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THE CONCEPTOSPHERE

OF EDGAR ALLAN POE'S ORIENTALISM: FEAR, DEATH, AND COSMOLOGY

LA CONCEPTOSFERA DEL ORIENTALISMO DE EDGAR ALLAN POE: MIEDO, MUERTE Y COSMOLOGÍA

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ABSTRACT

Edgar Allan Poe, renowned for his dark and macabre tales, intricately explores the themes of fear, death, and cosmology in his works, providing a distinctive perspective on the human condition. Through vivid descriptions and haunting imagery, Poe delves into the depths of the human psyche, revealing irrational fears that plague individuals. Death, is portrayed as a constant presence, lurking in the shadows of his narratives, but rather than avoiding the topic, Poe embraces it, examining its facets and profound impact on the human experience. Cosmology, the study of the universe and its origins, also plays a significant role in Poe's works revealing the fascination with the universe's mysteries. He explores the mysteries of the cosmos, blending scientific concepts with his gothic style. Poe often intertwines these themes, examining the interconnectedness between fear, death, and cosmology. Fear, as a fundamental aspect of the human experience, is intricately linked to the inevitability of death. The fear of the unknown, loss of control, and mortality are recurring motifs throughout his tales. Considering the above, and motivated by the relatively few works about the influence of Orientalism on Edgar Allan Poe's works, the objective of this work is to analyze how fear, death, and cosmology manifest in Poe's works, from the perspective of Orientalism.

Keywords: Orient, literature, innovative genres.

RESUMEN

Edgar Allan Poe, conocido por sus cuentos oscuros y macabros, explora intrincadamente los temas del miedo, la muerte y la cosmología en sus obras, brindando una perspectiva distintiva de la condición humana. A través de vívidas descripciones e imágenes inquietantes, Poe profundiza en las profundidades de la psique humana, revelando miedos irracionales que atormentan a los individuos. La muerte es retratada como una presencia constante, acechando en las sombras de sus narrativas, pero en lugar de evitar el tema, Poe lo abraza, examinando sus facetas y su profundo impacto en la experiencia humana. La cosmología, el estudio del universo y sus orígenes, también juega un papel importante en las obras de Poe, revelando la fascinación por los misterios del universo. Explora los misterios del cosmos, fusionando conceptos científicos con su estilo gótico. Poe a menudo entrelaza estos temas, examinando la interconexión entre el miedo, la muerte y la cosmología. El miedo, como aspecto fundamental de la experiencia humana, está íntimamente ligado a la inevitabilidad de la muerte. El miedo a lo desconocido, la pérdida de control y la mortalidad son motivos recurrentes a lo largo de sus cuentos. Considerando lo anterior, y motivado por los relativamente pocos trabajos sobre la influencia del orientalismo en la obra de Edgar Allan Poe, el objetivo de este trabajo es analizar cómo el miedo, la muerte y la cosmología se manifiestan en la obra de Poe, desde la perspectiva del orientalismo.

Palabras clave: Oriente, literatura, géneros innovadores.

INTRODUCTION

Edgar Allan Poe (1809-1849) is an artist who stands out in the history of Western literature for his multifaceted creativity. He was very attached to German romanticism and was influenced by E.T. A. Hoffman, the author of the works "Die Elixiere des Teufels" and "Der Sandmann", which is very important in the interpretation of Freud, the ghostly "half man" of the German romantic period. It is known that Edgar Allan Poe became known in Europe after it was translated into French by Charles Baudelaire. Charles Baudelaire, who laid the foundation of European modernism, in his preface "New notes on Edgar Poe" (Notes nouvelles sur Edgar Poe) theoretically connects himself to the works of Edgar Allan Poe and thus moves to another level (Baudelaire, 1964).

The works by Edgar Allan Poe brought many innovations to literature. For example, in the poem "A Dream Within a Dream" he tries to convey to the reader that the world we live in is impermanent, deceptive, and transitory with the expression "what we see and what we are seen" and thereby says that human life, which is going towards decline, flows through our fingers like a handful of sand. A person who cannot hold a grain of sand cannot get back even a moment of his fleeting life, and in this sense, he advises a person to live in the moment, that what we see is a dream and leave a mark in this world.

Edgar Allan Poe, together with N. Hawthorne and H. Melville, belonging to the romantic trend, is one of the three great figures of American romanticism and belongs to a completely different tradition in Europe. With his modernism, he separates the history of European literature from classicism and Platonism. For Western literature, Plato is considered a standard - hierarchies, the most perfect form of everything, everything being on top, historicity, in other words, including an inner awareness, discipline, the issue of women being secondary, Edgar Allan Poe is the opposite as anti-Plato, who brought art to freedom in Europe. Thus, contrary to what Plato did in the history of philosophy, Edgar Allan Poe clearly formed the anti-Platonist movement in Europe after the translations of Charles Baudelaire, which is the literature of decadence, the last stage of romanticism. From this point of view, we can say that if Plato represents ascendance, then Edgar Allan Poe also represents decadence through Charles Baudelaire. Here, decadence is not only death-loving, damp places, dying sick people, and even resurrected zombies, but from a cultural point of view, all the elements that have been covered up for 2500 years for the sake of Platonic ideals, for the sake of cultural progress and enlightenment, Edgar Allan Poe officially reveals again. If we look at the America of the 19th century, we will see that the

America of that time had a completely different environment and therefore was not suitable for Edgar Allan Poe.

