



**THE MAIN CHARACTER'S NERVOUSNESS IN POE'S SHORT  
STORIES *THE TELL-TALE HEART* AND *THE BLACK CAT***

A Final Project

Submitted in Partial Fulfillment of the Requirements

For the Degree of Sarjana Sastra

in English

by

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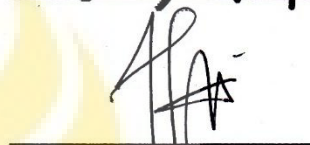
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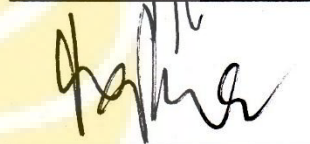
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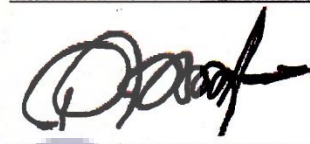
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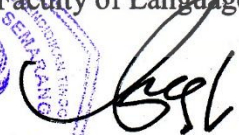
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Menyatakan dengan sesungguhnya bahwa skripsi/*final project* yang berjudul:

### **THE MAIN CHARACTER'S NERVOUSNESS IN POE'S SHORT STORIES *THE TELL TALE HEART* AND *THE BLACK CAT***

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 sanksi berdasarkan peraturan yang berlaku.

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Alim Imam Muttaqin Wahiduddin

## MOTTO AND DEDICATION

*“I always feel happy, you know why? Because I don’t expect anything from anyone. Expectation always hurt, live is short. So love your live and be happy”*

*(William Shakespeare)*



*This final project is dedicated to my parents, my brothers, my friends and myself*

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Finally, I hope this final project report will be useful for the readers. Therefore, I hope criticisms and suggestions for its betterment.

Semarang, November 2016

Alim Imam Muttaqin Wahiduddin

## ABSTRACT

Alim Imam Muttaqin Wahiduddin. 2016. **The main Character's Nervousness in Poe's Short Stories *The Black Cat and The Tell Tale Heart***. Final Project. English Department. Faculty of Languages and Arts, Semarang State University. Advisor: Prayudias Margawati, S.Pd., M. Hum., Maria Johana Ari Widayanti, S.S., M.Si.

Keyword: Nervousness, antisocial personality disorder, psychoanalysis

This study is to reveal nervousness as represented in Poe's short stories: *The Black Cat* and *The Tell Tale Heart*. 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 of this study. I employed Sigmund Freud's psychoanalysis theory to find out what happened to the main characters' psyche and to reveal the signs, symptoms and impacts of antisocial personality disorder through the main characters in Poe's short stories: *The Black Cat* and *The Tell-Tale Heart*. The results of the study show that nervousness in Poe's short stories is revealed through some aspects, they are characters and conflicts. Essentially, the main characters of both short stories show signs and symptoms such as disregard for right and wrong, persistent lying or deceit to exploit others, being callous, cynical and disrespectful of others through the reflections of their unstable inner minds and unexplainable flaw in their personalities. Those conditions create fatal action such main character becomes the aggressor or assailant by attacking an innocent victim.



# TABLE OF CONTENTS

<b>APPROVAL</b> .....	ii
<b>PERNYATAAN</b> .....	iii
<b>MOTTO AND DEDICATION</b> .....	iv
<b>ACKNOWLEDGEMENT</b> .....	v
<b>ABSTRACT</b> .....	vi
<b>TABLE OF CONTENTS</b> .....	vii
<b>CHAPTER</b>	
<b>I INTRODUCTION</b> .....	1
1.1 Background of the Study .....	1
1.2 Reasons for Choosing the Topic .....	5
1.3 Statements of the Problem .....	6
1.4 Objectives of the Study .....	6
1.5 Significance of the Study .....	6
1.6 Outline of the Study Report .....	6
<b>II REVIEW OF RELATED LITERATURE</b> .....	8
2.1 Review of Previous Studies .....	8
2.2 Theoretical Background .....	10
2.2.1 Short Story .....	10

2.2.2 Psychology.....	12
2.2.2.1 Psychoanalysis.....	13
2.2.2.2 Id, Ego, Super-Ego .....	14
2.2.3 Anti-Social Personality Disorder .....	18
2.2.3.1 Symptoms .....	18
2.2.3.2 Causes .....	19
2.2.3.3 Risk Factors .....	20
2.2.3.4 Complications .....	20
2.3 Framework of Analysis .....	20
<b>III RESEARCH METHODOLOGY .....</b>	<b>22</b>
3.1 Research Design .....	22
3.2 Research Instrument .....	23
3.3 Procedures of Collecting Data .....	23
3.3.1 Reading .....	23
3.3.2 Interpreting .....	23
3.3.3 Identifying .....	23
3.3.4 Inventorying .....	24
3.3.5 Reporting .....	24
3.4 Procedure of Analyzing Data .....	24
<b>IV FINDINGS AND DISCUSSIONS .....</b>	<b>25</b>
4.1. The Main Character’s Nervousness in Poe’s Short Stories The Black Cat and The Tell-Tale Heart .....	25



4.1.1 The Black Cat .....	26
4.1.1.1 Human nervousness as impact of anti-social personality disorder signs and symptoms .....	26
4.1.1.2 Human nervousness factors .....	29
4.1.2 The Tell-Tale Heart .....	39
4.1.2.1 Human nervousness as impact of anti-social personality disorder signs and symptoms .....	39
4.1.2.2 Human nervousness factors .....	42
<b>V CONCLUSIONS AND SUGGESTIONS</b> .....	48
5.1 Conclusions .....	48
5.2 Suggestions .....	48
<b>BIBLIOGRAPHY</b> .....	50
<b>APPENDICES</b> .....	52



# CHAPTER I

## INTRODUCTION

This chapter is about introduction of the final project, which consists of six sub-chapters. They are background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, and the last one is outline of the study report.

### 1.1. Background of The Study

According to Lazar (1993:27), literature is a product of writing in which there are expressions of thoughts, feelings, and attitudes towards life. By reading literary works, readers will learn about life and get some benefits. Literature helps students to understand other culture with general educational values. In other word, literature is a form of expression. Thoughts and feelings beautifully and effectively are defined as the art of telling. Any text considered works of literature should carry artistic values. There are a lot of number of aspects covered in literary criticism. For instance, new criticism, reader-response criticism, structuralism, deconstruction, psychoanalytic criticism, feminism, Marxism, cultural poetics or new historicism, etc. in this case I will only focus on the branch of literary criticism method that is psychological approach called psychoanalysis.

