



**PARANOID SCHIZOPHRENIA
IN POE'S WORKS: *THE TELL-TALE HEART, THE
BLACK CAT, AND THE FALL OF THE HOUSE OF
USHER***

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Submitted in Partial Fulfillment of the Requirements
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in English

by
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yang saya tulis dalam rangka memenuhi salah satu syarat untuk memenuhi gelar sarjana ini benar-benar merupakan karya saya, yang saya hasilkan setelah melalui penelitian, bimbingan, diskusi dan pemaparan/ujian. Semua kutipan, baik yang langsung maupun tidak langsung dari buku, jurnal, dan artikel telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi/tugas akhir/*final project* ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika di kemudian hari ditemukan pelanggaran terhadap konvensi tata tulis ilmiah yang berlaku, saya bersedia menerima akibatnya.

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Yang membuat pernyataan,



Eka Sari Setyaningrum

MOTTO AND DEDICATION

We loved with a love that was more than love

(Edgar Allan Poe)

To

Family and Friends

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Finally, I realize that my final project is imperfect. Therefore, I hope for criticisms and suggestions for the improvement. I also hope the final project report will be useful for the readers.

Semarang, 25 August 2015

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ABSTRACT

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This study is to reveal paranoid schizophrenia as represented in Poe's works: *The Tell-Tale Heart, The Black Cat, and The Fall of the House of Usher*. The research method was descriptive qualitative research method. By using descriptive qualitative research method, the data were processed qualitatively and explained descriptively to answer the research question. The data were collected through library and website research to find the previous studies and supporting data related to the issue in this study. In this study, I employed Sigmund Freud's psychoanalysis theory to find out what happened to the main characters' psyche and to reveal the symptoms of paranoid schizophrenia through the main characters in Poe's Works: *The Tell-Tale Heart, The Black Cat, and The Fall of the House of Usher*. The results of the study show that paranoid schizophrenia in Poe's three short stories is revealed through the internal aspects, there are characters and conflicts. Essentially, the main characters show symptoms such as delusion, hallucination, and catatonia through the reflections of their unstable inner minds and unexplainable flaw in their personalities. Those conditions create the fatal action such the main characters becomes the aggressors by attacking an innocent victim. Hopefully, this study will be a useful reference for the next research related to the topic in doing literary research.

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CHAPTER I

INTRODUCTION

This chapter deals with introduction of the study. This chapter consists of six sub-chapters. They are background of the study, reason for choosing the topic, statements of problem, objective of the study, significance of the study and outline of the study as presented below.

1.1 Background of the Study

Literature is a reflection of human's life. It is an appropriate media to retell the individual and social phenomenon. Literature also provides a role in solving a various events, based on human's problem against themselves and their surroundings. Dealing with it, literature has a strong correlation with human's personality and behavior. In this case, psychological study in literature is needed. Psychology in literature approach can be applied to observe the psychological condition of the character in literary work.

Among the psychological issues, mental disorder is one of global phenomenon occurred in our surrounding to be discussed. The term of crazy and insane comes to mean mental disorder in this period. Clear descriptions of some syndromes can be termed as paranoid schizophrenia, have been identified as

relatively rare prior to the 19th century (Torrey, 1988). This occurrence can be found in Edgar Allan Poe's works.

Edgar Allan Poe is one of the most acclaimed short story writers of all time. In the short story realm he is most widely known for his horror literatures that the United States has ever produced (Kennedy, 2001).

Mental disorder of the character usually becomes the key component to the horror literature. The mental illness that inflicts the characters in the story drives them to commit the insane act that they do. For example, in Poe's *The Tell-Tale Heart*, mental disorder of the character shows the brutal endings that elevate Poe's stories to the symbol of horror literature.

By using psychoanalysis theory to examine what happened to the main characters' psyche which were appeared as phenomena portrayed in the tales, I focus in taking "Paranoid Schizophrenia in Poe's Works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*" as the topic of my final project.

1.2 Reasons for Choosing the Topic

This study is conducted based on the following reasons:

First, in order to understand personality theory in literature, one has to examine to both personality and behavior first. Therefore, the topic is selected to breakdown the psychological conditions presented in the main characters of the three short stories.

Second, paranoid schizophrenia can be clearly seen in these short stories. Moreover, the issue of mental disorder especially paranoid schizophrenia is always drawn public attention to be analyzed more deeply since there are always different perspectives about this notion. Thus, the topic is chosen to observe paranoid schizophrenia represented in Poe's works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*.

1.3 Statements of the Problem

How is paranoid schizophrenia represented in Poe's works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*?

1.4 Objectives of the Study

In line with the statement of the problem, this study aims to reveal paranoid schizophrenia represented in Poe's works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*.

1.5 Significance of the Study

1. For the writer

To obtain further understanding about literary work using psychology in literature approach, especially psychoanalysis theory.

2. For the reader
 - a. To facilitate the readers in understanding literary work from psychological perception.
 - b. To be able to be used as a reference for those who are interested in conducting research using psychology in literature approach.

1.6 Outline of the Study

In order to make the readers become easier in understanding this study report, the writer is going to organize this research paper as follow:

Chapter One is introduction which contains background of the study, reasons for choosing the topic, statement of the problem, objective of the study, significance of the study, and outline of the study.

Chapter Two is review of related literature. It discusses previous studies about *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* and the theoretical background and framework of the present study used.

Chapter Three provides is about research methodology. It presents design of the study, object of the study, source of the data, instrument of analysis, data analysis and procedure of analyzing the data.

Chapter Four is discussion and analysis of the study. It discuss about how paranoid schizophrenia is represented in Poe's works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*.

Chapter Five is conclusion and suggestion based on the analysis. The bibliography and appendices are given in other pages.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents some theories underlying the topic of this study that obtained from some sources and references such as journals, books, articles, essay, and other scientific materials. The reviewed literature includes definition and elements of short story, Sigmund Freud's psychoanalysis, and paranoid schizophrenia. The detailed review of related theories will be described below.

2.1 Review of the Previous Study

In this part, some previous studies related to the research of Poe's *The Tell-Tale Heart* are reviewed. Adhikari (2014) conducted the study entitled *Psychology in Crime and Confession: A Critical Study into Poe's Short Stories the Tell-Tale Heart and The Black Cat*. The research examined the fundamental issues of psychology, crime and confession in both *The Tell-Tale Heart* and *The Black Cat* stories, and the related biography of Edgar Allan Poe.

Another research was conducted by Farida (2013) from University of Kasdi Merbah Ouargla. The paper project, *Mystery and Oddity in Edgar Allan Poe's The Tell Tale Heart* contains an analysis about the author's motives behind the use of mystery and oddity and showed the characteristic of Gothic such as mystery and

oddity of the character that found in *The Tell Tale Heart*. The researcher used the intrinsic and extrinsic approach; the intrinsic approach to analyze literary works based on the text and the structural points of literary works; the extrinsic approach to analyze the relationship between the content and the other discipline of knowledge such as psychology and biography by using psychoanalysis approach.

Based on those previous studies, I made an analysis of Paranoid Schizophrenia in Poe's Works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* as the topic of my final project. It is slightly different from the previous researches, by examining the intrinsic elements of those three short stories such as characters, plots and conflicts, and also examining the extrinsic element using the well-known Sigmund Freud's psychoanalysis theory.