On the eve of the Civil War (1861-1865), America was trying to create a small Europe and the culture of Europe. In other words, Edgar Allan Poe as a spiritual and philosophical figure is more widely recognized and serves as a beacon in Europe, which reckons with a more enlightened Platonism. Charles Baudelaire also formed his direction in literature after getting acquainted with the works of Edgar Allan Poe (Gibson, 2012). On the other hand, the study of Edgar Allan Poe's orientalism in American literature has always aroused interest in both America and Europe, but it became more real after Edward Said's book "Orientalism" (1978) was published.

Orientalism, as a field of study, examines the historical representation of the East by the West, particularly within the realms of literature and art. Within the literary sphere, Orientalism pertains to the depiction of Middle Eastern, Asian, and North African cultures, peoples, and landscapes by Western writers. Said's thesis posited that Western portrayals of the East often rested on stereotypes and biases rather than on accurate knowledge or genuine understanding. The examination of Orientalism in literature involves a thorough analysis of how Western writers have fashioned and perpetuated these stereotypes, alongside an exploration of responses and challenges presented by writers from the East to these representations (Buchowski, 2006; O'Hanlon & Washbrook, 1992).

Within the framework of Edgar Allan Poe's literary oeuvre, discernible instances of Orientalist themes and motifs emerge. Poe's enchantment with the exotic and the mysterious finds manifestation in certain stories and poems, wherein he portrays the East as a realm of enigma and fascination (Majid, 2022). Notably, works such as "The Thousand-and-Second Tale of Scheherazade" and "The City in the Sea" by Poe encapsulate exotic and fantastical settings reminiscent of the Orient. Furthermore, Poe's characterization of mesmerizing and enigmatic women in narratives like "Ligeia" and "The Fall of the House of Usher" aligns with Orientalist of Eastern allure and mystery. However, the incorporation of Orientalist themes in Poe's works can be contextualized within the broader cultural and literary milieu of his time, marked by the romanticization and exoticization of the East by Western writers and artists (Alfawa'ra & Alghaberi, 2023).

While recognizing these themes in Poe's creations, it is imperative to approach them with an awareness of the historical context and the nuanced complexities inherent in the act of representation. Given the aforementioned points and spurred by the limited existing literature on the impact

of Orientalism on Edgar Allan Poe's works, the aim of this study is to examine the manifestation of fear, death, and cosmology in Poe's writings through an Orientalist lens

DEVELOPMENT

Edgar Allan Poe's creativity in literary criticism

Edward Said's Orientalism has become important in post-colonial studies and many other fields. The main part of the book explains the emergence of Eastern stereotypes of the West with accurate historical facts. Thus, the author opposes the presentation of the Arab lifestyle in an exotic way in literature, painting and cinema. Edward Said emphasizes American Orientalism as distinct from English and French Orientalism, with a greater emphasis on abstraction as the American experience in Eastern countries is characterized as significantly less direct. On the other hand, during the colonial period, the British and the French had many extensive cultural exchanges with various peoples of the East (Alghaberi & Mukherjee, 2022).

Scholars who have theoretically investigated the issues of Orientalism in recent American literature note that the study of US orientalism is based on postcolonialism. Postcolonialism, a separate field of research that constitutes the cultural heritage of colonialism, combines many theories covering a number of fields such as philosophy, cinema, political science, socio-economic geography, sociology, feminism, religious and theological studies, and literature. Edward Said criticized these events in his works such as "Orientalism" (Said, 1978) and "Culture and Imperialism" (Said, 1993). This topic put forward by Edward Said has turned into "postcolonial theory" with the works of intellectuals such as Gayatri Spivak and Homi K. Bhabha.

The major intellectual influence of Edward Said's Orientalism is on the fields of literary theory, cultural studies, and human geography, and thus the field of post-colonial studies. Edward Said's method of post-structuralist analysis was born from the analytical techniques of Jacques Derrida and Michel Foucault, and the perspectives of Orientalism are Anwar Abdulmalik ("Orientalism in Crisis", 1963), Maxime Rodinson ("Muhammad", original French publication: 1960; Islam and Capitalism, 1973, original French publication of 'Islam et le capitalisme' in 1966), and Richard William Southern ("Western Views of Islam in the Middle Ages" Western Views of Islam in the Middle Ages, 1962).

If we consider the Orientalism proposed by Edward Said with the problems raised by Edgar Allan Poe, we will see that here the East is not a traditional romantic place with caliphs and demons in the tales of "1001 Nights". Since

the East is a cultural and historical source of great importance for modern European culture, the writer understands this culture well, is able to distinguish it, and gives it a literary form and describes it according to the American environment. From this point of view, the theme of the East combined various directions of Poe's short life, but multifaceted creativity and talent - scientific, artistic and theoretical aspects. Then, Edgar Allan Poe's orientalism is conceptually important for the development of American culture with its different approaches. His Middle East, the image of the Turkish conqueror Timur, his attitude to the Koran and his reference to it led to the formation of the mythopoetic model of the New World.

Literary criticism continues to study the creativity of Edgar Allan Poe, who continued and developed his literary activity in various genres. Still, researchers present Edgar Allan Poe as a sick man with a heavy drinking and drug addiction, based on the articles of the critic Rufus Wilmot Griswold, who gave prejudiced opinions about his life. Such a presentation of the writer's personality is valued as a pathological reflection of his creativity. For this reason, there are still many mysteries surrounding his identity and his death remains mysterious and incomprehensible. Contemporary criticism now relies on A. H. Quinn's biography of poet Edgar Allan Poe and J. W. Ostrom's two volumes of Poe's letters (Ostrom, 1987; Quinn & Rosenheim, 1997).