The word psychology derives from Greek roots meaning study of the psyche, or soul. The Croatian humanist and Latinist Marko Marulić first used the Latin word *psychologia* in his book, *Psichiologia de ratione animae humanae* in the late 15th century or early 16th century. In 1890, William James defined

psychology as "the science of mental life, both of its phenomena and their conditions". This definition enjoyed widespread currency for decades. However, this meaning was contested, notably by radical behaviorists such as John Watson, who in his 1913 manifesto defined the discipline of psychology as the acquisition of information useful to the control of behavior.

In this psychology field, I would like to focus on the problem in my research that is nervousness as impact of anti-social personality disorder symptoms. As quoted from organization website that goes for this term <http://www.mayoclinic.org>. Anti-social personality disorder, sometimes called sociopathic is a mental condition in which a person consistently shows no regard for right and wrong and ignores the rights and feelings of others. People with antisocial personality disorder tend to antagonize, manipulate or treat others harshly or with callous indifference. They show no guilt or remorse for their behavior. Individuals with antisocial personality disorder often violate the law, becoming criminals. They may lie, behave violently or impulsively, and have problems with drug and alcohol use. Because of these characteristics, people with this disorder typically cannot fulfill responsibilities related to family, work or school.

Antisocial personality disorder is a diagnosis that is characterized by an enduring pattern of disregarding and violating the rights of others with symptoms having been present since fifteen years of age and may include symptoms like breaking laws, repeated deceitfulness, starting fights, a lack of regard for their own safety or the safety of others, a lack of guilt and taking personal responsibility, a tendency to act impulsively, and irritability. Although not a formal diagnosis,

psychopathy is thought to be a more severe form of antisocial personality disorder. Specifically, in order to be considered a psychopath, a person must have a lack of remorse or guilt about their actions to demonstrating antisocial behaviors. While medications do not directly treat the behaviors that are associated with antisocial personality disorder, they can be useful in addressing conditions like depression, anxiety, and mood swings that often co-occur with this condition.

In reality, people with antisocial personality disorder who do not follow society's norms, are deceitful, intimidating in relationships, and inconsiderate of the rights of others. People with this type of personality may take part in criminal activity; however, they are not sorry for their hurtful deeds. They can be impulsive, reckless and sometimes violent. This disorder is far more common and more apparent in men than women. People with this condition, generally do not value "playing by the rules". They do so only if they are threatened with punishment. This attitude leads to a tendency to exploit others. They take advantage of the fairness or softheartedness of others, and they feel indifferent toward or even contemptuous of their victims. A person with this disorder has little, if any, ability to be intimate with another person. Any lasting relationships are likely to involve some degree of abuse or neglect. Yet people with this disorder are sometimes charming and can be good actors who use lies and distortion to keep relationships going. Some with antisocial personality disorder have no goal beyond the pleasure of deceiving or harming others.

They appear to care for no one but himself or herself. They may be able to understand the emotions of others, but they do not suffer any shame or guilt about

the pain they may be causing. Instead, they use their knowledge of others' weaknesses to gain favors or to manipulate an outcome. A person with this disorder usually does not take responsibility for any of his or her own suffering. He or she will blame others when things go badly. Many with this disorder do suffer, because they can be self-defeating, and never get to enjoy the many pleasures that come to people who are better able to have mutual and satisfying relationships.

Furthermore, people with this personality disorder also have problems such as chronic boredom or irritability, psychosomatic symptoms, pathological gambling, alcohol and substance abuse, and a variety of mood or anxiety disorders. They have a higher risk of suicide. A significant number have had behavior problems or attention deficit disorder as children.

Anti-social personality disorder signs and symptoms may include; Disregard for right and wrong, persistent lying or deceit to exploit others, being callous, cynical and disrespectful of others, using charm or wit to manipulate others for personal gain or personal pleasure, arrogance, a sense of superiority and being extremely opinionated, and recurring problems with the law, including criminal behavior.

In short, the stories *The Tell-Tale Heart* and *The Black Cat*, Poe portrays the symptoms of anti-social personality disorder of supposedly opposite emotions, emphasizing the ways they enigmatically blend into each other. The unnamed narrator is clearly the most important and most complex character in *The Black Cat* and in *The Tell-Tale Heart*. The narrator displayed many symptoms of anti-social personality disorder. In these short stories, there are many signs that narrator ailed

this condition. Such as the narrator cuts out the cat's eye socket, consumes an excessive amount of alcohol, hung the cat, unlawful behavior, etc.

## **1.2. Reasons for Choosing the Topic**

In this research, I would like to appoint the *Main Character's Nervousness in Poe's short stories The Tell-Tale Heart and The Black Cat* as the topic for some reasons stated as follows:

- a. Short story is one of literary works, which has characteristic, and complexity that needed to be examined. Every short story has own structure and message. Therefore, short story analysis looks critically at a work of fiction in order to understand how the parts contribute to the whole. When analyzing short story we need to consider elements such as the context, setting, characters, plot, literary devices and themes. This analysis is not summary of review, but rather an interpretation of the work and an argument about it based on the text. Short stories by Edgar Allan Poe have elements of life. These elements are in respect of psychology like the cause of people do something and its impact.
- b. Psychology studies people—who and what they are. It looks into why they act and think, the way they do and how someone can improve himself or herself. Therefore, everything a person does is connected to the subject.
- c. Psychology is the study of people's behavior, performance, and mental operations. It also refers to the application of the knowledge, which can be used to understand events, treat mental health issues, and improve education, employment, and relationships. Edgar Allan Poe's short stories are appropriate works to be appreciated.

### **1.3 Statement of the Problem**

The problem of this study stated as follow: How does the main character's nervousness represented in Poe's works: *The Tell-Tale Heart* and *The Black Cat*?

### **1.4. Objective of the Study**

Based on the problem discussed in this final project, the objective of this study is to explain the main character's nervousness as represented in Poe's works: *The Tell-Tale Heart* and *The Black Cat*.

### **1.5. Significance of the Study**

By conducting this study, I hope that this result of the study will give a new sight about psychology related to human emotion, perception, and feeling. Beside of that, this study also provides the model of research using psychological approach Freudian psychoanalysis to be the reference and insight for readers. The other significance of this study is theoretical value. It can improve our knowledge about literature, languages and its relation to the other sciences. In addition, the significance of this study is practical value; it can improve knowledge for researchers especially in making a thesis. It also can enlarge the readers' knowledge about an idea to give a better future for the whole world with the concept of psychoanalysis. This final project can be a reference for the next research, and the study would give information for those who are interested in conducting another study with similar topic.

### **1.6. Outline of the Study Report**

The outline of the reports will be composed in the following structure:

Chapter I covers background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and outline of the study report.

Chapter II talks about review of related literature. It contains the definition of short story, psychology, psychoanalysis, id ego and super-ego, anti-social personality disorder, framework of analysis.

Chapter III discusses about research methodology, which consists of research design, research instrument, procedure of collecting data, procedure of analyzing data.

