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DOI <https://doi.org/10.32782/tps2663-4880/2019.12.49>**“THE RAVEN”: A POEM OF MELANCHOLY TONES****«ВОРОН»: ВІРШ МЕЛАНХОЛІЙНИХ ТОНІВ****Slamka K.,***orcid.org/0000-0002-0587-6509**Ph.D. candidate in General Linguistics**Department of British and American Studies**Comenius University in Bratislava*

The following paper discusses the poem, *The Raven*, written by Edgar Allan Poe. Since the poem resonates with melancholy tones throughout, the following paper focuses particular attention on stylistic analysis of both melancholy visual imagery and melancholy auditory imagery that melancholy tones materialize themselves through.

Firstly, the following paper provides a general overview of the term melancholia, together with its overall impact on both the life and consequently the literary output of the author, Edgar Allan Poe. The present paper outlines the life of the author incessantly hunted by melancholia as well as the melancholy approach towards poetry adopted by the author correspondingly.

Subsequently, the crux of the paper concentrates on examining melancholy tones of the poem *The Raven*. The paper undertakes a stylistic analysis to demonstrate that melancholy tones manifest themselves through melancholy visual imagery and melancholy auditory imagery. And therefore, the following paper stylistically analyzes the manifestation of melancholy visual imagery. Firstly, melancholy visual imagery materializes itself through the melancholy image of the raven. As the raven subsequently begins to symbolize the grief wafting through the poem, melancholy visual imagery further materializes itself through the melancholy image of the main protagonist and through the melancholy image of Lenore, the deceased beloved woman. Furthermore, melancholy visual imagery also materializes itself through spatiotemporal dimension. More precisely, the present paper stylistically analyzes melancholy portrayal of both spatial and temporal dimension.

The following paper then also stylistically analyzes the manifestation of melancholy auditory imagery. The paper suggests that melancholy auditory imagery materializes itself through stylistic literary devices of consonance and assonance, trochaic octameter and internal rhyme.

Altogether the stylistic analysis of the poem *The Raven* hence addresses not only the existence of melancholy tones per se, but also the intentional formation of melancholy tones.

**Key words:** auditory imagery, Edgar Allan Poe, melancholia, stylistic analysis, the Raven, visual imagery.

У статті аналізується вірш «Ворон» Едгара Аллана По. Оскільки цей вірш пронизують меланхолійні тони, ця стаття зосереджує увагу на стилістичному аналізі як меланхолійних візуальних образів, так і меланхолійних слухових образів, за допомогою яких матеріалізуються меланхолійні тони.

Подано загальний огляд поняття «меланхолія» з огляду на його загальний вплив на життя, а отже, і на літературну діяльність Едгара Аллана По. Ця стаття висвітлює життя автора, якого невпинно переслідує меланхолія, і як наслідок, розглядається меланхолійний підхід поета до поезії.

Таким чином, визначальна мета – дослідження меланхолійних тонів поеми «Ворон». У статті проводиться стилістичний аналіз, щоб продемонструвати, що меланхолійні тони проявляються через візуальні та слухові меланхолійні образи. Отже, стаття стилістично аналізує прояв меланхолійного слухового образу. І насамперед цей меланхолійний візуальний образ матеріалізується через меланхолійний образ ворона. Оскільки згодом ворон починає символізувати журбу, що відлунює в поемі, меланхолійний образ надалі матеріалізується через меланхолійний образ головного героя, а також через меланхолійний образ Ленори – покійної коханої жінки. Крім того, меланхолійний

візуальний образ матеріалізується також через часо-просторовий вимір. Таким чином, стаття стилістично аналізує меланхолійне зображення як просторового, так і часового виміру.

З статті випливає, що меланхолійний слуховий образ реалізується через стилістично-літературні засоби, такі як: співзвучність та асонанс, трохаїчний октаметр, а також внутрішня рима.

Отже, стилістичний аналіз поеми «Ворон» стосується не лише існування меланхолійних тонів, але й навмисного формування меланхолійних тонів.

**Ключові слова:** візуальна образність, поема «Ворон», Едгар Аллан По, меланхолія, стилістичний аналіз, слухова образність.