For American literature, Edgar Allan Poe is primarily one of the founders and creators of national journalistic traditions. In this sense, his critical works required a separate study, which is confirmed by numerous theoretical and genetic studies of M. Allan, M. Alterton, W. Cooke, Jackson David Kelly, B. R. Pollin, D. Hoffman and a number of other Western literary scholars. As a comparison Esplin (2016) writes that Borges influenced like Poe's works in the Spanish-speaking world. He states that English-language readers familiar with Edgar Allan Poe's poetry and prose in the original will be enlightened by the detailed analyzes presented in this book. Esplin also convincingly claims that Borges, in order to expand the scope of Edgar Allan Poe's image, directed the main attention from his poetry directly to detective fiction and literary theory. For this reason, «Borges' literary criticism continues to spread Poe - the inventor of the detective genre, the author of «Pim», who aspired to be a poet, but gained immortality through prose, to both regional and global audiences» (Esplin, 2016, p. 63).

According to the critic Krutch (1926, p. 192), for a long time, Edgar Allan Poe was remembered as someone who avoided romantic realities «with no connection with the life of this or that people». From the 70s and 80s of the last

century, Edgar Allan Poe's literary activity aroused special interest among the representatives of structuralism and poststructuralism. Roland Barthes chose the story «The Facts in the Case of M. Valdemar» in 1973 to show the method of analysis of the literary concept «death of the author». Similarly, Jacques Derrida and Jacques Lacan have pointed out the rich potential of Poe's works in this respect for their text-centered analysis. In 1981, post-structuralist C. Richard noted: «If you approach American literature from the point of view of literary history, then you will not meet Poe anywhere, because he simply does not fit into the «general picture» Richard et al., (1981, p. 12).

Unfortunately, there are few scholarly studies devoted to Edgar Allan Poe's scientific themes and Orientalism. Poet and critic James Russell Lowell, a contemporary of Edgar Allan Poe, noted in his essay «Edgar Allan Poe» that «his mystery has such a mathematical precision. For him, «X» is an initially known value. He knew the chemical properties of all the paints and used them in painting. However blurred some of his images may be, however formless the shadows may seem, their outline is to him as clear as a geometrical diagram» (Lowell, 1853). On the other hand, in the final chapter of Margaret Alterton's monograph «The Origins of Poe's Critical Theory» (1925), she analyzes the cosmological treatise Eureka of 1848. A significant part of the chapter is devoted to this problem in a series of astronomical articles on the structure of the lunar and solar system published in 1838 in the Southern Literary Messenger, edited by Edgar Allan Poe in 1835-1837 (Alterton, 2011).

When examining Edgar Allan Poe's Orientalism, we must consider the conflict between East and West in the context of his interest in the East. Thus, his emphasis on Eastern images and motifs in his works confirms the idea that the Eastern Renaissance created higher values than the Western Renaissance. In such a case, we should keep in mind the negative and positive values that Islamic and Christian Renaissance gave to humanity. For this reason, an argument can be made that the Christian Renaissance tried to elevate man by pushing God from the center of the world to its periphery, and as a result, he achieved the ultimate alienation of man. The Muslim Renaissance pursued the goal of bringing man closer to God, enveloping him in divine light, and thereby determined the main direction of modern man's salvation from total alienation. Based on these ideas, Edgar Allan Poe's orientalism is understandable. Oppressed and lonely by the society throughout his life, the hunter naturally tried to bring the East to the West in order to get closer to God, who is closer to his romantic soul, to be wrapped in his divine light, and he objected to the Christian theology's presentation of God in the image of a mortal man. Perhaps it is for this reason that he was

more inclined towards the science of astronomy and cosmology, and he codified his metaphysical outlook in his works, sometimes openly and sometimes secretly.

Kurt F. Leidecker, professor of philosophy at Mary Washington College, who studied nineteenth-century American literature, in his article «Edgar Allan Poe's Orientalism» he wrote that «Edgar Allan Poe's allusions to the Orient are nothing very surprising. His contact with the Eastern landscape was only through books. He may not even have met any Orientals. It can only be noted that the single most important influence is the period in which he lived (1809-1849) and the period of general awakening to the reality of the Far East, especially from 1827 to 1829, when interest in the East was stronger than in the United States. It is the European period when the studies of Egyptology attracted public attention» (Leidecker, 1936).

Jeffrey Einboden, professor of 19th-century American literature and comparative literature at Northern Illinois University, is among the researchers studying the theme of the East in the works of Edgar Allan Poe. Einboden writes: «Quranic quotations in US Muslim slave narratives have recently attracted the attention of Allan D. Austin, and recent criticism has focused on Thomas Jefferson's reading of the Muslim holy book. The influence of the Qur'an on the canonical authors of pre-war in American literature remains almost unexplored. At the same time, quotations from the Qur'an can be found not only among the works and letters of Emerson, but also among the works and letters of his contemporaries, predecessors and rivals, the patriarchs of American literature, Washington Irving (1783-1859) and Edgar Allan Poe (1809-1849), the architects of Islamic allusion in American written literature (Einboden, 2009). It should also be noted that the problems of Orientalism in American literature of the 19th century occupied Eastern philological thought more than Western literary scholars (Grumberg, 2020).