Chapter IV is the analysis. It contains the descriptions of the answer to the statement of problems.

Chapter V offers conclusion and suggestions. This chapter contains conclusion of this study and suggestion for readers.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

The second chapter presents the theories underlying the topic of the study. This chapter consists of review of previous studies, theoretical background, and framework of analysis.

#### 2.1. Review of Previous Studies

In order to support this final project, I would like to provide some reviews of previous studies related to the topic.

The first is journal conducted by Ni Kadek (2014) entitled *Psychoanalysis on Poe's Work The Tell-Tale Heart*. This journal explained that characterization of the main character is impulsive, imaginative, anxious uncontrollable, and a heavy drinker. Ni Kadek noted that this story showed love and hate relationship which turned into tragedy. Further, she explained the author's experience effects the character as a first person when working on his works because many biographers have studied Poe's works and related them to his personal life such as awful childhood, drinking habit, poverty and death.

The second study conducted by Roberta Reeder (1974) entitled *The Black Cat as a Study in Repression* noted that Edgar Allan Poe's "*The Black Cat*" is a study in self-delusion, in which the narrator's mind acts as a distorting prism, casting reality into forms which satisfy his self-image, his need for self-justification, and his desire to abrogate responsibility for his actions. James Gargano has

analyzed the narrator's mind into good and evil components, thus interpreting the story as an exploration of the process of moral disintegration.

Similar study entitled *Edgar Allan Poe: A Phenomenological View* conducted by David Halliburton (1973). In this phenomenological study of Poe, Halliburton effectively involves himself with the process of Poe's works by relating himself to the personal pronouns of Poe's language system and working as critic from within Poe's art. By involving himself Halliburton is able to show the way the characters operate within the individual works, and by adding his exterior perspective as critic he can step back and view the design of the whole of Poe's canon. Halliburton's perception of this process of design is the result of his close readings of individual texts to discover "the way they go" and then to place them in the context of the overall reality of Poe's universe and further to consider their existential situation.

E. Pearlman conducted research essay using psychoanalysis approach in novel entitled *David Copperfield Dreams of Drowning* (1971). Pearl noted that the implication of character Steerforth's remarks are as clear as is the effeminate nickname which he gives to David. And perhaps this is the solution to what has been considered a puzzle. David Copperfield's dream of drowning is then a path into the central structural pattern of the novel, which is the rich and complex relationship between David and two complementary figures.

The last is 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.

The similarity between those studies and my study lies on the same method using psychoanalysis approach in analyzing Poe's work. The difference is those studies only focus on intrinsic element, while my study uses antisocial personality disorder combined with intrinsic elements to reveal nervousness in the story.

## **2.2. Theoretical Background**

Theoretical reviews are presented in order to support this research with the theory and approach related to the topic.

### **2.2.1. Short Story**

Short story is a brief work of prose fiction and most of the terms for analyzing the component, elements, the types, and the various narrative techniques of the novel are applicable to the short story as well (Abrams 1999: 286). The short story differs from the anecdote, the unelaborated narration of a single incident in that, like the novel it organizes the action, thought, and dialogue of its characters into the artful pattern of a plot. In the novel, the plot form may be comic, tragic, romantic, or satiric; the story is presented to us from one of many available points of view; and it may be written in the mode of fantasy, realism, or naturalism. Matthews (2013:16)

stated that a short story deals with a single character, a single event, a single emotion, or the series of emotions called forth by a single situation. There is limited set of characters, one single action and a simple plot. A short story very often has an open or abrupt beginning and an open or surprise ending. A short story is restricted to one setting only. It combines objective matter of fact description with poetic circumstances. It presents a unified impression of tone, color, and effect. It mostly shows a decisive moment of life.

The genre of short story is the same as novel, according to Sumardjo and Saini (1986: 29), the genres of novel consist of love, adventure and fantasy novel. One said that there are ten genres of novel. These are action-adventure, crime, detective, fantasy, horror, mystery, romance, science fiction, western and the last is inspirational. While according to Writer's Digest University (2009), the fiction categories and genres are, Adventure Story, Biographical Novel, Ethnic Fiction, Fictional Biography, Gothic, Historical Fiction, Horror, Mainstream Fiction, Mystery, Nonfiction Novel, Popular Fiction, Psychological Novel, Romance, Science Fiction, and Thriller. A true Short story is something other and something more than a mere story which is short. A true Short story differs from the novel chiefly in its essential unity of impression. In a far more exact and precise use of the word, a short story has unity a novel cannot have it (Matthews, 2013:15). Different from another works, short story are short which is contain a complex problem to be solved. So that analyzing short story or novel cannot be measured from the number of words or page of its works.

### 2.2.2. Psychology

Psychology is both an applied and academic field that studies the human mind and behavior. Research in psychology seeks to understand and explain how we think, act and feel. As most people already realize, a large part of psychology is devoted to the diagnosis and treatment of mental health issues, but that is just the tip of the iceberg when it comes to applications for psychology. In addition to mental health, psychology can be applied to a variety of issues that affect health and daily life including performance enhancement, self-help, ergonomics, motivation, productivity, and much more.

The word psychology derives from Greek roots meaning study of the psyche, or soul. The Latin word *psychologia* was first used by the Croatian humanist and Latinist Marko Marulić in his book, *Psichiologia de ratione animae humanae* in the late 15th century or early 16th century. The earliest known reference to the word psychology in English was by Steven Blankaart in 1694 in *The Physical Dictionary* which refers to "Anatomy, which treats the Body, and Psychology, which treats of the Soul."

In 1890, William James defined *psychology* as "the science of mental life, both of its phenomena and their conditions". This definition enjoyed widespread currency for decades. However, this meaning was contested, notably by radical behaviorists such as John Watson, who in his 1913 manifesto defined the discipline of psychology as the acquisition of information useful to the control of behavior. Also since James defined it, the term more strongly connotes techniques of

scientific experimentation. Folk psychology refers to the understanding of ordinary people, as contrasted with that of psychology professionals.

Psychologists explore concepts such as perception, cognition, attention, emotion, intelligence, phenomenology, motivation, brain functioning, personality, behavior, and interpersonal relationships, including psychological resilience, family resilience, and other areas. Psychologists of diverse orientations also consider the unconscious mind.

#### 2.2.2.1. Psychoanalysis

Psychoanalysis was found by Sigmund Freud (1856-1939). Freud believed that people could be cured by making conscious their unconscious thoughts and motivations, thus gaining “insight”. Kendra explained psychoanalysis as a set of psychological theories and therapeutic techniques that have their origin in the work and theories of Sigmund Freud. The core idea at the center of psychoanalysis is the belief that all people possess unconscious thoughts, feelings, desires and memories.

