



Edgar Allan Poe. Light Up All the Stars. (Artistic Analysis of the Writer's Short Story "The Man of the Crowd" The Ability to See Through)

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Abstract

Poe's conviction that an old man moving alone (lonely) is a man of the crowd strengthens our opinion "about the vision of a two-sided wand in everything", making it natural for subsequent stages. Not everyone is gifted with two-way vision in all things. Because two-sidedness is objectivity, and it is formed under the analytical ability of a just person.

Keywords: Line, Two-Sidedness, Criminal Law, System.

Introduction

There is a reason why we associate the work of Edgar Poe with the phenomenon of vision. The Turkmen people have formed a number of proverbs related to this. Don't say what you saw, say what you learned (literally) Without seeing, he became a fool, with the seeing, he became a seer. As is already evident from the above-mentioned proverbs, the phenomenon of seeing goes beyond the scope of everyday vision around and acquires a figurative meaning. Turkmens team with the tradition of comparing an eye to a mirror. This tradition is especially well expressed in the phrases "crystal gaze", "eyes as a mirror of the soul", in the proverbs "Even if mom doesn't tell, the mirror will show the truth" (literally). As you know, the letter "ain" (عين) of the Arabic language is in the form of the apple of the eye. The word "aina" ("mirror" in English), which figuratively expresses the eyes, comes from this letter. While exploring the world literature, you become a witness of how other nations have increased the scale of the meaning of the verb "to see" from ordinary vision to extraordinary. As a result, the verb "to see" turned into the psychological verbs such as to know, to understand, to realize and began to mean situations related to human mind work (intellectual labour) In confirmation, we would like to bring to your memory the proverbs and phrases given above. The verb "to see" is used in parallel with the verb "to know" (to realize) These are two sides of the same phenomenon. There is a widespread opinion among the Russian people that the verb "to know" has its origin from the word "to see". So, words originating from the one root are most likely mean two sides of the same thing. At this spot we would like to remind you that the phenomenon of "knowing" has several stages of development, more precisely, everything that you know is not yet a conscious, understandable, and comprehended process. Seeing is the inception of knowing something new and knowing is the beginning of understanding, awareness of something. For this reason, we decided to analyze the work of the great master of the word of the 19th century, Edgar Poe, from the point of view of "seeing" and the reader can make sure for himself that the writer "saw" first everything that is hidden from prying eyes. His story "The Man of the Crowd" begins with one Autumn night, when the writer is peering through what is happening around him, sitting in one of the cafes in London. We are once again vis a vis with the ability to see, which has already become a tradition. Meanwhile, the writer defines the area (space) of his story. The occasion place is one of the streets of London. After the space has been made, the writer begins to see everything that come about in it.

With the explanation "...I had been...in peering through"¹ he is still looking at his occasion from the distance, more precisely, from a large bow window of the Coffee-House. There exists a theory of space and time in philosophy. Till nowadays, opinions remain controversial around which of them is the primary source. The writer, before outlining space of the story, describes to us its time. Our desire to start by defining the place of the occasion was based on the idea that it would be understandable for readers. Now, for a while, we are going to confine with the space and pay attention to the time of the story. The phrase "Autumn evening" leads us forward. In literature, it is a prevalent technique to first depict the time of the action. You could be convinced in this due to the numerous works. Evening is not an unintentional time for Edgar Poe. Anyone who has read his biography and collected works (including poetry) can come to the same opinion, which is confirmed by many of the writer's works, about his preferences related to darkness. The dark time of the day grows as the writer intensifies his observation, and it turns first into evening, and then into midnight. There will be men of letters who interpret this phenomenon because of the secretive and gloomy nature of the writer. It has been written more than once that in his difficult and tormented life the writer avoids human communication and tends to be alone with himself.² Perhaps this is the reason his penchant for evening, night and darkness, as the time closest to his soul. At least, we can say that he shows his writing activity at this time. So, Poe describes the evening as the time of his story. Evening is the time when he is in his own with the tragic fate and begins to tell of it ardently, more precisely, evening is a time for him to experience through his personal tragedy, he tends to feel other human troubles. Evening is the time when all the pain of a writer awakens and forms a whole system of images. The famous German philosopher F. Nietzsche, answering the question of what, then, would be the origin of tragedy, wrote: "Perhaps, joy, strength, overflowing health, over great fullness?"³ This definition is quite consistent with the mood of the writer. During the analysis of the story "The Man of the Crowd", we will prove that the tragedy of the writer, especially pronounced at night, comes out under the circumstances indicated above. If you connect together information about Time and space of the story, then it takes place in the evening in one of the streets of London. Meanwhile the writer is looking at his invented space from the window. He starts the story right from the first of the above circumstances. He: "...but now convalescent, and, with returning strength..." (pg.267) having written in this way, he makes known concerning pleasure from what he's seen. On that occasion, he gives the impression of a cheerful person after a long illness, whose mood changes suddenly and begins to tell with joy and enthusiasm. The writer intends to describe everything he sees, but hints at the difference in his vision with the word "electrified intelligence" (Intelligence – lat. Intelle – mind) anchoring it with the idea of intelligence which creates unexpected, but very specific definitions, i.e., the writer warns that he is going to see events with "electrified intelligence" He explained in a two words the positions under which he gets into that field. Electrified intelligence is the movement of neurons at the speed of