**Formulation of the problem.** “Poe had soft, mellow voice and a slight Southern accent. He dressed, as always, in mournful raven black and would often be asked to read his famous poem. Adjusting the atmosphere to suit the mood of his work he would turn down the lamps till the room was almost dark, then standing in the center of the apartment he would recite ... in the most melodious of voices...” [13, p. 190]. A listener reminisces on the atmosphere of a private literary gathering that Edgar Allan Poe attended to recite the poem *The Raven*. A narrative poem, *The Raven*, written by Edgar Allan Poe and first published in 1845, portrays a man in a chamber mourning his lost love Lenore. All of a sudden, the man hears tapping on the door. Curious and bewitched throws open the door, however, “darkness there and nothing more” [15, p. 5]. Noises having moved from the chamber door to the window, he then beholds ghastly raven uttering the word *Nevermore* that continues to echo across the chamber. Portraying obsessions of a melancholy man on the edge of madness [13], the poem is hence rightly being referred to as one of the most terrifying pieces of American literature, being praised for its unnerving effect. And the disconcerting impression of horror, melancholy, and enchantment becomes indeed undeniable, as the following, exceptionally rhythmic, opening line opens the door of the poem. “Once upon a midnight dreary, while I pondered weak and weary” [15, p. 5].

As the melancholy tones resonate throughout the poem, thus being immediately palpable, the following paper does not concentrate on the (non)existence of melancholy tones. Instead, the following paper discusses deliberate formation of melancholy tones, stylistically analyzing the manifestation of melancholy tones through visual and auditory imagery. Prior to the stylistic analysis of melancholy tones dominating the poem though, the following paper shall elucidate the term *melancholia*. Chiefly, wider relevance of melancholia for overall poetic meaning as well as considerable impact of melancholia upon the author, Edgar Allan Poe, and hence ultimately presumably upon the poem *The Raven* as well.

**Statement of the task** is discussion of the poem “*The Raven*” written by Edgar Allan Poe as an a poem of melancholy tones.

**Recent Research Analysis.** The concept of melancholia does not belong among myths of the modern times, and by contrast, dates back centuries. English language received the loanword melancholia from the language of ancient Greece approximately around the 12th century, initially, having retained its original meaning of “black bile” [1, p. 39]. The denotation of the loanword melancholia subsequently began to change around the 18th century, having acquired introspective connotations. Melancholia had been defined, inter alia, as “a kind of madness, in which the mind is always fixed on one object ... a gloomy, pensive, discontented temper” [7, p. 61]. Alternatively, the following definition had been introduced. “A twilight state ... suffering melts into it and becomes a somber joy. Melancholy is the pleasure of being sad” [6, p. 159]. Gradually, melancholia thus began to be chiefly regarded as a psychological condition known as depression, accompanied by feelings of sadness and hopelessness, and failure to take pleasure in activities [3]. Therefore, contemporary definitions of melancholia rely mostly on psychology and introduce definitions such as the following. “An abnormal mental condition attributed to an excess of black bile <...> characterized by irascibility <...> often accompanied by hallucinations and delusions” [11, p. 723].

Although melancholia may have broader scope of meaning than merely mental health condition, being found in landscapes, seasons and sounds. As Bowring [2] points out, melancholia ranges across fields as diverse as medicine, literature, architecture, design and philosophy. Edgar Allan Poe himself believed that melancholia belongs among essential ingredients of poetry. Although an artwork needs to be first and foremost “universally acceptable” [14, p. 2] to become an authentic artistic expression. And hence beauty, “the sole legitimate province of the poem” [ibid.] therefore needs to be present. However, beauty being “the intense and pure elevation of the soul” [ibid.], instead of being merely a superficial rendition of beauty such as beauty of intellect or beauty of heart. As Edgar Allan Poe [ibid.] states “pleasure, at once the most intense, the most elevating, and the most pure, is found in the contemplation of the beautiful <...> beauty is the atmosphere and the essence of the poem <...> the excitement, or pleasurable ele-