The Basic Tenets of Psychoanalysis are first, the way that people behave is largely influenced by their unconscious drives. Second, the development of personality is mostly influenced by the events of early childhood. Freud suggested that personality was largely set in stone by the age of five. Third, bringing information from the unconscious in the consciousness can lead to catharsis and allow people to deal with the issue. Fourth, people utilize a number of defense mechanisms to protect themselves from information contained in the unconscious, also emotional and psychological problems such as depression and anxiety are often rooted in conflicts between the conscious and unconscious mind. A skilled analyst

can help bring certain aspects of the unconscious into awareness by using a variety of psychoanalytic strategies such as dream analysis and free association.

Analyzing literary works using psychoanalysis is the same analyzing the living things. By using psychoanalysis, the characters of the literary works is judged and analyzed as if the characters are living on the real worlds. It is work through the mind of the character and how their mind make the character's action.

#### 2.2.2.2. Id, Ego, Super-Ego

Id, ego, and super-ego are the three parts of the psychic apparatus defined in Sigmund Freud's structural model of the psyche; they are the three theoretical constructs in terms of whose activity and interaction our mental life is described.

According to this model of the psyche, the id is the set of uncoordinated instinctual trends; the super-ego plays the critical and moralizing role; and the ego is the organized, realistic part that mediates between the desires of the id and the super-ego. The super-ego can stop one from doing certain things that one's id may want to do.

Although the model is structural and makes reference to an apparatus, the id, ego and super-ego are purely psychological concepts and do not correspond to (somatic) structures of the brain such as the kind dealt with by neuroscience. The super-ego is observable in how someone can view himself or herself as guilty, bad, pathetic, shameful, weak, and feel compelled to do certain things. Freud (1923) in *The Ego and the Id* discusses "the general character of harshness and cruelty exhibited by the [ego] ideal – its dictatorial "Thou shalt.""

Freud (1933) hypothesizes different levels of ego ideal or superego development with increasingly greater ideals:

nor must it be forgotten that a child has a different estimate of his parents at different periods of his life. At the time at which the Oedipus complex gives place to the super-ego they are something quite magnificent; but later they lose much of this. Identifications then come about with these later parents as well, and indeed they regularly make important contributions to the formation of character; but in that case they only affect the ego, they no longer influence the super-ego, which has been determined by the earliest parental images. — (The New Introductory Lectures, p. 64)

According to Dobbie (2011) id, ego, and super-ego described as: (a) Id: An unconscious part of the psyche that is the source of psychic energy and desires. It operates for the sole purpose of finding pleasure through gratification of its instinctual needs. Part of the ego merges with the id, drawing energy from it through sublimation. (b) Ego: In Freudian terms, the central part of the psyche that mediates between the inner self and the external world. It also mediates between the contradictory demands of the id and the superego, partly by postponing the id's urges or by diverting them into socially acceptable actions. While (c) Super-ego described as the part of the psyche that provides discipline and restraint by forcing unacceptable desires back into the unconscious. It is formed early on by parents and later by social institutions and other models.

Further explanation come from "simply psychology" site by Saul McLeod that published in 2008 which explained Id as the primitive and instinctive component of personality. It consists of all the inherited (i.e. biological) components of personality, including the sex (life) instinct – Eros (which contains the libido), and the aggressive (death) instinct - Thanatos. The id is the impulsive



(and unconscious) part of our psyche which responds directly and immediately to the instincts. The personality of the newborn child is all id and only later does it develop an ego and super-ego. The id demands immediate satisfaction and when this happens we experience pleasure, when it is denied we experience 'unpleasure' or pain. The id is not affected by reality, logic or the everyday world. On the contrary, it operates on the pleasure principle (Freud, 1920) which is the idea that every wishful impulse should be satisfied immediately, regardless of the consequences. The id engages in primary process thinking, which is primitive illogical, irrational, and fantasy oriented.

Initially the ego is 'that part of the id which has been modified by the direct influence of the external world' (Freud 1923). Like the id, the ego seeks pleasure and avoids pain, but unlike the id the ego is concerned with devising a realistic strategy to obtain pleasure. Freud made the analogy of the id being a horse while the ego is the rider. The ego is 'like a man on horseback, who has to hold in check the superior strength of the horse' (Freud, 1923).

The ego develops in order to mediate between the unrealistic id and the external real world. It is the decision making component of personality. Ideally the ego works by reason, whereas the id is chaotic and totally unreasonable. The ego operates according to the reality principle, working out realistic ways of satisfying the id's demands, often compromising or postponing satisfaction to avoid negative consequences of society. The ego considers social realities and norms, etiquette and rules in deciding how to behave. Often the ego is weak relative to the headstrong id

and the best the ego can do is stay on, pointing the id in the right direction and claiming some credit at the end as if the action were its own.

The ego has no concept of right or wrong; something is good simply if it achieves its end of satisfying without causing harm to itself or to the id. It engages in secondary process thinking, which is rational, realistic, and orientated towards problem solving.

The superego incorporates the values and morals of society which are learned from one's parents and others. It develops around the age of 3 – 5 during the phallic stage of psychosexual development. The superego's function is to control the id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of persuading the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection. The superego consists of two systems: The conscience and the ideal self. The conscience can punish the ego through causing feelings of guilt. For example, if the ego gives in to the id's demands, the superego may make the person feel bad through guilt.

The ideal self (or ego-ideal) is an imaginary picture of how you ought to be, and represents career aspirations, how to treat other people, and how to behave as a member of society. Behavior that falls short of the ideal self may be punished by the superego through guilt. The super-ego can also reward us through the ideal self when we behave 'properly' by making us feel proud.

If a person's ideal self is too high a standard, then whatever the person does will represent failure. The ideal self and conscience are largely determined in childhood from parental values and how you were brought up.

### ***2.2.3. Anti-Social Personality Disorder***

Antisocial personality disorder, sometimes called sociopathy, is a mental condition in which a person consistently shows no regard for right and wrong and ignores the rights and feelings of others. People with antisocial personality disorder tend to antagonize, manipulate or treat others harshly or with callous indifference. They show no guilt or remorse for their behavior. Individuals with antisocial personality disorder often violate the law, becoming criminals. They may lie, behave violently or impulsively, and have problems with drug and alcohol use. Because of these characteristics, people with this disorder typically cannot fulfill responsibilities related to family, work or school.

To understand antisocial personality disorder (ASPD or APD), it is necessary to learn what having any personality disorder involves. As defined by the Diagnostic and Statistical Manual for Mental Disorders (DSM-V, 2013), a personality disorder (PD) is a consistent, enduring pattern of inner experiences and behaviors that is significantly different from what is thought to be normal within the individual's own culture.