The concept of “fear” and “death” in Edgar Allan Poe's work

Edgar Allan Poe regularly describes the collapse of the orderly world in his works. Therefore, we can say that, in fact, according to Edgar Allan Poe, literature itself is a work of art that reflects the traumas of humanity. This is a utopia according to Edgar Allan Poe's perception, and a dystopia according to his contemporaries. It's like he's taking revenge on the world he lives in. The characters he created in «The Fall of the House of Usher» (1839) are those who humiliated and rejected people like Edgar Allan Poe for hundreds of years. Here, by describing the destruction of the Usher family, the writer shows the painful disappearance of those who do not accept his kind and

takes a kind of revenge. The same idea can be attributed to his work "The Pit and Pendulum". Although Edgar Allan Poe was influenced by German literature, he strongly influenced French literature, especially the works of Charles Baudelaire.

Charles Baudelaire uses the aesthetics of Edgar Allan Poe to criticize the concept of art in nineteenth-century French literature. This tool gives Charles Baudelaire a reason to make a new point, and he states that the villains who "guard the sacred gates of classical aesthetics" actually consider themselves the sphinxes of true and skilled artists (Baudelaire, 1964). Charles Baudelaire wrote works such as "The Flowers of Evil" (*Les Fleurs du Mal*), "The Spleen de Paris" (*Le Spleen de Paris*) inspired by Edgar Allan Poe, and therefore he was attacked by literary criticism. Charles Baudelaire, like Edgar Allan Poe, was not accepted by society. Thus, both Edgar Allan Poe and Charles Baudelaire reveal the hypocrisy and lack of spirituality of the society they lived in with their creativity and philosophical views. Both writers didn't need to live lavishly like Oscar Wilde to be truly decadent, because in the end, you're decadent when everything is figured out, so they exemplify that decadence in their lives, performatively.

Decadents also have an arabesque side. For example, at the beginning of *The Fall of the House of Usher*, a man (a friend of Roderick Usher) arrives at the Usher mansion, and the first thing he notices is that there is a crack in the middle of the house. At the end of the work, the crack extends to the ground. The Maelström (referring to Poe's *Descent into the Maelström*) motif disappears here, and all this seems to show us that the boundaries of enlightenment are endless, as in Mary Shelley's "Frankenstein". Although Edgar Allan Poe's story "The Fall of the House of Usher" included in the collection "Grotesque and Arabesque" (*Tales of the Grotesque and Arabesque*) does not at first glance contain images related to the East, it is possible to find a number of common points in terms of content. Thus, the incest between brother and sister and their presence in the mansion, somewhat psychopathic cases, in the example of the torment sent to the people of Prophet Lot in the Qur'an, and the destruction of the cities of Sodom and Gomorrah, Edgar Allan Poe describes the razing of Usher's house to the ground as a punishment. From this point of view, the story is classified as arabesque.

Edgar Allan Poe touches on such subtle issues in his works, which proves that he was ahead of his time. Therefore, we can say that Edgar Allan Poe discovered the subconscious through literature before Sigmund Freud. Of course, it is interesting to see why a house is rendered alive, cracks and disappears in a hole. From here, it can be seen that Edgar Allan Poe presents the house as a symbol and

metaphor of the spiritual state of the main character by moving away from realism and classicism. This parallels Roderick Usher's headache. In the work, every part of the house is presented and criticized in a damp, old, boring way, that is, culture is destroyed alive.

The depiction of nature in the work is a form of anti-cultural dynamics in the works of Edgar Allan Poe, as in all Gothic works. Thus, nature is placed in the background as a cunning witch, and is identified with Magdalene, who is in the background like her, placed alive in a coffin. So, Edgar Allan Poe's female characters are just as important as the women in Greek tragedies, and the main subtext is because it parallels the theme of humanity in Greek tragedies. Thus, the woman represents nature, and that woman who represents the terrible nature is the doomsday of the hated culture. There is an ambivalent relationship here.

Edgar Allan Poe, unlike Goethe or Schiller, walked the ups and downs, circled around the same themes and came up with countless new versions of them. However, in their time, they were considered low-level subjects. His portrayals of prince Prospero ("Masque of the Red Death") and the man who saw the maelstrom in Norway ("Descent into the Maelström") were not well received. Edgar Allan Poe's writings were considered too exotic and eccentric, fake works of art. Nevertheless, humanity, which is in the second place in his works, did not escape the attention of Americans in particular.

Although Edgar Allan Poe was an avant-garde writer, unfortunately, Americans see him more as a creator of hell and do not accept his avant-garde. In this respect, the French understand social decay and fragmentation because they have a better understanding of what it means. He is similar to Franz Kafka but unlike Kafka, he is not a nihilist and does not compare Roderick Usher to an insect. In fact, Edgar Allan Poe has a childish side, and while reading his works, the reader feels like a child listening to a scary story. Edgar Allan Poe's stories "The Fall of the House of Usher", "The Mask of the Red Death" and "A Descent into the Maelstrom" are representative stories.