vation, of the soul <...>” [ibid.]. And since melancholia belongs among essential ingredients of poetry, beauty elevating human soul needs to be ultimately accompanied by sadness. “Beauty of whatever kind, in its supreme development, invariably excites sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones” [ibid.]. Death being generally regarded as the most melancholy motif might excite sensitive soul to tears. “Death circles the concept of melancholy, bearing with it both an individual and a collective melancholy” [2, p. 72]. According to Edgar Allan Poe [14, p. 4] though, death necessarily accompanied by beauty, and hence “the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world – equally is beyond doubt that the lips best suited for such topic are those of a bereaved lover.” By illuminating the relevance of melancholia for poetic meaning, conscious and intentional formation of melancholy tones emerges. An enigmatic undercurrent running through the poem. Melancholia being tangible either within a realistic frame of the poem – a student half-awake and half-asleep, dreaming of a woman both loved and lost – or alternatively within an imaginative frame of the poem – a raven flapping its wings against shutters, storming into a chamber, embodying the spirit of the deceased beloved woman.

An ideal subject for poetry being the death of a beautiful woman, the belief held by Edgar Allan Poe, typifies melancholia as such. Both the author, Edgar Allan Poe and the protagonist of the poem, an unnamed scholar, typify melancholy figures after all. Stedman [16, p. 42] maintains that the author “yields to his feelings, while dying falls and cadences most musical, most melancholy, come from him unawares.”

Edgar Allan Poe, a son of impoverished actors the author never really knew, a father having abandoned the family early on and a mother having died the following year, had been taken by a family of John Allan, a successful tobacco merchant, at the age of three. Although the growing tensions caused by constant quarreling over gambling and debts thereof incurred by the author, and the overall preference of the author for poetry over money, propelled the author to leave and return to his homeland, Richmond. Only to discover though that Sarah Elmira Royster, an adolescent sweetheart and a former fiancée of his, had gotten engaged. Edgar Allan Poe, constantly moving to different cities because of his work for literary journals, then met a thirteen-year-old cousin of his, Virginia Clemm, while living in Baltimore, and got married to her soon afterwards. A few years later though, Virginia Clemm burst

a blood vessel and consequently became a bedridden invalid. Fading away and eventually dying of tuberculosis years later, abandoning Edgar Allan Poe. The author, being overcome by grief, struggling financially and suffering from poor health himself, sought solace in alcohol and drugs. On October 7 1849, Edgar Allan Poe died of cerebral congestion, having been found lying unconscious in the street.

Edgar Allan Poe, haunted by death from a very young age – having lost both a mother and a wife early on, and lastly, dying tragically at the young age of forty – could not have possibly escaped melancholy fate. Although not only death but also alcohol, the bane of his existence, along with poor health, poverty, loneliness and inability to build a stable family life contributed to melancholy fate of the author. Griffin [5, p. 330–331] claims that the career of Edgar Allan Poe “may be understood as a sort of prolonged mourning, an artistic brooding-on and assemblage of the fantasies activated by an ever-living past <...> By all accounts, Poe led one of the most distressingly troubled and troubling lives in the whole pantheon of American literature”.

The literary output of the author, grounded in the belief that melancholia belongs among vital attributes of poetry, had been apparently impacted by melancholy fate of the author. And hence the poem *The Raven* being dominated by melancholy tones. Edgar Allan Poe melancholically adhered to beliefs that “the dead are not entirely dead to consciousness, that love could transcend death, and the apprehension of beauty beyond the grave” [13, p. 174]. Although theories regarding an inspiration for melancholy tones of the poem *The Raven* vary. Melancholy tones had been attributed to the difficult life journey of the author as well as the addiction to alcohol and drugs, and most importantly, the dread of losing the loved one, wife of the author that had been already bedridden at the time of the publication, having lived in the shadow of death. And although the actual inspiration for melancholy tones of the poem *The Raven* might never be definitely determined, melancholy tones nevertheless undeniably waft through the poem. Ultimately, Edgar Allan Poe seems to have “found an artistic correlative for his own unhappy life in Romantic poetry” [13, p. 180].

**Topicality.** The tangible presence of melancholy tones throughout defines the poem *The Raven*. And therefore, as the introductory chapter has stated, a stylistic analysis of the manifestation of melancholy tones through visual and auditory imagery becomes of interest.