2.2 Review of the Theoretical Study

Theoretical study of my final project entitled Paranoid Schizophrenia in Poe's Works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* will be discussed in this part. There are several theoretical studies which are underlying the study as follows:

2.2.1 Definition of Short Story

Short story is a kind of literary works. Short story has been the part of our society since it was told orally. According to Ferguson (1982:45), it is a piece of prose fiction, usually under 10,000 words which can be read at one sitting. Artistically, a

short story is intended to create an impression via character, conflict, theme, setting, symbols and point of view. A short story is personal part of the author and today is more concerned with character than action.

Ferguson (1982:46) added, “Short stories published in magazines and short story collections today generally do not exceed 10,000 words in length; fifteen to twenty typed, double-spaced pages might be the average. There are, however, publications that accept or even specialize in longer short works, but they are relatively few. If a piece of fiction runs upward of fifty or sixty pages, it might be labelled a “novella”, “novelette” or “short novel” rather than a short story.”

2.2.2 Elements of Short Story

In order to create a story, every literary work has the elements in it; they are intrinsic and extrinsic elements. According to Farida (2013:9), the intrinsic element contains structural points of literary works such as character and characterization, plot and conflict, theme, setting, point of view, etc. Then, the extrinsic element contains the relationship between the content and the other discipline of knowledge such as history, religion, psychology, biography, etc.

2.2.2.1 Character and Characterization

In fiction, a character may be defined as a verbal representation of a human being. Abrams (1981:76) says that “character is people who are appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendency such as being expressed in what they say and what they do.”

The people in a story are referred as characters. Characters are recognized on the basis of what the author tells about them and on the basis of what they do and say. Another point to remember is that the character is a part of broader pattern. They are members of a society, and the author's distinctive view of people who relate to the society will be reflected in the presentation of every character (Stanton, 1965). There are several kinds of character as follows:

a. Main and Peripheral Character

According to Stanton (1965:16-17), the main characters are the most dominant told in the story either do an action, they appear the most in the story and always have connection with other actors. Main characters really determine the development of plot.

Stanton (1965:17) added that, "peripheral characters are the actors who have part in supporting the story. The presence of the peripheral characters in whole story is smaller. In other words, peripheral characters in the whole story are limited and they are usually only related to the main characters."

b. Protagonist and Antagonist Character

Protagonist is identical with all the good character inside the actors which had been chosen and created by the author. According to Altenberd and Lewis (1966:59) that protagonist is a character who is admired by the readers, which always called as a hero because he always does ideal role and follows the rules and value in the society. The readers often give sympathy to the protagonist characters.

The character shows hope and value can be supposed as protagonist character. Yet, sometimes there is character who does not give us the morality value. According to Altenberd and Lewis (1966:59), antagonist is the opposite character of protagonist either physically and psychologically. The antagonist character usually causes conflict for protagonist.

2.2.2.2 Theme

Theme is the main idea that the author expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel, drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc. Stanton (1965:70) stated that theme is a meaning of story which especially explains a big part of its elements in the simple way. It is more or less synonymous the central idea and central purpose.

The expanding of story does not always parallel with the framework because the idea will often develop suitable with the author's will. In line with this, Leo and Hamalian (1967:23) claim that before writing a story, the author will frame his ideas first. But when he thinks that the idea has become so usual in life and bored, he develops it out of the basic framework and makes his story more interesting to be enjoyed and implemented his readers.

2.2.2.3 Plot and Conflict

Stanton (1965:14) stated that plot is a story that contains the sequence of events, but each incident is only connected in cause and effect, an event which caused or led to

the occurrence of other events. Plot may be defined as a story's sequence of incidents arranged in dramatic order. Plot is the serial arrangement of incidents, ideas or events. In literature, the story of the tale progresses through various plots and conflicts.

In addition, based on Wellek & Warren (1984:285), conflict is actually quite important events, it is an essential element in the development of the plot. Conflict is something that dramatic, referring to the struggle between two forces are balanced and imply action and retaliation. There are external conflict which is mean a struggle with a force outside one's self and internal conflict where a struggle within one's self; a person must make some decision, overcome pain, quiet their temper, resist an urge, etc. Besides, there are three kinds of conflict: physical, social, and psychological conflict.

Yet, according to Stanton (1965:16) when the conflict has reached the highest level intensity and when something that is inevitable happened, it is called the climax.

2.2.2.4 Setting

Story not only needs characters, story and plot, but also setting. Setting usually directs to the definition of place, connection of time and social environment where the event happens. Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the readers, created a certain situation at a glanced is really happened. So, the readers feel easier to create their imagination and participation to criticize the story (Altenberd and Lewis, 1966).

a. Setting of Place

Setting of place directs to the location where the event happened in a story. The use of setting which certain name should reflect the geographical condition of place. Each place must have their characteristic, which differentiate with the others. The description of the place is important to give impression to the readers, because they will consider that the event really happened in the place of the story (Altenberd and Lewis, 1966).

Altenberd and Lewis (1966:61) added that setting of place in a story usually consists of several locations and it will move from one place to another place because there's a development of plot and character. Setting of place is decided by the accuracy of description, function and the unity with another setting's elements.

b. Setting of Time

According to Altenberd and Lewis (1966:61-62), setting of time is related to the problem of when the event happens in a story. The problem of when is usually connected with factual time, that has connection with historical events. The readers try to understand and enjoy the story based on the period.

c. Setting of Society

Social setting directs to the problem which are related to the behavior of social life in certain place and certain time in a novel. Social setting has connection with the system of social life that contains many problems in complex scope; it can be habits, costumes, religion, ideology and the way of thinking (Altenberd and Lewis, 1966).

2.2.2.5 Point of View

Based on Leo and Hamalian (1967:27), point of view suggests the way a story is told. It is a way and or views of the author used as a means for presenting the characters, action, background and event that make up the story in a work of fiction to the reader. The deviation angle of view is not just a matter of first or third person, but rather a selection of characters who "he" or "I", anyone who tells it, kids, adults, the villagers who do not know anything, modern man, politicians, students, or other.

The point of view in a text presents a person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived. In general, point of view is differentiated into three kinds: first person point of view, third person point of view, and mixed point of view (Stanton, 1965).

According to Stanton (1965:18), almost all narrative points of view can be classified as either first person or third-person. In first person narration, the narrator is a participant in the action. He or she may be either a major character or a minor character and may be close to the event in time or distant from it.

2.2.3 Psychology in Literature: Sigmund Freud's Psychoanalysis

Psychology in literature could be examined in two ways; the first is by comprehending the theories of psychology and then analyzing literary work, meanwhile, the second is by deciding literary work as an object of analysis and then determining which theories of psychology that will be used for doing analysis (Ratna, 2004). This research used the second one, literary work decides a theory.

Psychoanalysis is one of the branches in psychological study that learns about the personality of human. This theory of personality was invented by Austrian neurologist, Sigmund Freud, in late 19th century (Feist, 2009).