#### **2.2.3.1. Symptoms**

There are many cases that could be symptoms of antisocial personality disorder such as, disregard for right and wrong, persistent lying or deceit to exploit others, being callous, cynical and disrespectful of others, using charm or wit to manipulate others for personal gain or personal pleasure, arrogance; a sense of superiority and being extremely opinionated, recurring problems with the law, or including

criminal behavior, and repeatedly violating the rights of others through intimidation and dishonesty.

Other symptoms as quoted from <http://www.mayoclinic.org/> like impulsiveness or failure to plan ahead, hostility, significant irritability, agitation, aggression or violence, lack of empathy for others and lack of remorse about harming others, unnecessary risk-taking or dangerous behavior with no regard for the safety of self or others, poor or abusive relationships, and failure to consider the negative consequences of behavior or learn from them, also being consistently irresponsible and repeatedly failing to fulfill work or financial obligations.

Although antisocial personality disorder is considered lifelong, in some people, certain symptoms — particularly destructive and criminal behavior — may decrease over time. However, it is not clear whether this decrease is a result of aging or an increased awareness of the consequences of antisocial behavior.

#### 2.2.3.2. Causes

Personality is the combination of thoughts, emotions and behaviors that makes everyone unique. It is the way people view, understand and relate to the outside world, as well as how they see themselves. Personality forms during childhood, shaped through an interaction of inherited tendencies and environmental factors. The exact cause of antisocial personality disorder is not known, but genes may make people vulnerable to developing antisocial personality disorder — and life situations may trigger its development. Changes in the way the brain functions may have resulted during brain development.

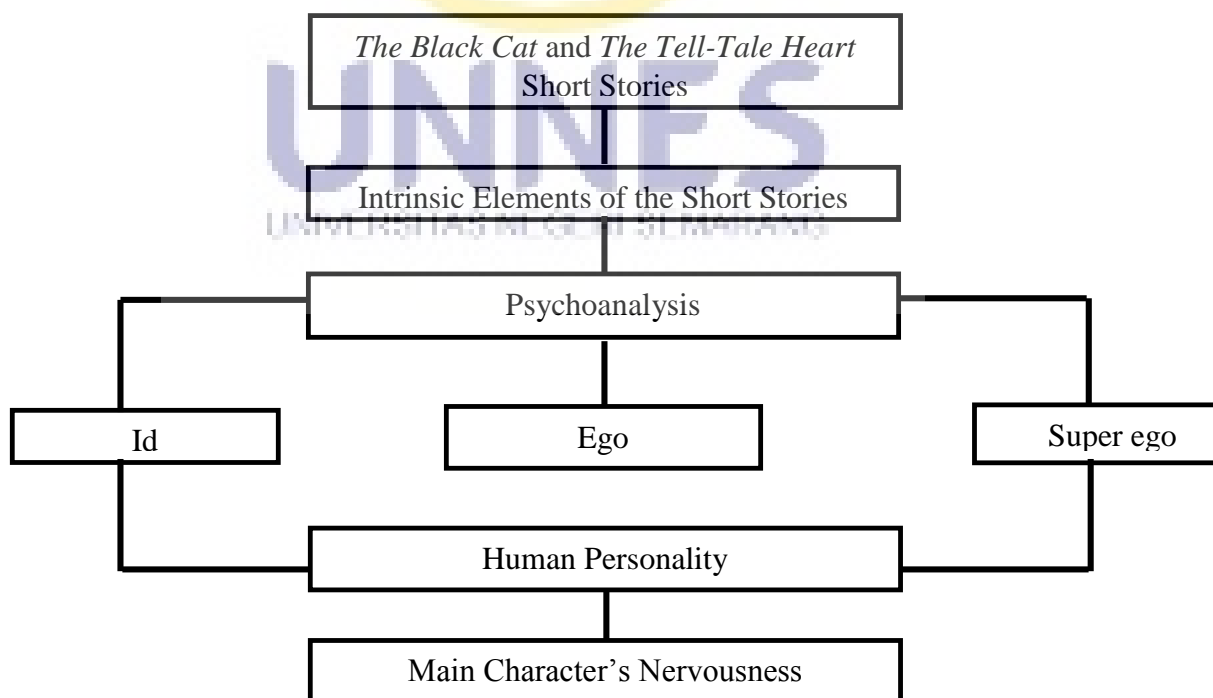
### 2.2.3.3. Risk factors

Certain factors seem to increase the risk of developing antisocial personality disorder, such as: Diagnosis of childhood conduct disorder, family history of antisocial personality disorder or other personality disorders or mental illness, being subjected to abuse or neglect during childhood, unstable, violent or chaotic family life during childhood.

### 2.2.3.4. Complications

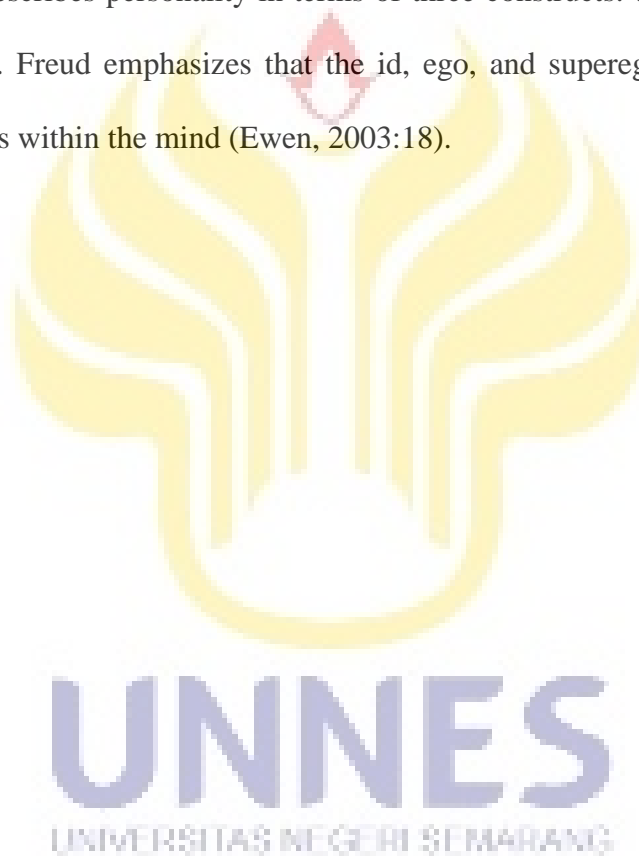
Complications, consequences and problems of antisocial personality disorder may include, for example: Spouse abuse or child abuse or neglect, alcohol or substance abuse, being in jail or prison, homicidal or suicidal behaviors. However, other complications like having other mental health disorders such as depression or anxiety, low social and economic status, and homelessness, gang participation, and premature death, usually as a result of violence.