In the story "Descent into the Maelstrom" Edgar Allan Poe emphasizes that everything changes is inevitable. He says that we live in a world that is like a melting pot, and we are not only changing physically, but also spiritually. "The Masque of the Red Death" is another of Edgar Allan Poe's most important stories. This story can be called a tactically effective story of American literature. Moments echoing "Decameron" in the work do not escape attention. The protagonist of the story, Prince Prospero, lives in a place where plague is a fast-spreading death and there is no escape from the pandemic. Prince Prospero thinks

he can prevent this, invites the nobles to his palace and seals the doors hermetically. Neither a virus can get inside these soldered doors, nor can anyone get out. Thus, the princess creates a world within a world. The writer also uses the symbolism of 40 rooms in Eastern fairy tales, but here he used the mystical number 7. He also gave the same number 7 as seven candles and seven people in the work "The Well and the Clock". The writer describes seven rooms in the palace and each room in one color. The first room is yellow, representing the sun, and the second is green, that is, the color of nature. Another is in the blue of the sea, the sky, and others are in orange, crimson. The seventh room is black. The curtain on the long black windows in the room is red. In addition, there is an hourglass from the Venetian period in the room as a time indicator. So, when we turn the clock, when there is very little sand left at the top, we witness that time passes quickly.

It is clear that Edgar Allan Poe in his story "The Masque of the Red Death" is referring to the creation in the scriptures, that is, God created the world in six days and rested on the seventh. The seven-colored rooms in the work represent this, and Edgar Allan Poe puts Prince Prospero in the middle of chaos and builds a place for people to live in the seven colors of the entire universe. The main point of the story is also hidden here. The writer wants to say, run away from the chaos as much as you want, it will not let go of your collar. If there is a seventh room, and every hour there, that clock makes a sound, it means that death is imminent. The writer emphasizes the idea that everything will change and no one will be left with a picture. An unknown man wearing a shroud and covered in blood is depicted among the guests. Prince Prospero is angry when he sees him, duels him and knocks him down with a sword.

Here we see that the writer puts forward a formula that indicates that nothing will change by hermetically closing the inside, and this is a typical classicist concept of art, which means creating beauties for eternity in the platonic sense. And Edgar Allan Poe says that it is impossible. Like the world itself (descent into the Maelström), everything is doomed to crack (the fall of the House of Usher). Edgar Allan Poe expresses this mechanism with female images, i.e. metaphorizes it. He writes in "The Philosophy of Composition" that "the most poetic subject in the world is the death of a beautiful woman." With this expression, Edgar Allan Poe actually bows before the woman and says that the woman, who has been forced to represent nature for thousands of years, will have the last word at the last stage. Edgar Allan Poe's point in saying this is that the power used to kill a woman is wasted because she will return in due time (like Usher's sister). It cannot be eradicated, but even when you destroy it temporarily, your image

will change in any case and you will not be the same. Of course, a very different image of a woman emerges, and the biography of Edgar Allan Poe also plays a role here.

Edgar Allan Poe and Charles Baudelaire are artists with an Oedipus complex. Of course, it is not the Oedipus complex from the psychoanalytic point of view, but the Oedipus complex in the literary sense. Because the concept of father did not exist for both Edgar Allan Poe and Charles Baudelaire. They are the sons of their mothers, not their fathers. Therefore, since the concept of father is not fully formed in them, they create the aesthetics of mother. According to literary critic and psychoanalyst Yulia Kristeva, Poe's rejection of patriarchy in order to understand his basic aesthetics in the patriarchal semiosphere manifests itself in everything: incest, gays, society's rejects, the wretched, and most importantly, the image of the dead. Because a dead person is no longer a living person, but an object and reminds of the person he has revived (Kristeva, 1984).

According to Edgar Allan Poe, in this sense, everything is doomed to change and nothing remains the same. For this reason, we can say that the artists with the Oedipus complex are the bards of the object. Edgar Allan Poe is the father of symbolism. In his "The Fall of the House of Usher", the question of the continuation of the family line from father to son ends with the incestuous relationship of Roderick Usher. Because Usher, who is devoted to his sister, does not have a son, and the continuation of this barren lineage is as impossible as it is meaningless. Someone who comes from such a tradition cannot continue his lineage and is doomed. This ended with the palace, the symbol of the once glorious Usher clan, cracking and disappearing into a hole. Thus, Edgar Allan Poe shatters the entire classicist view by saying that everything changes and nothing is eternal and doomed to death. In this sense, modernism metaphorically presents us with the image of a new woman who breaks down hierarchies. Through this female figure, Edgar Allan Poe puts the mechanisms of mass transformation in place of the fallen hierarchies and wants to say that it can be a Maelström, a plague or a mansion representing the bourgeoisie.

In general, one of the fathers of modernism in literature is Edgar Allan Poe, along with Charles Baudelaire. He is definitely an advocate for change. This brings the tragic wisdom of Dionysius to the center of modernism, affirming that nothing lasts forever. By this, Edgar Allan Poe wants to say that you should not be born, if you are, you should work and leave soon. So, we can call it an indicator to leave the world early in Edgar Allan Poe's work. In addition, Edgar Allan Poe is not the founder of Gothic literature, but he is a skilled artist who skillfully applied Gothic motifs to

events. It takes the reader to the heights of the classics in an incredible way, whether it is nature itself as an aid to evil, or in the presentation and description of paranormal phenomena. Therefore, we can say without exaggeration that all the authors of fantastic works of the 20s and 30s of the 20th century in American literature were influenced by Edgar Allan Poe.