According to Flett (2007:279), to understand Freud's theory of personality, it must begin with the concept of the unconscious. This is the basic idea in psychoanalysis. Psychoanalysis suggests that personality characteristics are mostly a reflection of the contents of the unconscious part of the mind. Freud believed that most behaviors are caused by thoughts, ideas, and wishes that are in a person's brain but are not easily accessible by the conscious part of the mind. In other words, the brain knows things that the mind does not. This conception of which the humans are unaware is called the unconscious.

When analyzing literary texts, the psychoanalysis theory could be used to interpret the hidden meaning within a text, or to better understand the author's intentions. Through the analysis of motives, Freud's psychoanalysis can be used to help clarify the meaning of the writing as well as the actions of the characters within the text.

Abrams (1999:248) also states that the concern of psychoanalysis in the work of literature is to give space to analyze the psychological unconsciousness of the author, the psychological matter from the reader, and also the character in the work.

2.2.3.1 Provinces of the Mind

Freud via Feist (2009:33) introduced a three-part structural model. These divisions of the mind into three provinces helped Freud explain mental images according to their functions or purposes.

a. The Id

Freud in Feist (2009:33) stated that the id is the core of personality and completely unconscious. The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the id serves the pleasure principle.

Feist (2009:34) added that according to Freud, besides being unrealistic and pleasure seeking, the id is illogical and can simultaneously entertain incompatible ideas. These opposing desires are possible because the id has no morality and it cannot make value judgments or distinguish between good and bad. However, the id is not immoral, merely amoral. All of the id's energy is spent for one purpose that is to seek pleasure without regard for what is proper.

In short, the id is primitive, chaotic, inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and filled with energy received from basic drives and discharged for the satisfaction of the pleasure principle.

b. The Ego

Freud in Feist (2009:35) proposed that the ego is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person's sole source of communication with the external world. It is governed by the reality

principle, which it tries to substitute for the pleasure principle of the id. As the sole region of the mind in contact with the external world, the ego becomes the decision-making or executive branch of personality.

Feist added that according to Freud, when performing the cognitive and intellectual functions, the ego must take into consideration the incompatible but equally unrealistic demands of the id and the superego. Thus, the ego constantly tries to reconcile the blind, irrational claims of the id and the superego with the realistic demands of the external world. Finding itself surrounded on three sides by divergent forces, the ego becomes anxious. It then creates defense mechanism to defend itself against this anxiety (Feist, 2009).

c. The Superego

According to Feist (2009:36), in Freudian psychology, the superego represents the moral and ideal aspects of personality and is guided by the moralistic and idealistic principles as opposed to the pleasure principle of the id and the realistic principle of the ego.

This is the exact opposite of the id which is concerned with good morals, and works to counter primal instincts and urges. It strives to be socially acceptable, appropriate and well mannered.

2.2.3.2 Defense Mechanism: Projection

In psychoanalysis, there is a psychological strategy, defense mechanism, which is brought into the unconscious mind to deny or manipulate the reality. Defense

mechanism aims to protect the mind or ego from the anxiety or social sanction or cover the mind from something that someone cannot confront with (Feist, 2009).

According to Freud in Feist (2009:34-35), there are eight types of defense mechanisms, repression, reaction formation, displacement, fixation, regression, projection, introjections, and sublimation. However, the excessive application of it will lead those mechanisms to compulsive, repetitive, and neurotic behavior.

The focus in this paper is on the projection. It is defined as to feel other people's feelings or encouragements, where in fact it is only in the unconsciousness. Projection occurs when the thoughts are rejected from the consciousness into unconscious.

According to Freud in Feist (2009:37), when an internal impulse provokes too much anxiety, the ego may reduce that anxiety by attributing the unwanted impulse to an external object, usually another person. This is the defense mechanism of projection, which can be defined as seeing in others unacceptable feelings or tendencies that actually reside in one's own unconscious.

Freud via Feist (2009:37) stated that an extreme type of projection is paranoia, a mental disorder characterized by powerful delusions of jealousy and persecution. Paranoia is not an inevitable outcome of projection but simply a severe variety of it. The exaggerate use of projection will lead into the mental disorder, especially paranoid schizophrenia.

2.2.4 Mental Disorder: Paranoid Schizophrenia

According to the 4th edition of Diagnostic and Statistical Manual of Mental Disorders (DSM-IV) via Hilgenbrinck (1997:1), mental disorder is defined as a clinically significant behavioral or psychological syndrome or pattern that occurs in an individual and that is associated with present distress or disability. This is the basis indicating that paranoid schizophrenia as one of the mental disorder.

Paranoid schizophrenia as defined in the DSM-IV is a chronic mental illness in which a person loses touch with reality and affects a person's thoughts and behavior. They may see or hear things that do not exist, speak in strange or confusing ways, believe that others are trying to harm them, or feel like they're being constantly watched. In response, people with schizophrenia may withdraw from the outside world or act out in confusion and fear (Smith and Segal, 2014). Paranoid schizophrenia is a lifelong illness, but with proper treatment, a person suffering from the illness can live a higher quality of life.

There are several symptoms that might happen in the patient's psychology. DSM-IV suggested that common symptoms for paranoid schizophrenia include paranoid delusion, auditory hallucination and catatonic behavior.

a. Delusion

Delusions may seem relatively harmless in the short term, such as delusions of being a rock star, royalty, or a religious figure. These delusions can be potentially harmful, however, if they lead to delusions of having special abilities or characteristics such as flying, walking on water, or invincibility. Most common, however, are paranoid

delusions is the belief that someone or something is going to harm the person in some way (Canadian Mental Health Association, 2005).

According to Canadian Mental Health Association (2005:12), paranoid delusions are usually evidenced by extreme suspicion, fear, isolation, insomnia (for fear of being harmed while asleep), avoidance of food or medication (for fear of poisoning) and sometimes violent actions. A person experiencing paranoid delusions has extreme difficulty trusting others, will frequently misinterpret others' words and actions and experience ordinary things in his or her environment as a threat.

b. Hallucination

Hallucination is very common in schizophrenia. Patients may hear things, often voices, or they may see things; hallucinations of taste, touch, and smell may also occur. But of all these, the hearing of voices is most characteristic of schizophrenia (Current Psychiatry, 2011).

Auditory hallucinations, in which the person hears voice or sound that are not really present. The patient will sometimes hear multiple voices and the voices can either be talking to the patient or to one another. These voices that the patient hears can influence him or her to behave in a particular manner (Current Psychiatry, 2011).