## 2.3. Framework of Analysis



2.1 Diagram Framework of Analysis

I use short stories written by Edgar Allan Poe as the object of the data. The short stories are entitled *The Black Cat* and *The Tell-Tale Heart*, as the study concerned with the nervousness that would be clearly seen. The short stories are then being identified, classified, selected and interpreted using the Freudian theory of psychoanalysis. Freud developed a revised theory that is called the structural model that describes personality in terms of three constructs: the id, the ego, and the superego. Freud emphasizes that the id, ego, and superego are not separate compartments within the mind (Ewen, 2003:18).



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

In order to get the main point of the study, it should have certain method of research. This chapter deals with research methodology that consists of research design, research instrument, procedure of collecting data, and procedure of analyzing data.

#### **3.1. Research Design**

The type of data in this research is qualitative which merely focuses on the analysis of textual data. Cresswell (1994:145), states that a qualitative researcher is interested in process, meaning, and understanding gained through words or picture. Furthermore, she also says that a qualitative research is an interpretative research. The biases, values, and judgment of a researcher are stated explicitly in the research report. In this study, I analyzed and interpreted all data through certain process of data collection and data analysis to describe the signs and symptoms of anti-social personality disorder. Moreover, I used descriptive method to analyze the statements of problem. In fact, qualitative research does not focus on numerals or statistic, but gives most attention to how deep the researcher's knowledge toward the interaction among the concept which is being learnt (Miles and Huberman, 1994:1). Qualitative research adopts a person-centered holistic and humanistic perspective to understand human life experiences without focusing on the specific concepts (Field & Morse, 1996:8). It aims at understanding the richness and complexity of social experience by attending closely to the actions, interactions, and social contexts of everyday life.

The object of this study is the short stories entitled *The Black Cat* and *The Tell-Tale Heart* written by Edgar Allan Poe that was first published in the August 19, 1843. The data of this research will be presented in form of words and sentences in those short stories.

### **3.2. Research Instrument**

According to Sugiyono (2007:292), in qualitative research, the researcher or the members of the group of the researchers take the role as the key instrument of the research. An observation sheet is used in order to help the writer as the key instrument of this research.

### **3.3. Procedure of Collecting Data**

#### **3.3.1. Reading**

Since the object of the study is short stories, the first step in collecting data was reading the object itself. Those short stories were read carefully several times. By doing these steps, it enabled me to reach the deeper understanding of the whole content of the story and also helped me to get important information which were needed to answer the statements of problem.

#### **3.3.2 Interpreting**

After reading the short stories several times, I interpreted the whole story and tried to find out the problems which may become the main concern of this study. Then, I decided a problem found in the short stories as the statement of problem which were going to be analyzed.

#### **3.3.3 Identifying**

In the process of data identification, I used underlining, bracketing, and numbering



to identify the data which were in a form of words, sentences, phrases, utterances, and also paragraphs which were related to the topic being discussed or analyzed.

The data would help me to answer the statements of problem.

### **3.3.4 *Inventorying***

This step referred to listing the identified data by using table. The table consisted of columns of data number, quotation from the stories, the data location, and interpretation of the data quotation.

### **3.3.5 *Reporting***

The last step was reporting the data. The data were reported in a form of detail analysis that answered the whole problems as represented in “statements of the problem”.

## **3.4. Procedure of Analyzing Data**

The data are analyzed by using psychological approach to explain how does the main character’s nervousness is represented in Poe’s works: *The Tell-Tale Heart* and *The Black Cat*. Psychoanalysis concerns with the concept of unconsciousness. The unconsciousness can be described as storehouse of painful experience, emotion, wound, fear, guilty desire and unresolved conflict we do not want to know about. In relation with literature, psychoanalysis introduces concept of unconsciousness with language. All creative works are product of the author’s mind; it is either conscious or unconscious. If psychoanalysis enables people to understand behavior so does a literary text. This relation can be found in Edgar Allan Poe’s short stories.

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

In this chapter, the analysis of the data found in Edgar Allan Poe's short stories *The Black Cat* and *The Tell-Tale Heart* are presented to solve the statement of problem formulated in the first chapter. The analysis employed the techniques elaborated in the research methodology. The analysis will concern with the main character's nervousness as found in Poe's short stories *The Black Cat* and *The Tell-Tale Heart*.

#### **4.1. The Main Character's Nervousness in Poe's Short Stories *The Black Cat* and *The Tell-Tale Heart***

Before we go to the main topic, I would like to make little review on one of psychological branch that is Anti-Social Personality Disorder (ASPD). According to American Psychiatric Association in *Diagnostic and Statistical Manual of Mental Disorder* (fourth edition), ASPD is a mental condition in which a person consistently shows no regard for right and wrong and ignores the rights and feelings of others. People with antisocial personality disorder tend to antagonize, manipulate or treat others harshly or with callous indifference. They show no guilt or remorse for their behavior.

Individuals with antisocial personality disorder often violate the law, becoming criminals. They may lie, behave violently or impulsively, and have problems with drug and alcohol use. Because of these characteristics, people with this disorder typically cannot fulfill responsibilities related to family, work or school. So what does the relationship between someone's nervousness and ASPD?

In Poe's work, I found that in *The Black Cat* and *The Tell-Tale Heart* short stories have possibility to link the symptoms and causes of anti-social personality disorder. There is tendency that the narrator's attitude of those stories has adopted the syndrome of anti-social personality disorder. The entire stories focus on human psychology which makes the story built up.

#### **4.1.1. *The Black Cat***

*The Black Cat* is a short story by Edgar Allan Poe. It was first published in the August 19, 1843, edition of *The Saturday Evening Post*. In this story, a murderer carefully conceals his crime and believes himself unassailable, but eventually breaks down and reveals himself, impelled by a nagging reminder of his guilt.

##### 4.1.1.1. Human nervousness as impact of anti-social personality disorder signs and symptoms

Although several characters are mentioned in *The Black cat* story, the true focus lies upon the nameless narrator. The narrator was especially fond of animals, this kind of condition is clearly portrayed in story as quoted below.

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 (Poe, 1843:34).

He was pleased to find a similar fondness for pets in his wife. They had many pets including birds, gold fish, a fine dog, rabbits, a small monkey, and a cat. The cat was a large, beautiful animal who was entirely black. Pluto, as it was called, was the narrator's favorite pet. He alone fed him, and Pluto followed the narrator wherever he went.

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 (Poe, 1843:34).

Somehow, the narrator took time out from his relationship with his dog and other pets to find a woman and get married. Love of pets is the common ground between the man and his wife. He does not give us much more information about their relationship, until he starts to abuse her, and their lives become nightmares.

His friendship lasted for several years, before his own character became greatly changed. He began to drink too much wine and other strong drinks. Shortly he became alcoholic.

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 (Poe, 1843:34).