electric charges. But a person's attitude to that ability can be limited, a person cannot fully use the all potential of the brain. And this has already been proven by science. But, on the one hand, our analysis is not about an ordinary person, about a writer who so subtly feels the whole essence of the human being. We noted that he is aware of the world and people through pain and tragedy. It was noted that this pain is endowed with a driving force. Pain in Poe's worldviews was formed as a result of Friedrich Nietzsche's definitions of the nature of tragedy⁴. So, pain is not only a torment, it is the consciousness of something, recognition, understanding, enjoyment, desire, etc. If we agree that the factors listed above are based on suffering, then the pattern is that the writer writes: "...and I derived positive pleasure even from many of the legitimate sources of pain", one feels. We want, without dividing into parts, to give complete examples of the sentence so that it is understandable. According to this proposal, one autumn evening, the writer watches what is happening on the street from the window of a small cafe. Thereby it becomes clear for what reason we determine the first Evening after the Time and Space of the story. So, let's also remember a punchline "...now in observing" If we take it as far as "to observe-to see" then it would mean that Edgar Poe begins to talk about some new story. For this reason, the verb "observe" belongs to the category when it can be called a "starting point" Taking into consideration this pattern, we have tied our article with the verbs "to see, to observe, to know" Let's return to the phrase where was written "... I derived positive pleasure even from many of the legitimate sources of pain" Pleasure-suffering, joy-sadness, these concepts of philosophy, partly ethics, are feelings of a dualistic nature. There are almost no currents in philosophy that do not analyze these feelings in their own way. In literature, things that are opposite to each other are called "paradoxes", and their use as an artistic means is called antithesis. In general words, there is no writer who would not explain the concept of joy and sadness in his own way. The reason lies in the fact that these feelings play a big role in our lives. They often dominate other feelings and act as the dominant, the main feelings of a person. In addition, the concept of Joy and Sadness has a culminating (decisive, pivotal) character. Interest to this antinomy feelings revealed itself during ancient times because of the relevancy demonstration of this feelings in an interhuman and single state. As we already know, the 19th century was a turning point in the history of philosophy. At this time, many philosophical movements appeared, which served as the foundation for a new vision of the nature of human feelings and were scientifically proven. The famous German philosopher F. Nietzsche in his work entitled "The Genealogy of Tragedy" asserted the fact that joyful and sad feelings replace each other, and thus repeat themselves. Analyzing the concept of joy and sadness, the philosopher came to the conclusion that they are from the same root. So, there was a two-sided the worldview in the words of F. Dostoevsky's "double-edged sword" is about this concept. The writer (Edgar Poe) speaks frankly about having two-sided feelings. His desire to observe what is happening, either with keen interest or with indifference, is manifested at that very