According to Current Psychiatry (2011:68), visual hallucinations manifest as visual sensory perceptions in the absence of external stimuli. These false perceptions may consist of formed images (e.g., people) or unformed images (e.g., flashes of light). Visual hallucinations in those with schizophrenia tend to involve vivid scenes with family members, religious figures, and or animals.

c. Catatonia

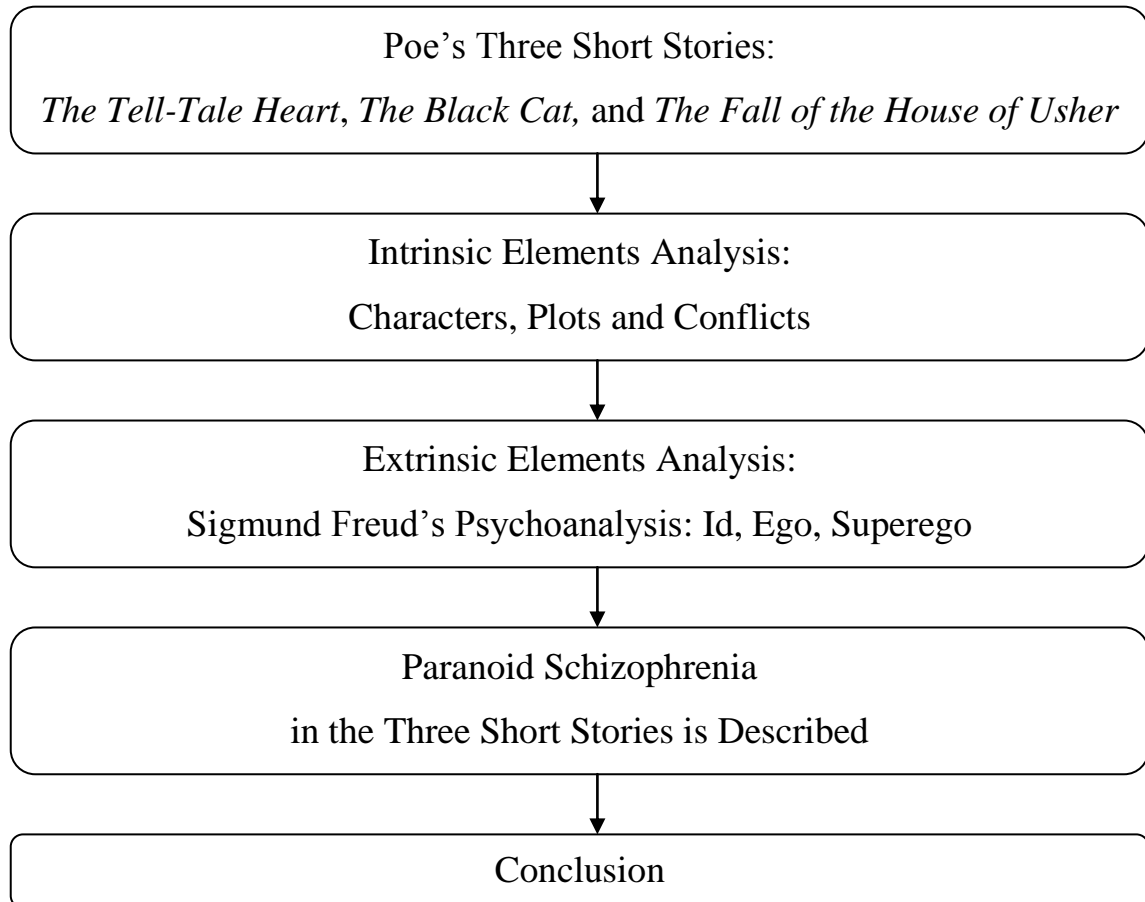
In the current DSM-IV published by the American Psychiatric Association (1994:91), catatonia is not recognized as separate disorder, but is associated with psychiatric condition such as schizophrenia. Patient with catatonia may experience an extreme of loss motor skill or even constant hyperactive motor activity.

Catatonic behavior is the symptom in which the patient will show their uneasiness. Patient may show stereotyped and repetitive movement. The individual may be disheveled or dressed in an unusual manner, display inappropriate sexual behavior or frequently display unpredictable and untriggered agitation for no discernible reason (American Psychiatric Association, 1994).

2.3 Theoretical Framework of Analysis

Poe's *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* short stories were used for this final project analysis, as this study concerned about paranoid schizophrenia in the three short stories that could be clearly seen. Those three stories were chosen to be analyzed using Freud's psychoanalysis. By using the psychoanalysis theory, I chose to analyze main characters' psychological conditions, and then paranoid schizophrenia was revealed. After supporting data were identified, then some important information was written down in observation sheet. The next step, discussion and analysis were conducted from the data, and the last, conclusion and suggestion were given.

THE DIAGRAM OF ANALYSIS



2.1 Diagram of Framework of Analysis

CHAPTER III

RESEARCH METHODOLOGIES

This chapter provides the method of research. There are four objects discussed, they are research design, research instrument, data collection, and data analysis.

3.1 Research Design

The object of this study is paranoid schizophrenia in *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*, three short tales written by Edgar Allan Poe. Related to the topic analysis that I took, I took the character, plot and conflict, and comparing the result with the mentioned symptoms of paranoid schizophrenia. The characters I took are the main characters.

This study used qualitative research. According to Moelong in Lazuardini (2013:22), a descriptive qualitative research is defined as the qualitative research, a type of research which does not include any calculation or enumerating. By using descriptive qualitative method, I discovered the problem of the research.

This study also used psychological approach that is Freud's psychoanalysis. It is one of the branches in psychological study that learns about the personality of human. Psychoanalytic criticism is like investigating the text for the working rhetoric seen as analogous to the mechanisms of the psyche. Moreover psychoanalysis

addresses itself to the problems of language, concerning the determining force within utterance and Freud draw attention to the effects of desire in language and in all forms of symbolic interaction (Wright, 1984:1-6). I used Freud's psychoanalysis approach to breakdown the three main characters' psychological conditions and aims to observe paranoid schizophrenia represented in Poe's works: *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*.

3.2 Research Instrument

In descriptive qualitative research there are some types of instruments in collecting the data, they can be by using unstructured interview, document analysis, ethnographic studies, diaries or case studies. In conducting this study, I do document analysis. In document analysis I use observation sheets and list of overall data to answer the question. The observation sheet is in table form to get the data result. The table can be seen as follows:

No.	Data	Page/Paragraph/Line	Interpretation

3. 1 Example of Table List of Questions

3.3 Data Collection

3.3.1 Primary Data

Primary data are data that are collected for the specific research problem at hand, using procedures that fit the research problem best (Hox and Boeije, 2005:593). It means the data which directly relate to the problem to be solved or in short it is the object of the problem.

The primary data I use in this research are three short stories written by Edgar Allan Poe entitled *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*.

3.3.2 Secondary Data

Hox and Boeije (2005:596) stated that, “secondary data are originally collected for different purpose and reused for another research question.” The secondary data has the function to solve in how the main research question can be answered. The secondary data is similar to additional data, such as references related to the topic of analysis.

The additional data I use to support this research were many articles, journals, and books from library and websites. They were selected based on its relatedness to the representation of the signs of mental illness and the symptoms of paranoid schizophrenia.

3.4 Data Analysis

In analyzing the data, I use several steps. The first step is by analyzing the main intrinsic elements in the three stories including characters, plots and conflicts in *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* by Edgar Allan Poe. The next is describing the main characters' psychological conditions by Freud's psychoanalysis. Then the results are used to compare with the symptoms of paranoid schizophrenia.

The analysis of the novel was discussed in the fourth chapter, while data which support the analysis were attached in the appendices.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this last chapter I present the conclusions after conducting this study. It encompasses the main points of the investigation. I also provide some suggestion for the readers who want to conduct a research with similar topic.

5.1 Conclusions

In Edgar Allan Poe's *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*, paranoid schizophrenia that represented through the dark presence of each tragedies can be strongly sensed. Those three short stories contain similarities of the main characters' psychological aspects and later they show the same three kinds of main symptoms of paranoid schizophrenia.