His habitual drinking alcohol and spent time at the bar made him irritable, annoyed, and peeved that ultimately made him unable to think clearly. Even he tried to kill Pluto, the most beloved pet as quoted bellow.

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 took the poor animal by the neck and with one quick movement I cut out one of its fear-filled eyes! (Poe, 1843:34).

The brief outline the narrator provides us of his wife suggests that she is kind, giving, loyal, and even heroic at the end. The narrator says she has "in a high degree, that humanity of feeling which had once been distinguishing characteristic."

She is a highly sympathetic character, in her own right. The fact that the narrator abuses her, and her beloved pets, makes her even more sympathetic, and makes us think that the man is a complete bad person.

Another character takes part in this story is Pluto. Pluto is fine specimen of a cat. All black, large, fuzzy, and sagacious to an astonishing degree. Sagacious is a cool word to know. It means extremely wise, intelligent, and perceptive. Over the years, Pluto moves from a pampered pet to an abused beast. He is blinded and ultimately murdered by his owner. The narrator might have us believe that he is actually a witch in disguise, transforming from witch to Pluto, to the second black cat. The second black cat looks almost exactly like Pluto. He is big, black, and missing an eye. The only difference is the white spot. The spot starts innocently enough, but then grows into an image of the gallows, if the narrator can be believed.

Besides, there is character as police officer in the story. This police officer are generic characters, without defining characteristics, other than the fact that they are police officer. They drive the action by showing up and investigating these people are about to leave the house when the narrator inadvertently reveals the location of his wife's dead body. "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" (Poe, 1843: 37).

From the description above, we could get some points related to ASPD sign, symptom, and impact. The whole story noted the narrator's signs and symptoms of ASPD. The next subchapter would be factors that stimulate human nervousness.

#### 4.1.1.2. Human nervousness factors

In *The Black Cat* short story, I found some conflicts as the result of the three parts of the mind the id, ego, and superego, pursuing different goals. At the beginning of the story, the narrator was described as a person who was a kind and loving person; he had close relationship with his wife and animals. The narrator showed no history of aggressive behavior which usually happens before violent behavior. Therefore, the narrator behavior is an exception and the reason for his violent behavior may lie either in his mind/instinct.

The narrator did mention some people's views about black cats that they are 'evil, enemies in a cat's body'. This statement is what people usually refer to as a superstitious or a belief which is not based on human reason or scientific knowledge, but is connected with old idea about magic. In this case, I will quote the quotation from the expert as follow: "Various behaviors are indicative of an aroused attitude. Aroused attitude may include various cognitive reactions, including beliefs. Most possibly, this superstition is the delusion belief that can drive someone to do a violent act.

The first conflict happened when he heard of the superstition (evil black cat) from people around him.

This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black cats as witches in disguise. Not that she was ever serious upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered (Poe, 1843: 4)

His superego, which goal is to maintain a social image, adopted this superstition as a social value. His ego, which is an agent of reality, did not believe in this superstition because it is not happening in reality. As both of the structures of personality pursued different goal, there is a moral anxiety as a result. The conflict resulted in the ego wins because the narrator had not experiencing such happening because of an evil black cat. Then the ego repressed the superstition back into unconsciousness. After fulfilling the ego goal to stick to reality, the ego drove ceased resulting in a calmer and in balanced condition for some time. Later on this superstition strengthened by a series of negative experiences (black shapes on the wall and in the bar) that result in an unfavorable attitude toward black cat.

The second conflict happened when the narrator also shows various behaviors and mentions that he is changed by drinking alcohol.

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 (Poe, 1843: 6)

As has been mentioned before drinking alcohol is one of the most cause of human being anti-social personality disorder. When the narrator drunk, he became more selfish, easily angry about unimportant things, using bad language, hitting his wife sometimes and his animals other than Pluto. Furthermore, his id, as the pleasure seeker, wanted to reduce any tension happening by drinking. However, his ego and superego or his consciousness, which know the rules of the world, are subsided because of alcohol effect. Therefore, the id wins the competition, and expresses his

death instinct drives outward to people around him. These death instincts drive the narrator to express the death instincts outward through aggression toward others rather than directing them inward (as in suicide or other self-destructive method). Even more, alcohol has disinhibiting effect that supported the narrator to express his hidden or suppressed aggression toward the object (aggressor) by hitting his wife and animals. After expressing his death instinct outward, the id drive ceased, and the narrator could feel calmer for some time.

The third conflict happened when the narrator cut one of the cat's eye as quoted below.

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 took the poor animal by the neck and with one quick movement I cut out one of its fear-filled eyes! (Poe, 1843: 35)

Earlier, the cat stayed away from the narrator and even bit the narrator's hand and the id that pursues pleasantness, deciphers this psychological change as unpleasant and activates the death instinct, aggression. His ego knows the reality that the cat hate the narrator. His superego as a rule conscious warned him that harming the cat would do him no good. The ego has tried to balance between the id which wanted to get rid the object of unpleasantness and superego which wanted to maintain good image that causing neurotic anxiety, however his id won the conflict. His id drove him to cut one of the cat's eye as the expression of death instinct or unpleasantness he experienced. The narrator was also heavily drunk at that time, so alcohol gave



disinhibiting affect that also supported the suppressed id to express death instinct/aggression. After cutting of the cat's eye, the id drive ceased as the goal to get rid of the unpleasantness is fulfilled.

The fourth conflict is when the narrator decided to hang the cat by its neck. His conflicting feeling about Pluto is well expressed in this phrase: "I had to do it – I could not stop myself, I did it with a terrible sadness in my heart, because I knew it was evil. And that was why I did it- yes! I did it because I knew it was evil" (Poe, 1843: 36) This phrase shows his acknowledgment of his own feeling after it had been repressed by the ego. The ego had been repressing the narrator's feeling of sadness and hatred because of Pluto into his unconscious. In addition, at this time, the narrator finally acknowledges his own feeling. Even more this phrase shows the narrator's signs of neurotic anxiety, which come from the conflicts between id (the unconsciousness), the ego and superego (the consciousness/ the conscience). The id said "I had to do it" and that shows the drive of basic instinctual wishes to get rid of unpleasant things that get in the way of pleasure. The conscious said, "I could not stop myself. I did it with terrible sadness in my heart, because I knew it was evil" (Poe, 1843: 37). The conscious shows reasoning of the actions (ego work) based on the social value (superego work) that murder should be done. In the end, the narrator said, "and that is why I did it – yes! I did it because I knew it was evil" (Poe, 1843: 37). This phrase shows that the id wins the competition between the conflicting goals of the narrator's consciousness and unconsciousness; the ego had not been able to hold the id drive anymore, so the id expressed the death instinct by getting rid of the source of the unpleasantness, the cat. As the id drive is expressed, the drive is

subsided. It is proven by the narrator went to sleep and woke up only after realizing his house is on fire.