As for visual imagery, the raven represents the most fundamental image, typifying the poem

and immediately subduing the recipient. “Raven – the bird of ill omen” [14, p. 4] runs through various mythologies and religions though. Greek mythology depicts a raven as a bearer of bad news, since a raven informed Apollo of the faithlessness of Coronis [9]. Talmud, the central writing of Rabbinic Judaism, portrays a raven as the only creature on the Ark of Noah having been punished for copulating [ibid.]. According to Spanish mythology, ravens were once charged with protecting the corpse of Saint Vincent of Saragossa from being devoured by wild animals [ibid.]. Ultimately, even nowadays ravens reside at the Tower of London that originally used to hold public executions of prisoners. Undoubtedly, a raven thus typifies “an embodied spirit of evil” [13, p. 187], a creature capable of speech that evokes melancholia and gloominess.

As the raven enters the chamber majestically “with many a flirt and flutter ... with mien of lord or lady” [15, p. 5], the recipient immediately learns the raven being a “grim, ungainly, ghastly, gaunt, and ominous bird of yore” [ibid.] though, and the melancholy image of the raven further emphasized by the “croaking ‘Nevermore’” [ibid.]. Soon after the raven enters into the very heart of the poem, another image emerges, that of the origin of the raven. “Ghastly grim and ancient Raven wandering from the Nightly shore – Tell me what thy lordly name is on the Night’s Plutonian shore!” [ibid.]. Overall, the image of night symbolizes a defining characteristic of the poem, i.e., melancholia. However, the image of Plutonian shore adds additional meaning. The term refers to Greek mythology, more precisely, the Greek underworld that dead souls occupy, and the Greek god of the underworld, Pluto. Hence the raven being painted as a melancholy messenger from the afterlife. Additionally, the image of shore also evokes darkness, vast and impalpable, pervading the chamber and epitomizing the hopelessness.

Shortly afterwards, the raven though begins to symbolize the grief of the protagonist mourning the loss of beloved woman, Lenore. “But the Raven, sitting lonely on the placid bust, spoke only That one word, as if his soul in that one word he did outpour” [ibid.]. And thus, the protagonist mundanely remarks “On the morrow *he* will leave me, as my Hopes have flown before” [ibid.], only to receive the infamous response that intensifies the overall melancholy image of the protagonist though. “Then the bird said ‘Nevermore’” [ibid.]. Subsequently, the mundane queries of the protagonist gradually escalate throughout the poem. The author states that the protagonist “startled from his original nonchalance by the melancholy character of the word itself, by its fre-

quent repetition, and by a consideration of the ominous reputation of the fowl that uttered it, becomes excited to superstition at length, and wildly propounds queries of a far different character” [14, p. 4]. Overall tension of the poem consequently increases, as the protagonist enquires “Quaff, oh quaff this kind nepenthe and forget this lost Lenore! Quoth the Raven ‘Nevermore’ <...> Is there – *is* there balm in Gilead? – tell me – tell me, I implore! Quoth the Raven ‘Nevermore’ <...> Tell this soul with sorrow laden if, within the distant Aidenn, It shall clasp a sainted maiden whom the angels name Lenore – Clasp a rare and radiant maiden whom the angels name Lenore. Quoth the Raven ‘Nevermore’” [ibid.]. As the protagonist enquires “Take thy beak from out my heart and take thy form from off my door! Quoth the Raven ‘Nevermore’” [ibid.], the melancholy image of the protagonist, being deprived of hope for salvage, approaches climax. Furthermore, propounding of such enquiries, that clearly further foster grief, suggests that the protagonist indulges himself in agony, and thus amplify the melancholy image of the protagonist even further. The author elucidates that the protagonist propounds queries “in that species of despair which delights in self-torture <...> he experiences a frenzied pleasure in so modeling his questions as to receive from the expected ‘Nevermore’ the most delicious because the most intolerable of sorrow” [14, p. 5]. The concluding enquiry then represents culmination of the melancholy image of the protagonist. “And my soul from out that shadow that lies floating on the floor Shall be lifted – nevermore!” [15, p. 5]. The concluding enquiry becomes a symbol of “the utmost conceivable amount of sorrow and despair” [14, p. 5]. “As grief dominates hope, the deranged speaker demands comforting answer that the monodic bird cannot provide. All his questions are answered negatively, all consolation refused. As his self-torturing anguish intensifies, the hopeless suffering narrator is forced to realize there will be no reunion, after death, with lost Lenore” [13, p. 188].