Essentially, the main characters suffer from real mental disorder symptoms such as delusion, hallucination, and catatonia which lead to be diagnosed as paranoid schizophrenia. The first symptom is delusion, it is the thing which exists in the mind but does not exist in reality. The second symptom is hallucination, the unreal sensory experience occurs in the patient's mind; in this case the sensory is the visual or auditory of the patient. The third is catatonic behavior, this is the symptom in which the patient will show their uneasiness.

5.2 Suggestions

After doing research, I would like to give contribution by giving some suggestions towards the readers and the following researchers. Here, I present some suggestions based on the result of this study.

More discussion of Edgar Allan Poe's *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher* are needed, for it could sharpen the following researchers' analysis ability and enrich their knowledge about literary research. The following researchers should seek for another point of view and aspects of the works objectively and look for the different facts about this work to enrich their knowledge. In addition, the next researchers had to determine which approach one's should use to analyze deeper in order to gain more understanding about the topic of the study.

Hopefully, this final project can be a useful reference for the next research related to the topic. Also, it may become another point of views in doing literary research.

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APPENDIX 1A

Synopsis of *The Tell-Tale Heart*

An unnamed narrator opens the story by saying that he is going to tell a story in which he will defend his sanity yet confess to having killed an old man. His motivation was neither passion nor desire for money, but rather a fear of the man's eye. Again, he insists that he is not crazy because his cool actions. Every night, he went to the old man's room and secretly observed the man sleeping. In the morning, he would behave as if everything were normal. After a week of this activity, the narrator decides, somewhat randomly, that the time is right actually to kill the old man.

When the narrator arrives late on the eighth night, the old man wakes up and cries out. The narrator remains still, stalking the old man as he sits awake and frightened. The narrator understands how frightened the old man is. Soon, the narrator hears a dull pounding that he interprets as the old man's terrified heartbeat. Worried that a neighbor might hear the loud thumping, he attacks and kills the old man. He then dismembers the body and hides the pieces below the floorboards in the bedroom. He is careful not to leave even a drop of blood on the floor. As he finishes his job, the narrator hears a knock at the door. The police have arrived, having been called by a neighbor who heard the old man shriek. The narrator is careful to be chatty and to appear normal. He leads the officers all over the house without acting suspiciously, he even brings them into the old man's bedroom to sit down and talk at

the scene of the crime. The policemen do not suspect a thing. The narrator is comfortable until he starts to hear a low thumping sound. He recognizes the low sound as the heart of the old man, pounding away beneath the floorboards. He panics, believing that the policemen must also hear the sound and know his guilt. Driven mad by the idea that they are mocking his agony with their pleasant chatter, he confesses to the crime and shrieks at the men to rip up the floorboards.

APPENDIX 1B

Synopsis of *The Black Cat*

The narrator is writing his account on the eve of his execution for murdering his wife. The narrator starts by telling us about his childhood and how humane he was. He was particularly fond of animals and had many. He married someone with a similar interest, and they had many pets together. However, particular mention is given to Pluto, the cat which was the favorite pet of the narrator. However, because of alcohol, the narrator changes his sunny disposition and becomes angrier and more irritable. He ill-uses both his wife and his pets. One night, returning drunk, he seizes his cat and the cat bites his hand. In a fury, the narrator cuts one eye from the cat's face. The narrator later goes on to hang the cat from a tree and kill it, because he knows he is committing a terrible sin. On that same night, the narrator's house burns to the ground, reducing his circumstances greatly.

However, in the ruined house the narrator finds a picture of a gigantic cat on one of the walls with a rope around its neck. Although he tries to explain this picture away, he is unsettled. One night, again drunk, he sees another cat almost identical to his former cat, but with a white patch on his breast. This cat stays with the narrator and his wife, but the narrator comes to regard this cat with fear and dread. One day, the narrator and his wife go down to the cellar, the cat following. The narrator becomes enraged and tries to kill the cat with an axe, but his wife stops him. Overwhelmed by anger, he turns and kills his wife. He buries the wife in the cellar,

bricking in her corpse. Finally, the police arrive and the narrator shows them the cellar and raps on the exact place where his wife's corpse is buried saying how well the house is built. He is shocked to hear a voice from the tomb. It is after the police knock the bricks away that we realize the narrator walled up the cat along with his wife's body.

APPENDIX 1C

Synopsis of *The Fall of the House of Usher*

An unnamed narrator is summoned to the remote mansion of his boyhood friend, [Roderick Usher](#). Filled with a sense of dread by the sight of the house itself, the narrator reunites with his old companion, who is suffering from a strange mental illness and whose sister, [Madeline](#) is near death due to a mysterious disease. [The narrator](#) provides company to Usher while he paints and plays guitar, spending all his days inside, avoiding the sunlight and obsessing over the sentience of the non-living. When Madeline dies, Usher decides to bury her temporarily in one of his house's large vaults. A few days later, however, she emerges from her provisional tomb, killing her brother while the narrator flees for his life. The House of Usher splits apart and collapses, wiping away the last remnants of the ancient family.

APPENDIX 2A

List of Overall Data Finding from *The Tell-Tale Heart*

No.	Data	Page Paragraph Line	Interpretation
1.	Every night about twelve o'clock I slowly opened his door. And when the door was opened wide enough I put my hand in, and then my head. ... For seven nights I did this, seven long nights, every night at midnight. Always the eye was closed, so it was impossible for me to do the work. ... And every morning I went to his room, and with a warm, friendly voice I asked him how he had slept. He could not guess that every night, just at twelve, I looked in at him as he slept. The eighth night I was more than usually careful as I opened the door. The hands of a clock move more quickly than did my hand. Never before had I felt so strongly my own power; I was now sure of success.	65/5/6	The narrator is a servant of the old man's. The relationship between the narrator and the old man is ambiguous, as stated in the story that the narrator mentions the old man as "the old man", instead of mention the old man with other intimate nickname.
2.	It is impossible to say how the idea first entered my head. There was no reason for what I did. I did not hate the old man; I even loved him. He had never hurt me. I did not want his money.	64/3/19	The narrator is always taking a good care for the old man even he says he loves him. Where they live are not given, yet, they live together in a house since the narrator regularly visits the old man's room every night.
3.	It's true! Yes, I have been ill, very ill. But why do you say	64/1/1	The narrator repeatedly states that he is sane, but his bizarre

	that I am mad? Can you not see that I have full control of my mind? Is it not clear that I am not mad? Indeed, the illness only made my mind, my feeling, my sense stronger, more powerful. My sense of hearing especially became more powerful. I could hear sounds I had never heard before. I heard sounds from heaven; and I heard sounds from hell!		reasoning, behavior, and trembling speech show the opposite.
4.	So you think that I am mad? A madman cannot plan. But you should have seen me. During all of that week I was as friendly to the old man as I could be, and warm, and loving.	65/4/3	The narrator reveals himself to be mentally unstable early on in the story. He demands the reader takes him seriously when he points out that he is not a madman.
5.	It is impossible to say how the idea first entered my head. There was no reason for what I did. I did not hate the old man; I even loved him. He had never hurt me. I did not want his money. I think it was his eye. His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it. When the old man looked at me with his vulture eye a cold feeling went up and down my back; even my blood became cold. And so, I finally decided I had to kill the old man and close that eye forever!	64/3/19	The narrator thinks that the odd eye of his old man housemate is evil and must be destroyed.