¹ Burton's Gentleman's Magazine, vol. VII, no. 6, December 1840, pp. 267-270

² Герби Аллен. Эдгар По. Москва «Молодая гвардия», 1987., стр.36

³ Ф. Ницше. Сочинение. Так говорил Заратустра. Москва «Мысль», том II, стр.56

⁴ F. Nietzsche. The Birth of tragedy and the Genealogy of Morals

moment. We mentioned that the described occasion takes place in one of the streets of London. The writer begins his story with a detailed description of this street. The writer begins his story with an extensive narration of the street. As a result, we have an idea of the Space of the story, which we have already set aside Time. And the name of this Space is the Street. Saying: "This latter is one of the principal thoroughfares of the city..." (pg.110) the writer begins to narrate about people who are in the street right away. Despite the fact that the street itself is written avariciously, just a phrase with three or four words, another master of words comes to mind with his "Nevsky Prospect" and its bright description. Of course, you can find various works about the streets by ancient authors. Since the formation of the city (Polis), texts have periodically appeared with a rhetorical hint that the streets are the attribution of human social life. The streets served as an artistic example to mark the community of humanity, the world and life in general. Another note comes from the fact that the street corresponds to the figurative expression of a "double-edged stick", i.e., it has a two-way structure, which in turn coincides with the concept of Arrival and Departure. Let's try to look at this process using a geometric shape. Let the starting point of the Street be A, and the ending point be B. As a result, we will get the following line:

A ————— B

If you look at this line from point B, then it will be equal to position A and vice versa. So substantially better imagining ability to see the two-side of all, to see the two-sided nature and beginning of the things. There are a lot of people as night falls on the earth. After the lamps are lit, continuous tides of population, divided into two currents, begin to walk down the street. The writer is increasingly "delving" into his world, which is facilitated by the growing darkness of the night. His vision divides the crowd of people into two groups at once and sets it into action. The writer understands that one cannot limit oneself to observing from the outside, but needs to switch to new ways of "seeing". Rather, in order for the process of "seeing" to be successful, he first describes a crowd with two streams, and on the other hand, informs about his technique. In the scientific environment, this technique is called analysis and synthesis. One difference is that we define the whole process of analysis not as learning something new, but as a vision. The writer first says that he looked at passers-by in total. Here concept of unity acts as the constituent factor of the synthesis. As is already known, there is a general form of the elements in synthesis. But Poe is not satisfied with such a vision. He does not want to look at his object from afar in a general, he wants to look at it from the inside, as if dividing it into parts. In this way, the analysis of the vision begins. The writer views those parts in the clothes, manner, gait, facial expressions... of people. His attention is focused on these features of the crowd. Among the list of the writer's interest, the first thing to reveal is the characteristic of people's manners (culture of behavior-etiquette). The writer calls them people who are pleased with themselves and very arrogant. The developed capitalist industry of the 20th century significantly influenced people's behavior. Capitalist society has created a new consciousness among people. And not all writers got along with the new thinking. They increasingly criticized the policy of capitalist society, which was fixated on the "I" (ego) of man and was aimed at developing market relations. Despite the fact that this topic was also touched

upon in Russian literature (F.M. Dostoevsky), it nevertheless manifested itself on a large scale and acutely in English literature. (J. Galsworthy, Ch. Dickens) The first of the two currents belong to those arrogant, self-satisfied people. And people from the second current can be called in simple words "gone around the bend" People of this streamline talk to themselves and feel lonely in a human society. Of course, it is not customary in all community to refer to people who talk to themselves and feel lonely in the bustle by this name. No, we don't even show a desire for it. But for the sake of truth, we must admit the fact that the title given is conditional. We are talking about people who have remained, figuratively speaking, "between two fires", between two social systems. On the one hand, people brought up in the spirit of "Love your neighbor as thyself" have entered a new stage with the development of the manufacturing industry and the beginning of the machine age. And this novelty was not to everyone's taste, as they want. For this reason, many, becoming poorer every year, turned into "labourers", those people with whom they once ate from the same plate (now they insisted on being called Mr.) And this condition would perforce affect their worldview and behavior. In other words, some of them were the "new owners of life", and some are "old sirs" who have turned "into workers" of their new owners. Once again, we are coming face to face with a hidden paradox, to be exact with the contextual paradoxes. In the literature of the 20th century, there are many works where the type of personalities from two currents turn into each other spiritually. To distinguish people by their manner is a feature of Edgar Allan Poe. Not infrequently, in literature there is a tradition to isolate personages by appearance. This wont, which has become a tradition, speaks to some extent about the skill of the writer. Of course, Poe distinguishes all strata of society in appearance. But he distinguishes them not as an artist writer, but as an investigative writer, a detective writer. It is noticeable that he, basically, does not lose sight of everything related to the social status of a person, with his personality (that is, who this person is in fact in society) If other writers often sought to convey how they see the spiritual world of their character during the narrative, then Poe is their complete contradiction. He wants to clarify what he sees. It is the desire to "clarify" that surpasses all his other desires. In the works of Edgar Poe, you will not find texts that are full of artistic means and epithets that take up entire pages. He treats his characters very subtly, masterfully and deftly. It goes without saying that such interest will not end without a result. The writer gives examples of the smallest, most invisible part of a person to human eyes, thus revealing his place in society. He explains like a detective who has found a small piece of evidence that is invisible to the naked eye, exposing the criminal, and conducts a whole analysis on that find. You are struck by his "acute eyesight" while reading. And it is important to note that Poe's observation was not formed as a style based on spiritual and aesthetic views, as is the case with other writers, this style is aimed at revealing the features of a person's spiritual and aesthetic thinking from the social side. One can only guess how he developed this ability of vision. Because, as they say, "to point your finger at the sky and hit", to hit the target directly with the indication "this" is nothing but mysticism. What else would we call it if not "a miracle?" As darkness approaches, the writer is completely immersed in the desire to observe the crowd. He explains this by saying that: "... as the night deepened, so deepened to me the interest of the scene...and its harsher ones coming out into bolder