According to the American writer H. P. Lovecraft, Edgar Allan Poe is also one of the creators of cosmic horror. In this sense, his works "Al-Araf", "Israfil" and "Eureka" are of great importance. In addition to the Eastern theme, Edgar Allan Poe's story "The 1002 Nights of Shahrizad" also includes the theme of science, and this story of his contains an incredible number of stories rich in scientific information, which form the core of not only Gothic literature, but all modern literature. The main factor that stands out is that each of the nine stories is an interesting source of scientific information. In the story "1002 Nights of Shahrezad", Edgar Allan Poe presents his interest in science in poetic language. His hero Harun al-Rashid listens to Shahriazad's stories about balloons, telegraph and other scientific discoveries with interest. However, he was shocked by what he heard and, expressing the impossibility of these claims, sentenced him to death. It is interesting that Edgar Allan Poe, who mostly praises the dead woman, presents Shahrizad alive in this work.

In the work, Shahrizad is described as an intelligent woman who has her own thoughts, science, and a different view of the world, unlike the writer's previous female characters. However, in the end, Shahrizad's sentence to death metaphorically presents us with the image of a new woman who breaks down hierarchies. Thus, Edgar Allan Poe's orientalism appears as a continuation or perhaps the basis of the sense of death and fear that is the main idea of all his works. If we take into account that the name of the first book of poems, which lays the foundation of his work, is related to the name of the Eastern conqueror Great Amir Timur, then we can say with certainty that the foundation of his work is based on Eastern exoticism and philosophy.

Artistic representation of the divine world in the cosmological treatise "Eureka":

"Eureka" (1848) is considered the longest science fiction work of the American writer Edgar Allan Poe. The writer himself calls it "poetic prose", although another subtitle of the work is "Essay on the material and spiritual universe". As in the poem "Al-Araf", Edgar Allan Poe was influenced by the Qur'an in terms of cosmology in "Eureka". "Eureka" is the product of Edgar Allan Poe's intuitive conception of human nature. In the work, the writer analyzes and

presents the issue of man's relationship with God along with his scientific statements. He dedicated Eureka to the German naturalist and explorer Alexander von Humboldt (1769–1859) (Silverman, 1991, p. 339).

Although Eureka is considered a work of fiction, some of Edgar Allan Poe's ideas predate scientific theories discovered in the 20th century. Scientific analysis of the work shows that it has compatibility with modern cosmology. Edgar Allan Poe calls his work a "poem", but literary criticism compares "Eureka" with the writer's fantastic stories and considers it a work of fiction. Thus, the methods used by Edgar Allan Poe to reveal the truth correspond to the tradition of "relativization" that he used in his detective works. The origin of "Eureka" comes from the author's lecture "On the Cosmography of the Universe" at the New York Public Library on February 3rd, 1848 (Sova, 2001, p. 82). Edgar Allan Poe's lecture on "Eureka" was not received positively by literary criticism and caused the anger of scientists and theologians. His friend, Evert A. Duykink, wrote to his brother that this lecture had inspired him, stating that the work was "full of ridiculous simplicity of scientific expressions - a great deal of nonsense" (Cappi, 1994). Although readers said that Eureka was too long and unconvincing, Edgar Allan Poe himself valued his work highly and believed that it would immortalize him in the future. In the preface to the work, he wrote: "I want this work to be appreciated as a poem only after I die" (Sova, 2001, p. 82).

There are different opinions about the work, which is not met with a single meaning by literary criticism. In his time, his work was called «hyperbolic nonsense», fiction, unscientific, irreligious and low-level, but Edgar Allan Poe met them with silence. After «Eureka» was published, Edgar Allan Poe wrote his thoughts about the work to his aunt Maria Clemm: «Since I wrote «Eureka» I have no desire to live. I couldn't do more than that" (Kennedy, 1987, p. 113). Nevertheless, he states that the present generation must not understand it, and probably the future generations will understand it two thousand years from now. After the publication of «Eureka», a serious critical article was published in Literary Review magazine. The article was written by an anonymous author. Edgar Allan Poe thought it was written by the young theologian John Henry Hopkins. Thus, Hopkins criticized the mentioned work in the beginning and called its author a pantheist and «damned atheist» (Silverman, 1991). On the other hand the French writer Paul Valéry called the work an abstract poem based on mathematical foundations, and Albert Einstein, in a letter written in 1934, praised Eureka as a «beautiful achievement of free thought» (Meyers, 1992).

From his youth, Edgar Allan Poe persistently walked the path to science, evaluated everything he read and drew conclusions. He was interested in almost all fields of science, but the science of astronomy attracted his attention more. As in the poem "Al-Araf", we witness Edgar Allan Poe's great interest in the science of astronomy in the work "Eureka". He continued and developed his knowledge of astronomy in the work "Eureka". This hitherto overlooked work of Edgar Allan Poe is a work of poetic prose with a direct connection to the science of astronomy. "Eureka", which was written in the last period of the writer's creativity, was actually written based on the 30th and 31st verses of the 21st surah Al-Anbiya of the Qur'an. We read in the 30th verse of the above-mentioned surah: "Do not the disbelievers know that We separated them and created every living thing from water while the heavens and the earth were joined together?" Will they still not believe? (While the heavens were adjacent to each other in the first creation, they were opened by air and divided into seven layers, and the earth was divided into seven layers while it was one layer. This is one of the most convincing proofs of God's power and majesty.) Following this, verse 31 says: "We created strong (standing) mountains there so that the earth would not shake them and throw them; We created wide roads there so that they could go (where they wanted) easily".