6.	<p>Have I not told you that my hearing had become unusually strong? Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man's heart. I tried to stand quietly. But the sound grew louder. The old man's fear must have been great indeed. And as the sound grew louder my anger became greater and more painful. But it was more than anger. In the quiet night, in the dark silence of the bedroom my anger became fear — for the heart was beating so loudly that I was sure someone must hear. The time had come! I rushed into the room, crying, "Die! Die!" The old man gave a loud cry of fear as I fell upon him and held the bedcovers tightly over his head. Still his heart was beating; but I smiled as I felt that success was near. For many minutes that heart continued to beat; but at last the beating stopped. The old man was dead. I took away the bedcovers and held my ear over his heart. There was no sound. Yes. He was dead! Dead as a stone. His eye would trouble me no more!</p>	66/11/2	<p>The narrator came into the old man's room and he assures that he heard a strange sound considered as the heartbeat of the old man and it was loud for him. He accuses that the sound was too loud that even the neighbor might be able to hear it.</p>
7.	<p>Suddenly I knew that the sound was not in my ears, it was not just inside my head. At that moment I must have become quite white. I talked</p>	67/16/15	<p>The narrator feels the heart beat sound of the late old man is getting louder. He believes that the police should have heard this too but they pretend not to show</p>

	<p>still faster and louder. And the sound, too, became louder. It was a quick, low, soft sound, like the sound of a clock heard through a wall, a sound I knew well. Louder it became, and louder. Why did the men not go? Louder, louder. I stood up and walked quickly around the room. I pushed my chair across the floor to make more noise, to cover that terrible sound. I talked even louder. And still the men sat and talked, and smiled. Was it possible that they could not hear??</p>		<p>it, because the narrator thinks that they were mocking him.</p>
8.	<p>Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man's heart.</p>	66/11/3	<p>The narrator came to the old man's room and he believes that the sound he heard that clear is the heartbeat of the old man.</p>
9.	<p>I pushed my chair across the floor to make more noise, to cover that terrible sound. I talked even louder. And still the men sat and talked, and smiled. Was it possible that they could not hear?? No! They heard! I was certain of it. They knew! Now it was they who were playing a game with me. I was suffering more than I could bear, from their smiles, and from that sound. Louder, louder, louder! Suddenly I could bear it no longer. I pointed at the boards and cried, "Yes! Yes, I killed him. Pull up the boards and you</p>	67/16/21	<p>The narrator feels bothered by the strange noise that haunting him. He first arouses and acts normal even the noise still existed. Awhile later, the narrator becomes more uneasy. It is considered by his statement telling that he paced to the floor and fro. His uneasiness worsened as he told that he pushes the chair and admits his misdeeds to the police.</p>

	shall see! I killed him. But why does his heart not stop beating?! Why does it not stop!?”		
10.	His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it. When the old man looked at me with his vulture eye a cold feeling went up and down my back; even my blood became cold. And so, I finally decided I had to kill the old man and close that eye forever!	64/3/22	The old man remains seemingly unaware of the narrator’s evil machinations and plans to murder him, and the narrator sneaks into his room each night to watch him. Then the narrator pretends nothing is wrong the following day.
11.	Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man’s heart. I tried to stand quietly. But the sound grew louder. The old man’s fear must have been great indeed. And as the sound grew louder my anger became greater and more painful. But it was more than anger. In the quiet night, in the dark silence of the bedroom my anger became fear — for the heart was beating so loudly that I was sure someone must hear. The time had come! I rushed into the room, crying, “Die! Die!” The old man gave a loud cry of fear as I fell upon him and held the bedcovers tightly over his head. Still his heart	66/11/3	The narrator is tormented by the sound of the old man’s heart and jumps into his room to smother him to death.

	<p>was beating; but I smiled as I felt that success was near. For many minutes that heart continued to beat; but at last the beating stopped. The old man was dead. I took away the bedcovers and held my ear over his heart. There was no sound. Yes. He was dead! Dead as a stone. His eye would trouble me no more!</p>		
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APPENDIX 2B

List of Overall Data Finding from *The Black Cat*

No.	Data	Page Paragraph Line	Interpretation
1.	<p>When I was a child I had a natural goodness of soul which led me to love animals — all kinds of animals, but especially those animals we call pets, animals which have learned to live with men and share their homes with them. There is something in the love of these animals which speaks directly to the heart of the man who has learned from experience how uncertain and changeable is the love of other men. I was quite young when I married. You will understand the joy I felt to find that my wife shared with me my love for animals. Quickly she got for us several pets of the most likeable kind. We had birds, some goldfish, a fine dog, and a cat.</p>	34/3/10	<p>The narrator's character is considered honorably well known as a nice person, who is known for his joy and his humane considerations of animals and people. His parents indulged his fondness for animals, and he was allowed to have many different kinds of pets.</p>
2.	<p>The cat was a beautiful animal, of unusually large size, and entirely black. I named the cat Pluto, and it was the pet I liked best. I alone fed it, and it followed me all around the house. It was even with difficulty that I stopped it from following me through the streets.</p>	34/5/24	<p>Among birds, goldfish, a dog, rabbits, and a monkey, the narrator singles out a large and beautiful black cat, named Pluto, as his favorite. This cat is especially fond of the narrator. Their mutual friendship lasts for several years.</p>

3.	Tomorrow I die. Tomorrow I die, and today I want to tell the world what happened and thus perhaps free my soul from the horrible weight which lies upon it. But listen! Listen, and you shall hear how I have been destroyed.	34/1/1	In the night before the narrator is going to lose his life as punishment for the crime of killing his wife, he says he knows the reader probably will not believe it. He also assured by saying that what happened is a series of mere household events, just the day-to-day business of family life because he wants to unburden his soul.
4.	Our friendship lasted, in this manner, for several years, during which, however, my own character became greatly changed. I began to drink too much wine and other strong drinks. As the days passed I became less loving in my manner; I became quick to anger; I forgot how to smile and laugh. My wife — yes, and my pets, too, all except the cat — were made to feel the change in my character.	35/6/3	He cannot stop his need craving for alcohol, wine, and other strong drinks. The narrator turns out to be a worse alcoholic, who begins to suffer from violent mood swings, predominantly due to the influence of alcohol. The narrator felt the way how alcohol changed him.
5.	One night I came home quite late from the inn, where I now spent more and more time drinking. Walking with uncertain step, I made my way with effort into the house. As I entered I saw — or thought I saw — that Pluto, the cat, was trying to stay out of my way, to avoid me. This action, by an animal which I had thought still loved me, made me angry beyond reason. My soul seemed to fly from my body. I took a small knife out of my coat and opened it. Then I	35/7/9	The alcohol pushes the narrator into fits of intemperance and violence, to the point at which everything angers him; Pluto in particular, who is always by his side, becomes the malevolent witch who haunts him even while avoiding his presence.