Besides the Raven, “the non-reasoning creature capable of speech” [14, p. 4], and the protagonist, the poem focuses primarily on the deceased beloved woman throughout. Lost Lenore, the embodiment of affection and sorrow, typifies melancholia *per se*. And thus, melancholy tones materialize themselves through the melancholy image of Lenore from the very beginning of the poem. “<...> vainly I had sought to borrow From my books surcease of sorrow – sorrow for the lost Lenore – For the rare and radiant maiden whom the angels name Lenore – Nameless here for evermore” [15, p. 5].

And hence, further reinforcement of the melancholy image of Lenore gradually emerges, as Lenore begins to transform into a sacred figure, residing in Heaven and being surrounded by angels. "Tell this soul with sorrow laden if, within the distant Aidenn, It shall clasp a sainted maiden whom the angels name Lenore – Clasp a rare and radiant maiden whom the angels name Lenore ... the air grew denser, perfumed from an unseen censer Swung by Seraphim whose foot-falls tinkled on the tufted floor. 'Wretch', I cried, 'thy God hath lent thee – by these angels he hath sent thee <...>'" [ibid.]. And the motif of sacredness being established by the introduction of concepts inherently carrying sacred connotations; such as *Aidenn* referring to the garden of Eden, "garden where, according to the Bible, Adam and Eve lived in great happiness before they rejected God" [12, p. 368], or *Seraphim* referring to "an angelic being, regarded in Christian angelology as belonging to the highest order of the celestial hierarchy" [12, p. 1072].

As Lenore floats around and permeates through an infinite darkness and silence, the melancholy image of Lenore eventually becomes palpable. "Deep into that darkness peering <...> silence was unbroken, and the stillness gave no token, And the only word there spoken was the whispered word, 'Lenore?' This I whispered, and an echo murmured back the word, 'Lenore!' – Merely this and nothing more" [15, p. 5].

Furthermore, melancholy tones of the poem manifest through melancholy visual imagery that additionally materializes itself via spatial dimension. The chamber being portrayed as a place pervaded by memories of Lenore, "I sat divining <...> On the cushion's velvet lining that the lamp-light gloated o'er, But whose velvet-violet lining with the lamp-light gloating o'er, *She* shall press, ah, nevermore!" [ibid.] as well as a place defined by loneliness, "And the silken, sad, uncertain rustling of each purple curtain Thrilled me – filled me with fantastic terrors never felt before ... here I opened wide the door; Darkness there and nothing more. <...> this desert land <...> this home by Horror haunted <...> Leave my loneliness unbroken! <...>" [ibid.], and thereby ultimately accentuating melancholy tones of the poem.

Melancholy visual imagery, moreover, materializes itself through temporal dimension. First and foremost, the poem being embedded in the night-time setting universally characterized by melancholy calmness. Additionally, being further intensified by clashing with the restlessness of the protagonist [14]. "Once upon a midnight dreary <...> Presently my soul grew stronger; hesitating then no longer ... all my soul within me burning <...>" [15, p. 5]. And temporal dimension, materializing melancholy visual

imagery, eventually being completed by the following delineation of the night-time setting, "Ah, distinctly I remember it was in the bleak December" [ibid.].

Melancholy visual imagery therefore materializes itself primarily through melancholy images of the raven, the protagonist and Lenore, the deceased beloved woman. Melancholy images, however, necessarily being embedded in corresponding spatiotemporal dimension that accentuates overall melancholy tones of the poem.

Besides melancholy visual imagery, the introductory chapter has already stated that melancholy tones manifest also through melancholy auditory imagery. "Music produced pleasurable sensations and stirred men's deepest feelings – intensified the effect of poetry. <...> Music, the ideal of all art whatever <...> Music, when combined with a pleasurable idea, is poetry" [13, p. 201]. Edgar Allan Poe therefore laid stress on melancholy auditory imagery that materializes itself through a pervading melancholy sound quality of the poem.