Inspired by the apocalyptic imagery and eschatological references in the Qur'an, Edgar Allan Poe was still describing the human world as an empty world when he wrote Al-Araf. He says in "Al-Araf" that the earth will have a disastrous end: "Ours is a world of words: 'Quiet we call / 'Silence' – which is the merest word of all" - "Ours is a world of words: Be silent we say / 'Silence' is the simplest word". In his philosophical treatise "Eureka", Edgar Allan Poe combined his thoughts and knowledge about astronomy with his literary theory, theology and philosophy to create an interesting work. The writer creates and develops his cosmic theory in his work, looks for a connection between the theories of the sky and the universe, and tries to justify his ideas in a sure way. The separation of the planets from the Sun, gravity, the fusion of the scattered atom and how all these can be explained in the divine realm are the main issues in the work of Edgar Allan Poe.

As we mentioned, although Edgar Allan Poe considered «Eureka» his masterpiece, it was not so appreciated in his time. For this reason, the work was considered as a fantastic or fictional work. The writer's response to the literary criticism that «Eureka» has no scientific basis was that he does not try to prove the truth of what he says, he simply makes assumptions that it may be true. However, despite this, modern literary criticism has not properly evaluated

the work «Eureka» and did not accept it as a serious work until the end of the 20th century. However, let's note that the work «Eureka» contains scientific-theoretical ideas that preceded nine main theories, including the «Big Bang» theory discovered in the 20th century, a number of theories related to the universe, and the solution to Olbers' paradox.

One of the questions that has puzzled many astronomers and cosmologists, from Johannes Kepler to Edmund Halley, has been the question of why the Universe is a dark place and not full of light. So, if the Universe is infinitely large, then there must be an infinite number of stars. In that case, we should see a star everywhere we look, and the light from those stars should eventually reach us. But at this time the Universe is supposed to be full of light, but it is dark. The reason for this is not clear to scientists. This paradox was first put forward in 1823 by the German astronomer Heinrich Wilhelm Olbers. That's why it got the name Olbers paradox. But according to Edgar Allan Poe, the size of the observable universe can solve this paradox. Because the age of the Universe is not infinite, but the speed of light is constant. Therefore, only a few stars can be seen from Earth. Since the number of stars in this visible field is not infinite, the probability of reaching a star from any point on Earth is quite low. Edgar Allan Poe's ideas have been confirmed eighty years after his death.

At first glance, the work "Eureka" sounds strange, a little fantastic, a little nonsense. But this treatise on cosmology is a work on the origin, expansion and decay of the material world. The work sometimes takes the form of a poetic poem, sometimes a cosmic study, and sometimes a critical satirical picture. However, according to Edgar Allan Poe, the universe is not formally a scientific template. It is the subject of serious study, though abstract, with precise, true ideas about it. Edgar Allan Poe, in "Eureka", among other discoveries, says that the universe is ending, that atoms are formed from a single "particle" by "radiation". In his work, he proposes an idea about the future of the Universe and disagrees with Newton's theory. According to the writer, the force that Newton called gravity is nothing but gravity. As the American writer Marilyn Robinson and others have pointed out, Edgar Allan Poe's claims were eerily predictive of some of the developments in twentieth-century astrophysics (Robinson, 2015, p. 4).

English astronomer and cosmologist Edward Robert Harrison (1919-2007) wrote in his 1987 book *Darkness at Night: A Riddle of the Universe* that he was amazed by Edgar Allan Poe's clear and simple explanation of Olbers' paradox (Harrison, 1989, p. 125). According to Edgar Allan Poe, all the fantastic predictions contained in "Eureka", whether deliberately or involuntarily, each

contained unexaggerated truths. In general, we find ambitious ideas about the structure of the natural world in the work. It is also clear from Edgar Allan Poe's exhortation that poetic thought involves observing and imitating the movement of the natural world ("Thought is the source of all motion," insists one of two enigmatic speakers in "The Power of Words").

The information given by the writer in "Eureka" and the philosophers he gives as an example attracts more attention. He cites examples from the Greek writer Ptolemy Hephaestion, Euclid, who is called the "father of geometry", I. Kant, who put forward the doctrine of transcendental idealism, English philosopher F. Bacon, and a number of well-known scientists; makes comparisons, and presents his theses ambitiously. It should be noted that in order to understand this work in its full meaning, the reader needs to be knowledgeable about a number of scientific fields. However, the most interesting point in the work is related to the philosopher Aristotle. Edgar Allan Poe, who introduced Aristotle as a Turkish philosopher, wrote that his name was Aries and his surname was Tottle, and noted that over time "the best names are needlessly changed after two or three thousand years".

According to Edgar Allan Poe, the foundation of the science of philosophy was laid by the Turks, because the Hellenistic culture arose on the basis of the Turkish-Greek culture. In the introduction to the work, the writer says that he plans to talk about "Physics, Metaphysics, and Mathematics - The Material and Spiritual Universe: Its Nature, Origin, Creation, Present State, and Destiny," and he also draws on the views of other philosophers when referring to Aristotle. By making comparisons, he comes to the conclusion that the soul never dies, it is eternal, and tends to return to that center after breaking away from it. Arguing that this center is God, Edgar Allan Poe, perhaps for the first time in his work, has revealed the most interesting scientific work. So, it is clear from this work that he is based on the ideas of Aristotle, Ibn Rushd and other Eastern thinkers in his stories about the souls that return after death. In fact, Edgar Allan Poe believed in reincarnation, and this is one of the main themes emphasized in both his poetry and prose.