relief as the late hour brought forth every species of infamy from its den..." (pg.267) Starting from this moment of the work, you realize that the writer has fallen into his "time" and Now he will begin to see "in his own way", according to the vision that is peculiar only to him. He does not hide that he will see in an extraordinary way. Describing about what he will see with the light from artificial lamps of a street that has said goodbye to the Sun of the day, the writer reinforces our opinion. In similar artistic means, such as "All was dark yet splendid", "as that ebony ", the poetic essence of the writer is demonstrated. Poe, using artistic means (likening the light from gas lamps to a lie, for example, "...the rays of the gas-lamps, feeble at first in their struggle with the dying day") managed to draw the reader into his "two-sided" event. In this place, gas lamps are not limited to lighting only. They act as a lottery of fate. Because whoever the light falls on, his face lights up, and the writer is able to take a good look at him. The writer calls other figures in the dark "...which the world of light flitted before the window prevented me from casting more than a glance upon each **visage**", he describes it as the world of bright ghosts swept past the window. Again, the ambiguity of words, allegory, personification – all in one system, intertwining one after another, showed the reverse side of the world, which the writer finds "false" because of artificial lamps, despite the fact that he finds the world "true" when the Sun is up. From this moment of the work, the "artificial world" begins, a world where light is fake and people are ghosts. At the moment when the writer, "occupied in scrutinizing the mob", a decrepit old man some sixty-five or seventy years of age catches his eye. Reminds us of someone, doesn't it?! Yes, this image for lovers of literature resembles the old man from Gogol's novel "Portrait". Let's compare:

1. The old man from Gogol's novel "Portrait" is sixty-seventy years old
2. He looks scary
3. He is considered the prototype of the devil, evil spirits
4. And he is a symbol of evil and an associated image of the worst qualities. After the writer says that this old man reminds him of the "fiend", he is taken, as always, by the desire to clarify, the desire to experience is in the first place for the detective writer. He also sees two-sidedness in the image of an old man, if on the one hand a huge power of mind comes to his mind, on the other hand he is filled with "...the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense, of supreme despair" Moreover they all flashed by moment in his head. At this point in the work we get the second information about the image of the devil:
 1. He is a terrible old man (why exactly elderly people – needs a full analysis)
 2. It has inherent speed. There have always been attempts to define the image of the devil with the speed of time, but we can say that they ended up being so successful only in literature. So, the writer falls under the spell of the old man. He lights up with a desire to make sure of his thoughts about him. He describes his image in two ways, firstly, his clothes, generally, were filthy and ragged; and secondly, within the strong glare of a lamp, ...his linen, although dirty, was of beautiful texture", moreover, "...through a rent in a closely-buttoned, and evidently second-handed roquelaire which enveloped

