstarting —
98 "Get thee back into the tempest and the Night's Plutonian shore!
99 Leave no black plume as a token of that lie thy soul hath spoken!
100 Leave my loneliness unbroken! — quit the bust above my door!
101 Take thy beak from out my heart, and take thy form from off my door!"
102 Quoth the Raven "Nevermore."

103 And the Raven, never flitting, still is sitting, still is sitting
104 On the pallid bust of Pallas just above my chamber door;
105 And his eyes have all the seeming of a demon's that is dreaming,
106 And the lamp-light o'er him streaming throws his shadow on the floor;
107 And my soul from out that shadow that lies floating on the floor
108 Shall be lifted — nevermore!
<table>
<thead>
<tr>
<th>Line</th>
<th>Animate</th>
<th>Inanimate</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>I</td>
<td>the shutter</td>
<td>flirt and flutter</td>
</tr>
<tr>
<td>38</td>
<td>a stately Raven</td>
<td>the saintly days of yore</td>
<td>stepped</td>
</tr>
<tr>
<td>39</td>
<td>he</td>
<td>the least obeisance</td>
<td>a minute</td>
</tr>
<tr>
<td>40</td>
<td>he</td>
<td>mien of lord or lady</td>
<td>my chamber door</td>
</tr>
<tr>
<td>41</td>
<td>a bust of Pallas</td>
<td>my chamber door</td>
<td>perched</td>
</tr>
<tr>
<td>42</td>
<td>he</td>
<td>perched</td>
<td>sat</td>
</tr>
<tr>
<td>43</td>
<td>the ebony bird</td>
<td>my sad fancy</td>
<td>beguiling</td>
</tr>
<tr>
<td>44</td>
<td>it</td>
<td>the grave and stern deco</td>
<td>the countenance</td>
</tr>
<tr>
<td>45</td>
<td>thy crest</td>
<td>I</td>
<td>thou</td>
</tr>
<tr>
<td>46</td>
<td>ghastly grim and ancient Raven</td>
<td>the Nightly shore</td>
<td>wandering</td>
</tr>
<tr>
<td>47</td>
<td>me</td>
<td>thy lordly name</td>
<td>the Night's Plutonian shore</td>
</tr>
<tr>
<td>48</td>
<td>the Raven</td>
<td>Nevermore</td>
<td>quoth</td>
</tr>
<tr>
<td>49</td>
<td>I</td>
<td>this ungainly fowl</td>
<td>discourse</td>
</tr>
<tr>
<td>50</td>
<td>I</td>
<td>its answer</td>
<td>little meaning, little bore</td>
</tr>
<tr>
<td>51</td>
<td>we</td>
<td>no living human being</td>
<td>his chamber door</td>
</tr>
<tr>
<td>52</td>
<td>bird</td>
<td>the sculptured bust</td>
<td>his chamber door</td>
</tr>
<tr>
<td>53</td>
<td>bird or beast</td>
<td>Nevermore</td>
<td>such name</td>
</tr>
<tr>
<td>54</td>
<td></td>
<td>that placid bust</td>
<td>sitting</td>
</tr>
<tr>
<td>55</td>
<td>the Raven</td>
<td>he</td>
<td>he</td>
</tr>
<tr>
<td>56</td>
<td></td>
<td>he</td>
<td>a feather</td>
</tr>
<tr>
<td>57</td>
<td></td>
<td>he</td>
<td>other friends</td>
</tr>
<tr>
<td>58</td>
<td></td>
<td>I</td>
<td>the morrow</td>
</tr>
<tr>
<td>59</td>
<td></td>
<td>he</td>
<td>me</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td>the bird</td>
<td>Nevermore</td>
</tr>
<tr>
<td>61</td>
<td></td>
<td>it</td>
<td>the stillness</td>
</tr>
<tr>
<td>62</td>
<td></td>
<td></td>
<td>its stock and store</td>
</tr>
<tr>
<td>63</td>
<td></td>
<td></td>
<td>some unhappy master</td>
</tr>
<tr>
<td>64</td>
<td></td>
<td></td>
<td>his songs</td>
</tr>
<tr>
<td>65</td>
<td></td>
<td></td>
<td>the dirges of his Hope</td>
</tr>
<tr>
<td>66</td>
<td></td>
<td></td>
<td>Nevermore</td>
</tr>
<tr>
<td>67</td>
<td></td>
<td></td>
<td>the Raven</td>
</tr>
<tr>
<td>68</td>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>69</td>
<td></td>
<td></td>
<td>myself</td>
</tr>
<tr>
<td>70</td>
<td></td>
<td></td>
<td>this ominous bird of yore</td>
</tr>
<tr>
<td>71</td>
<td></td>
<td></td>
<td>this grim, ungainly, ghastly, gaunt, and ominous bird of yore</td>
</tr>
<tr>
<td>72</td>
<td></td>
<td></td>
<td>Nevermore</td>
</tr>
</tbody>
</table>

Count: 41 | 43 | 54
en here I flung the shutter, when, with many a flirt and flutter,
here stepped a stately Raven of the saintly days of yore.

Neither the least obeisance made he; not a minute stopped or stayed he,
with mien of lord or lady, perched above my chamber door--

Perched, and sat, and nothing more.

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

Quoth the Raven, "Nevermore."

ch I marvelled this ungainly fowl to hear discourse so plainly,
ough its answer little meaning--little relevancy bore;

we cannot help agreeing that no living human being
yet was blessed with seeing bird above his chamber door--
d or beast upon the sculptured bust above his chamber door,

With such name as "Nevermore."

the Raven, sitting lonely on that placid bust, spoke only
at one word, as if its soul in that one word he did outpour
thing farther then he uttered; not a feather then he fluttered--
I scarcely more than muttered: "Other friends have flown before--
the morrow he will leave me, as my Hopes have flown before."

Then the bird said "Nevermore."

rtled at the stillness broken by reply so aptly spoken,
ubtless," said I, "what it utters is its only stock and store,
ught from some unhappy master whom unmerciful Disaster
owed fast and followed faster till his songs one burden bore--
the dirges of his Hope that melancholy burden bore

Of "Never--nevermore."

the Raven still beguiling all my sad soul into smiling,
ught I wheeled a cushioned seat in front of bird and bust and door;

n, upon the velvet sinking, I betook myself to linking
ncy unto fancy, thinking what this ominous bird of yore--
at this grim, ungainly, ghastly, gaunt, and ominous bird of yore

Meant in croaking "Nevermore."