Final remarks

The concept of love and death, which in itself has the strongest emotional charge, is consistently romanticized by Edgar Allan Poe. In his works, these concepts are not biological or worldly, but aesthetic, highly spiritual categories. Researchers who try to present Edgar Allan Poe as someone who experienced the fear of death, contradict it by saying that he glorified death. Thus, Edgar Allan

Poe, like all mortal people, knew what the fear of death meant, and because he knew, he tried to be aware of its secrets. Since it is stated in all holy books that everyone will taste death, a person should define his life in this world accordingly. For this reason, all of Edgar Allan Poe's work is based on the fear of death and the fact that death is a mysterious world.

Edgar Allan Poe, who referred to the sacred books of both Christianity and Islam throughout his creative work, used Roman and Greek mythology in the sense of content, not openly, but secretly, in his works, and he combined the subtextual content of the course of events with mythology. Mythic content is hidden in all the names he chooses. They are usually conveyed through the image of the deceased lover, which is characteristic of Edgar Allan Poe's poetry ("The Raven", "Annabel Lee", "Ulyalum") and prose ("Morella", "Ligeia", "The 1002nd Night of Shahrazad").

Although the arabesque and grotesque motifs in the description of the stories are ambiguous, it is also interesting that there are several Edgar Allan Poe's works stories classified as arabesque, such as «Berenice», «The Fall of the House of Usher», «Ligeia». In Arabesque stories, the protagonists are the figments of Edgar Allan Poe's imagination, be it hair color or otherworldly, time- and space-changing, body-changing beings. However, some of the characters in his grotesque stories are real people whom he wrote satirically, and some of them are a mockery of people who lived at the same time as him.

In his short life, Edgar Allan Poe went through a multifaceted creative path and was able to make a name for himself as a scientist who innovated not only in literature, but also in the field of science with his magnificent treatise «Eureka». As we mentioned, he wrote «Eureka» on the basis of Al-Anbiya, the 21st chapter of the Qur'an, but combining it with his knowledge of astronomy and philosophy. If we take into account that at the beginning of the 19th century in the United States of America, the attitude towards the holy book of Islam, the Qur'an, was ambiguous, then it is inevitable that references to the Qur'an in Edgar Allan Poe's work were not appreciated by literary criticism. Therefore, Edgar Allan Poe knew that his work would not be understood correctly in his time, and he believed that a long period of time was needed for this. Edgar Allan Poe's idea that «everything is doomed to change» is actually the fact that the world we live in changes and perishes along with human change. From this point of view, death as an image is an important aesthetic concept for him. One of the main areas for Edgar Allan Poe was modern science. From his first sonnet «On Science» (1829) to his last work - the cosmological treatise «Eureka» (1848), the topic of science was continuously developed

in his work. There are no studies devoted to the analysis of Edgar Allan Poe's aesthetics in relation to the specific historical form of the presence of science in America in the nineteenth century, or they have not yet been studied as a specific object of study. In other words, although critics traditionally appreciate Edgar Allan Poe for the invention of the science fiction genre, there are not many monographs that comprehensively analyze the role of science in the works and the writer's system of views.

CONCLUSIONS

Edgar Allan Poe, the famous American writer of the 19th century, is considered one of the most influential but at the same time misunderstood writers of all times, mainly because he created innovative works and precursors of genres such as the detective story, the horror story and science fiction, which in their time were not well received by traditionalist critics but would later be widely valued and admired. His works reflect a clear influence of Orientalism, both poetic and narrative—a common characteristic among the romantics of his time. In Poe's texts, this influence is manifested through oriental settings and references, elements of Eastern mythologies, and the portrayal of this region as a distant place full of ancient wisdom. Notable examples include his stories «Manuscript Found in a Bottle» and «A Descent into the Maelström,» set in exotic locations with oriental connotations, creating romantic and perilous atmospheres. His poem «Al Aaraaf» also mirrors this influence, making direct references to Arabic and Persian mythology. Poe utilizes the East as a suggestive backdrop for his stories, displaying fascination and respect while maintaining a sense of distance and mystery.

Edgar Allan Poe's works consistently explore themes of fear, death, and cosmology, rooted in the horror and science fiction genre. Reflecting his tumultuous personal life, Poe approaches these themes with a somber and pessimistic perspective, creating a creative universe defined by the constant presence of death, the afterlife, and unknown terrors. Death, manifested in various forms, stands out as a central element in Poe's works, whether through revenge in «The Cask of Amontillado» or tales of premature burial in «The Fall of the House of Usher». Poe exhibits a dark preoccupation with life's dissolution, physical suffering, and the looming possibility of death. In this sense his narratives blend horror atmospheres with psychological and philosophical reflections on the meaning of death. Fear is another pervasive theme, as Poe cultivates environments of suspense and anxiety, tapping into primitive fears like claustrophobia, tapophobia, and necrophobia. Through characters like the ominous crow in his renowned poem,

Poe instills a sense of foreboding, dominating the reader's imagination with macabre elements. In addition, cosmology becomes a tool for Poe to speculate about alternate realities and the potential for life after death. Stories like «The Facts in the Case of M. Valdemar» showcase his interest in alternative states of consciousness and communication with the afterlife, representing Poe's endeavor to confront death through science and reason. These obsessions define his gothic literature, driven by psychological terror and a persistent exploration of the darker aspects of the human experience.

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