him...a writer caught a glimpse either of a diamond, or of a dagger" This is the reason that we see a "double-sided wand" in everything, as is typical of other masters of the classics, it remains true to the tradition of showing the devil in a dual form. We couldn't resist adding some elements borrowed from Eastern literature, which is why the image of the devil stands before us "neither rich nor poor." These elements include a diamond and a dagger that the old man carries with him. This serves as a reminder of the words of Abu Ali Ibn Sina (Avicenna), where he says: "Take three things with you when you go out on the road: a diamond, a dagger and a rose" Of course, a similar instruction is found in other genres of literature, in folklore, for example (legends, fairy tales, epics, music) This is the reason that we see a "double-sided wand" in everything, as is typical of other masters of the classics, it remains true to the tradition of showing the devil in a dual form. We couldn't resist adding some elements borrowed from Eastern literature, which is why the image of the devil stands before us "neither rich nor poor." These elements include a diamond and a dagger that the old man carries with him. This serves as a reminder of the words of Abu Ali Ibn Sina (Avicenna), where he says: "Take three things with you when you go out on the road: a diamond, a dagger and a rose" Of course, a similar instruction is found in other genres of literature, in folklore, for example (legends, fairy tales, epics, music) The motive for creating this exhortation is rightfully it is considered very ancient. But how did Poe know about the motives of Eastern literature? Most likely, the work of Goethe and Heine had a great influence on him. After all, as you know, these German classics were very fond of Oriental literature. And Edgar Poe, in turn, was inspired by German classical literature. Thus, the writer used other artistic means in order to decorate it more than interestingly. For example, perhaps he invented the rain while "following" the old man in order to be alone with him. We are witnessing that the rain here plays the same function as in the works of G.G. Marquez, that is, the rain gradually drives people off the street. The writer follows the old man. The old man's movements surprise him then, the old man either hurriedly or with delay walks down the street. The old man even comes back after he has reached the end of the street. Concepts: Slow, Fast

To leave, to come – shows face again. Their subsequence suggests the rotation of the Earth. This means that the previously measured A and B line turns into another a geometric shape (figure), namely a circle. Of course, we could enlarge the scope of the article in order to explain in more detail the meaning of these figures in symbolism. We could analyze them from the point of view of the concept of the world, of man in the universe. But we continue our analysis, which is aimed only at the image of the old man. So, the old man returns to the old street after a long wandering. He visits the bazaar, then the theatre, and at the very end to the block, which is located on the outskirts of the city. The sequence of the path traveled involuntarily hints at the socio-cultural stages of human history. The upsetting factor is the final stage. "It was the most noisome quarter of London, where everything wore the worst impress of the deplorable poverty, and of the most desperate crime" The writer describes the last place where the old man stayed with these words. When the

writer says that the houses that are in this block can collapse at any moment, he means poverty and crime, which can rot any system, be they great and ancient houses, as in the story. He compares "the spirits of the old man again flickered up, as a lamp which is near its death-hour..." if hinting that he does not have long left and at the same time clarifies the reason for this. "...A blaze of light burst upon our sight, and we stood before one of the huge sub-urban temples of Intemperance – one of the palaces of the fiend, Gin" This, in turn, confirms our opinion that the image of the devil is borrowed from Eastern mythology. Because djinns are mythological creatures inherent in Oriental literature. Of course, black forces exist in Western mythology, but unlike the eastern one, they are called differently, for example demon, demiurge, etc. Moreover, they have a slightly specific character that distinguishes them from others. Probably, Poe learned to foresee outside of the Greco-Roman mythology from the Germans. Maybe this is the reason that he quotes in a German language the phrase when he says "... a grosser book... 'er last sich nicht lesen' — do not allow themselves to be read"

The writer used them to refer to people who are covered with some kind of mystery. Poe considers the old man to be one of them: "This old man," I said at length, "is the type and the genius of deep crime. He refuses to be alone. He is the man of the crowd. It will be in vain to follow; for I shall learn no more of him, nor of his deeds. The worst heart of the world is a grosser book than the 'Hortulus Animae,' {{{}} and perhaps it is but one of the great mercies of God that 'er last sich nicht lesen'

The story ends with such conclusions of the writer. In other words, the writer's belief that an old man moving alone (lonely) is a man of the crowd strengthens our opinion "about the vision of a two-sided wand in everything", making it natural for subsequent stages. Not everyone is gifted with two-way vision in all things. Because two-sidedness is objectivity, and it is formed under the analytical ability of a just person. And we, in turn, can only enjoy the works of so precisely "seeing" and "double-sided analyzing" writer.

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