	took the poor animal by the neck and with one quick movement I cut out one of its fear-filled eyes!		
6.	That same night, as I lay sleeping, I heard through my open window the cries of our neighbors. I jumped from my bed and found that the entire house was filled with fire. It was only with great difficulty that my wife and I escaped. And when we were out of the house, all we could do was stand and watch it burn to the ground. I thought of the cat as I watched it burn, the cat whose dead body I had left hanging in the cellar. It seemed almost that the cat had in some mysterious way caused the house to burn so that it could make me pay for my evil act, so that it could take revenge upon me.	35/10/34	The narrator found out that his house is burning with fire. He believes that the cat had some mysterious way caused the house to burn.
7.	The morning after I brought it home, however, I discovered that this cat, like Pluto, had only one eye. How was it possible that I had not noticed this the night before? This fact only made my wife love the cat more. But I, myself, found a feeling of dislike growing in me. My growing dislike of the animal only seemed to increase its love for me. It followed me, followed me everywhere, always. When I sat, it lay down under my chair. When I stood up it got between my	36/13/16	At the time when the narrator drunk, he saw the cat which is almost have the appearance like Pluto, just a normal black cat. Yet, when he brought it home it turns to be a one-eyed cat, like the dead Pluto.

	feet and nearly made me fall. Wherever I went, it was always there. At night I dreamed of it. And I began to hate that cat!		
8.	Months went by, and I could not drive the thought of the cat out of my mind. One night I sat in the inn, drinking, as usual. In the corner I saw a dark object that I had not seen before. I went over to see what it could be. It was a cat, a cat almost exactly like Pluto. I touched it with my hand and petted it, passing my hand softly along its back. The cat rose and pushed its back against my hand.	36/11/6	The narrator discovered that this cat, like Pluto, had only one eye. He flustered how could that he had not noticed this the night before. Which in fact, he was drunk in the night before when he firstly discovered the cat.
9.	Slowly the cat got well. The hole where its eye had been was not a pretty thing to look at, it is true; but the cat no longer appeared to suffer any pain. As might be expected, however, it ran from me in fear whenever I came near. Why should it not run? Yet this did not fail to anger me. I felt growing inside myself a new feeling. Who has not, a hundred times, found himself doing wrong, doing some evil thing for no other reason than because he knows he should not? Are not we humans at all times pushed, ever driven in some unknown way to break the law just because we understand it to be the law?	35/8/18	After the narrator cut out one of the cat's eyes, he feels a new spirit growing inside him. From that moment, perverseness starts to take himself over becoming villain character and the other catatonic behaviors start to follow.

10.	<p>One day my wife called to me from the cellar of the old building where we were now forced to live. As I went down the stairs, the cat, following me as always, ran under my feet and nearly threw me down. In sudden anger, I took a knife and struck wildly at the cat. Quickly my wife put out her hand and stopped my arm. This only increased my anger and, without thinking, I turned and put the knife's point deep into her heart! She fell to the floor and died without a sound.</p>	36/14/36	<p>The narrator is furious because of the cat always follows him and intrudes his steps. He consciously needs to kill the cat. However, his wife tried to stop him and the cat makes its escape. Unfortunately, that increased his anger and he struck his knife deep into her heart and then she died.</p>
11.	<p>Finally they searched the cellar from end to end. I watched them quietly, and, as I expected, they noticed nothing. But as they started up the stairs again, I felt myself driven by some unknown inner force to let them know, to make them know, that I had won the battle. "The walls of this building," I said, "are very strongly built; it is a fine old house." And as I spoke I struck with my stick that very place in the wall behind which was the body of my wife. Immediately I felt a cold feeling up and down my back as we heard coming out of the wall itself a horrible cry.</p>	37/18/23	<p>The narrator feels bothered by the thought of the missing cat. He first acts normally when the officers come, even he feels relieve when they discovered nothing inside the house. Awhile later, the narrator feels himself driven by some unknown inner force to let them know where he hid the body of his wife.</p>
12.	<p>One day, in cold blood, I tied a strong rope around the cat's</p>	35/9/27	<p>The hatred towards his innocent cat is one of the impacts after he</p>

	neck, and taking it down into the cellar under the house I hung it from one of the wood beams above my head. I hung it there until it was dead. I hung it there with tears in my eyes, I hung it because I knew it had loved me, because I felt it had given me no reason to hurt it, because I knew that my doing so was a wrong so great, a sin so deadly that it would place my soul forever outside the reach of the love of God!		became alcoholic. In which, the cat which never makes some trouble to him, poorly has to lose one of the its eyes, and in the end lose its live in the hand of the narrator.
13.	In sudden anger, I took a knife and struck wildly at the cat. Quickly my wife put out her hand and stopped my arm. This only increased my anger and, without thinking, I turned and put the knife's point deep into her heart! She fell to the floor and died without a sound.	37/15/4	The narrator's anger increased, the cat is the first aim for him to be murdered. Yet unfortunately, the narrator's knife stabbed the wife instead, when she tries to stop her husband striking the cat.
14.	Days passed. Still there was no cat. A few people came and asked about my wife; but I answered them easily. Then one day several officers of the police came. Certain that they could find nothing, I asked them in and went with them as they searched.	37/17/19	The narrator has to face the neighbors the day after he murdered his wife, they asked about his wife but he could answer them coolly. However, the suspicion about the missing wife makes the several policemen searched inside the house.

APPENDIX 2C

List of Overall Data Finding from *The Fall of the House of Usher*

No.	Data	Page Paragraph Line	Interpretation
1.	<p>I stopped my horse beside the building, on the edge of a dark and quiet lake. There, I could see reflected in the water a clear picture of the dead trees, and of the house and its empty eye-like windows. I was now going to spend several weeks in this house of sadness — this house of gloom. Its owner was named Roderick Usher. We had been friends when we were boys; but many years had passed since our last meeting. A letter from him had reached me, a wild letter which demanded that I reply by coming to see him. He wrote of an illness of the body — of a sickness of the mind — and of a desire to see me — his best and indeed his only friend. It was the manner in which all this was said — it was the heart in it — which did not allow me to say no.</p>	22/3/23	<p>Roderick Usher is a landlord and the owner of a huge mansion. The narrator is Roderick's personal friend, whom Roderick wants to meet. From the letter that Roderick wrote, it is told that Roderick is an unhealthy person caused by his sickness mind.</p>
2.	<p>Although as boys we had been together, I really knew little about my friend. I knew, however, that his family, a very old one, had long been famous for its understanding of all the arts and for many</p>	23/4/9	<p>Roderick and the narrator is a close friend since their childhood. Roderick born from a family that is famous for its understanding of all the arts and for many quiet acts of kindness to the poor.</p>

	quiet acts of kindness to the poor. I had learned too that the family had never been a large one, with many branches. The name had passed always from father to son, and when people spoke of the "House of Usher," they included both the family and the family home.		
3.	I was visiting an old friend of mine, Roderick Usher, in his old stone house, his palace, where a feeling of death hung on the air. I saw how fear was pressing on his heart and mind. Now his only sister, the lady Madeline, had died and we had put her body in its resting place, in a room inside the cold walls of the palace, a damp, dark vault, a fearful place. As we looked down upon her face, I saw that there was a strong likeness between the two. "Indeed," said Usher, "we were born on the same day, and the tie between us has always been strong."	30/30/1	Roderick later informs the narrator that his sister has died and insists that she be entombed for two weeks in the family tomb located in the house before being permanently buried.
4.	The illness of the lady Madeline had long been beyond the help of her doctors. She seemed to care about nothing. Slowly her body had grown thin and weak, and often for a short period she would fall into a sleep like the sleep of the dead.	27/17/17	It is revealed that Roderick's twin sister, named Madeline Usher, is also ill and falls into cataleptic , deathlike trances.
5.	We sat down; and for some moments, while he said	24/10/18	Roderick is described to had gray-white skin, eyes large and