Melancholy auditory imagery materializes itself, first and foremost, through a refrain. The refrain reinforces an overall meaning of a poem and thus represents a vitally important element of the poem. The poem, *The Raven*, thus being built around the refrain *Nevermore*. The melancholy of the refrain mainly stemming from the cumulative repetition of the consonant 'r' being combined with the vowel 'o'. As Edgar Allan Poe elucidates "the refrain <...> depends for its impression upon the force of the monotone – both in sound and thought. <...> The refrain itself must be brief <...> forming the close to each stanza. <...> such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt <...> the nature of refrain <...> a single word as the best refrain. <...> and as to the character of the word <...> inevitably the long 'o' as the most sonorous vowel in connection with the 'r' as the most producible consonant. ... a word embodying this sound ... and keeping with that melancholy <...> the word 'Nevermore' presented itself" [14, p. 4].

Furthermore, besides the refrain, the repetition of consonant sounds, consonance, occurs throughout the poem, e.g. "While I nodded, nearly napping <...> And each separate dying ember wrought its ghost upon the floor <...> And the silken, sad, uncertain rustling <...> Thrilled me-filled me with fantastic terrors never felt before; So that now, to still the beating of my heart, I stood repeating <...> Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream <...> What this grim,

ungainly, ghastly, gaunt, and ominous bird of yore Meant in croaking 'Nevermore' <...> Desolate yet all undaunted, on this desert land enchanted <...>" [15, p. 5]. Similarly, the repetition of vowel sounds, assonance, occurs throughout the poem, e.g. "Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore <...> rare and radiant maiden whom the angels name Lenore-Nameless *here* for evermore <...>" [ibid.]. Altogether melancholy auditory imagery thus materializes itself through both consonance and assonance that evoke melancholy tones throughout the poem.

Melancholy auditory imagery additionally materializes itself through trochaic octameter, a rarely used rhythmic pattern. Although poems employing trochees occur regularly, poems employing lines consisting of eight trochees, trochaic octameter, occur rather rarely. Edgar Allan Poe claims that "<...> their combination into stanza; nothing even remotely approaching this combination has ever been attempted <...> no man has ever done, or ever seemed to think of doing, an original thing in verse" [14, p. 5]. Trochaic octameter, owing to its metrical structure being based on regular alternation of stressed and unstressed syllables, consequently, further accentuates melancholy tones of the poem. Melancholy tones therefore arising primarily from the regular rhythmic pattern of a stressed syllable followed by an unstressed syllable. Kimmelman et al. [8, p. 250] state that "there was nothing original in the use of trochaic feet, the first syllable accented while the second not accented, except in placing them in lines consisting of octameter, eight of trochaic feet <...> that comes closest to evoking the unchecked sentimentality."

Besides the rhythmic pattern that establishes the gloomy atmosphere throughout, melancholy auditory imagery materializes itself via a rhyme scheme

being based on a regular recurrence of similar sounding words within a line, i.e., an internal rhyme. "An internal rhyme conveys a sense of unabating remembrance of loss <...> principally expresses a longing for remission from the burden of consciousness in a world intersected by supernatural stirrings and soulful longings <...> conveys the sense of unremitting desolation" [4, p. 91–92]. And thus, lastly, the internal rhyme further foregrounds melancholy tones of the poem.

So all things considered, melancholy tones manifest through melancholy auditory imagery that materializes itself through consonance and assonance, trochaic octameter and internal rhyme that together evoke such unforgettably melancholy atmosphere.

**Conclusion.** Throughout the life, melancholia haunted Edgar Allan Poe, and the literary output of the author correspondingly. Melancholia being such a powerful universal motif though, secured both the author, Edgar Allan Poe, and the poem, *The Raven*, an enduring and privileged place on the literary stage. The poem remaining widely acclaimed, and Edgar Allan Poe remaining central to the literary world.

Melancholia permeating through the poem, *The Raven*, manifests through melancholy visual and auditory imagery. Melancholy visual imagery materializes itself through the melancholy image of the raven, the bereaved unnamed scholar, the protagonist, and lastly, the deceased beloved woman, Lenore. Additionally, the spatiotemporal dimension accentuates melancholy of the poem, correspondingly being pervaded by melancholia. Melancholy auditory imagery materializes itself through consonance and assonance, trochaic octameter and internal rhyme. The poem, *The Raven*, thus being a poem of melancholy tones. As Parini [13, p. 188] states "the Raven portrays the monomaniacal obsession of a melancholy man hovering on the edge of.

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