	<p>nothing, I looked at him with a feeling of sad surprise. Surely, no man had ever before changed as Roderick Usher had! Could this be the friend of my early years? It is true that his face had always been unusual. He had gray-white skin; eyes large and full of light; lips not bright in color, but of a beautiful shape; a well-shaped nose; hair of great softness — a face that was not easy to forget. And now the increase in this strangeness of his face had caused so great a change that I almost did not know him. The horrible white of his skin, and the strange light in his eyes, surprised me and even made me afraid. His hair had been allowed to grow, and in its softness it did not fall around his face but seemed to lie upon the air. I could not, even with an effort, see in my friend the appearance of a simple human being.</p>		<p>full of light, lips not bright in color but in beautiful shape, a well-shaped nose, soft hair of great softness. Yet now a great change happened, which makes that the narrator almost does not recognize him. The horrible white of Roderick's skin, the strange light in his eyes, his hair had been allowed to grow, and in its softness it did not fall around his face but seemed to lie upon the air.</p>
6.	<p>In his manner, I saw at once, changes came and went; and I soon found that this resulted from his attempt to quiet a very great nervousness. I had indeed been prepared for something like this, partly by his letter and partly by remembering him as a boy. His actions were first too quick and then too quiet. Sometimes his voice, slow</p>	24/11/31	<p>Roderick's voice is little more than a quaver, and his words are utterances of extreme fear. He seems to have a ghastly secret that he cannot share. He cannot sleep, and his body begins to tremble. Roderick has no contact with the external world that might serve as the subject matter of his art. Not only does he never leave the house, but he also cannot tolerate light, sound,</p>

	<p>and trembling with fear, quickly changed to a strong, heavy, carefully spaced, too perfectly controlled manner. It was in this manner that he spoke of the purpose of my visit, of his desire to see me, and of the deep delight and strength he expected me to give him. He told me what he believed to be the nature of his illness. It was, he said, a family sickness, and one from which he could not hope to grow better — but it was, he added at once, only a nervous illness which would without doubt soon pass away. It showed itself in a number of strange feelings. Some of these, as he told me of them, interested me but were beyond my understanding; perhaps the way in which he told me of them added to their strangeness. He suffered much from a sickly increase in the feeling of all the senses; he could eat only the most tasteless food; all flowers smelled too strongly for his nose; his eyes were hurt by even a little light; and there were few sounds which did not fill him with horror. A certain kind of sick fear was completely his master.</p>		<p>touch, odor, or taste. In effect, having shut down all of his senses, he has no source for his art but his own subjectivity.</p>
7.	<p>“I shall die,” he said. “I shall die! I must die of this fool’s sickness. In this way, this way and no other way, I shall be lost. I fear what will</p>	25/12/14	<p>Roderick is losing his mind and his health, and he knows that his paranoia is growing. He has an excessive preoccupation or worry about having a serious illness,</p>

	<p>happen in the future, not for what happens, but for the result of what happens. I have, indeed, no fear of pain, but only fear of its result — of terror! I feel that the time will soon arrive when I must lose my life, and my mind, and my soul, together, in some last battle with that horrible enemy: FEAR!”</p>		<p>and acute anxiety towards the terror of his own fear infections.</p>
8.	<p>I learned also, but slowly, and through broken words with doubtful meaning, another strange fact about the condition of Usher’s mind. He had certain sick fears about the house in which he lived, and he had not stepped out of it for many years. He felt that the house, with its gray walls and the quiet lake around it, had somehow through the long years gotten a strong hold on his spirit.</p>	26/14/20	<p>Roderick hallucinates that the house itself creates great influence over his morale and that it influences his spirit.</p>
9.	<p>... He had slowly moved his chair so that I could not see him well. I did see that his lips were moving as if he were speaking to himself. His head had dropped forward, but I knew he was not asleep, for his eyes were open and he was moving his body from side to side. ... Usher still sat, moving a little from side to side. His eyes were turned to the floor. I rushed to his chair. As I placed my hand on his shoulder, I felt that his whole body was trembling; a sickly smile touched his lips;</p>	32/40/21	<p>An uneasy feeling and mind influence the body to react in strange ways. Roderick becomes increasingly hysterical, and eventually exclaims that these sounds are being made by his sister.</p>

	he spoke in a low, quick, and nervous voice as if he did not know I was there.		
10.	He said he was going to keep her body for a time in one of the many vaults inside the walls of the building. The worldly reason he gave for this was one with which I felt I had to agree. He had decided to do this because of the nature of her illness, because of the strange interest and questions of her doctors, and because of the great distance to the graveyard where members of his family were placed in the earth.	29/26/2	Rather than burying his sister in the family cemetery some distance from the house, Roderick decides to keep her body for two weeks in one of the many vaults within the house. In short, the narrator assists his host in entombing the body.
11.	The great door to which he was pointing now slowly opened. It was the work of the rushing wind, perhaps — but no — outside that door a shape did stand, the tall figure, in its grave-clothes, of the lady Madeline of Usher. There was blood upon her white dress, and the signs of her terrible efforts to escape were upon every part of her thin form. For a moment she remained trembling at the door; then, with a low cry, she fell heavily in upon her brother; in her pain, as she died at last, she carried him down with her, down to the floor. He too was dead, killed by his own fear.	33/44/10	Cracking and ripping sounds are heard somewhere in the house. Roderick becomes increasingly hysterical, and eventually exclaims that these sounds are being made by his sister, who was in fact alive when she was entombed and that Roderick Usher knew that she was alive. The bedroom door is then blown open to reveal Madeline standing there. She falls on her brother, and both land on the floor as corpses. Madeline's return is the end of both Roderick and Madeline, thus bringing the family Usher to an end.
12.	I rushed from the room; I rushed from the house. I ran. The storm was around me in	33/45/19	As Roderick progressively loses the battle with himself and his sister, the weather progressively

<p>all its strength as I crossed the bridge. Suddenly a wild light moved along the ground at my feet, and I turned to see where it could have come from, for only the great house and its darkness were behind me. The light was that of the full moon, of a blood red moon, which was now shining through that break in the front wall, that crack which I thought I had seen when I first saw the palace. Then only a little crack, it now widened as I watched. A strong wind came rushing over me — the whole face of the moon appeared. I saw the great walls falling apart. There was a long and stormy shouting sound — and the deep black lake closed darkly over all that remained of the house of usher.</p>		<p>grows more and more severe, battering the already crumbling house. Just as Roderick loses his battle, and both he and Madeline die in the end, the house loses its conflict with the weather and literally falls. Poe effectively concludes with both the literal and figurative “houses” of Usher falling.</p>
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