The fifth conflict happened when the narrator left guilt and sadness after killing Pluto. The narrator could not forget the happening for the months; he dreamt of that black shape and felt sad.

One day, in cold blood, I tied a strong rope around the cat's 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! (Poe, 1843: 9)

His id experienced this unpleasantness and his superego keeps reminding him that he has done something wrong. His id goal is to get rid this unpleasantness; however, his superego which is rule-conscious cannot be stopped from pestering the id. Therefore, as a mediator of this moral anxiety, the ego, which realizes that the competition cannot be win by either side, did defense mechanism to calm down the anxiety tension. The defense mechanism is rationalization by helping the narrator rationalize this happening by saying that it is not the narrator's fault the cat died, it is because of the cat itself which hurt him psychologically and physiologically (biting hand, avoided). After the ego calmed down the conflict between the id and Superego, the narrator seems calmer, but actually, the defense mechanism do not solve problem at hand. This defense mechanism work proved to succeed only for some time, as it heightened up and leads to further conflict.

The sixth conflict occurred when he later found the same black cat in a dark bar when he was currently thinking of Pluto and longing for it.

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 (Poe, 1843: 11)

The narrator first saw a black object that suddenly appeared near some bottles of wine. "I looked at those bottles a few minutes ago, I am sure that object was not there before" (Poe: 2) this object is discovered to be a cat. From the way the narrator described how he found the cat as an object that suddenly appeared strengthened the idea that the author might be influenced by the superstition about evil black cat. He assumed this happening is a kind of "magical" thing that happened because of the superstition.

While he found the cat, his id that thirsts for a cat's affection screamed in happiness that the narrator finally found a new object of affection, similar with black cat. His superego which has adopted the superstition value warned him that it might be the evil black cat people mentioned, from how the cat suddenly showed up out of nowhere. In the end, the Ego helped to calm down the neurotic anxiety and did defense mechanism that is repression. The ego repressed the superego urges to leave the cat alone, and the id wins because the narrator let the cat come home with him without any sign of unwillingness. By the work of the defense mechanism and repressing the superego drive, it gives some time for the narrator to calm down the superego's drive and postpone his decision to let the cat go with him or not. The narrator follow this defense mechanism work and did feel calmer for some time. However, later it is proved that in the end, the narrator had to face his decision time

to let the cat stay with him or not. The defense mechanism only helped to provide temporal relief, but not permanent solution for problem at hand.

The seventh conflict happened when the narrator realized the hated this new cat.

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. (Poe, 1843: 12)

From this attitude, it is shown that the narrator actually did not want the cat with him. For the last time his ego did not buy him some time by doing defense mechanism, he might have decided to leave the cat alone, and not allowing it come home with him. At the time, the cat is already in his house; his id keep recalling his unpleasantness with Pluto, which is very similar as this new cat he remembered how unpleasant it is when Pluto hated him, biting him, avoided him and even more his wife showed affection to this new cat. His id drives him to eliminate the object of unpleasantness as soon as he can. However, his superego which aware of the social risks, reminded him that he should not harm this cat ever again, because it will bring him guilty feeling once again. His ego tried to cope with this moral anxiety by doing suppression. His ego once again as a mediator to calm down the anxiety, demonstrates self-control even though he is unaware of what kind of impulses are being repressed. The narrator did not realize the he actually repressed the drive to kill the cat, and only promised to control his aggression/emotion. This defense mechanism helped to cease the conflicting feeling and give out calm feeling for some time, but not solving the real problem of what the best way to handle the

cat. This defense mechanism is once again buy the narrator some time not to decide what to do with the cat now. It postponed the decision that the narrator could make logically such as throwing away the cat and not driven by his id to kill the cat later.

The last is the biggest conflict he ever experienced he killed his own wife.

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. (Poe, 1843: 37)

His id's force is so strong; his only one goal is to get rid of the source of his unpleasantness, the cat so much. The situation got worse as the cat nearly made him fall, causing objective anxiety too. With this double strike, the superego, the social mask, which hold him back from expressing his death instinct because of the superstition and the guilty feeling lose its control.

The id won the competition and the narrator expressed his death instinct (aggression) by swinging his axe toward the cat. However, when his wife stopped him, the ego, the reality assessor that works to calm down his anxiety, did displaced aggression defense mechanism. His ego knew no other way to calm down his anxiety without killing the cat, so his ego chose the narrator's wife as a substitute target of aggression. The narrator's ego assessed the situation as his wife more vulnerable than the cat, and with this sudden attack, his ego predicted that his wife could not dodge this attack. As a result, his death instinct/aggression is displaced toward the wife, the current source of unpleasantness.

Even after the drive subsided, the ego still worked to calm the id drive, the ego did another defense mechanism, rationalization. His ego realized that this body of his wife needed to be hid somewhere.

I spent a few moments looking for the cat, but it was gone. And I had other things to do, for I knew I must do something with the body, and quickly. Suddenly I noted a place in the wall of the cellar where stones had been added to the wall to cover an old fireplace which was no longer wanted. I spent a few moments looking for the cat, but it was gone. And I had other things to do, for I knew I must do something with the body, and quickly. Suddenly I noted a place in the wall of the cellar where stones had been added to the wall to cover an old fireplace which was no longer wanted. (Poe, 1843: 38)

His superego reminded him of what the society will think if they knew the narrator killed his wife. His ego mediated all the needs from every part of the structure of personality and did rationalization to calm down this moral anxiety. The ego drove him to hide his wife's body inside a wall. His id drive definitely subsided by instant solution provided by defense mechanism which provide temporal relief to the narrator, but it is proved that it only buys him some time, and instead led him to the next conflict when the police found the body inside a wall. However, this time is seemed that defense mechanism work which is combined with the expression of largely built id drive made the narrator in ecstatic mood, and more careless than ever.

After his wife had been safely hidden inside the wall, his id was in ecstasy because he had finally got rid of unpleasantness, and felt extremely relaxed. In his ecstasy condition, the narrator finally found a solution to his postponed decision that the best way to get rid of his unpleasantness is having no more cat, so nothing will trigger his emotion/ aggression once more. However, he seemed lost in his ecstasy even after his ego and his superego as the logical part of him reminded him

to stay safe and quiet. Unfortunately, his id won this neurotic anxiety. He knocked on the wall to express his extreme happiness of the successful hiding and his led to his punishment because of the police discovery. His final conflict happened when he knew he would receive his punishment soon. His id which seriously wanted to get rid of this punishment unpleasantness and his superego which consciously agreed to the social risk the narrator about to receive once again conflicted. The superstitious idea that the black cat is evil and bring the narrator bad luck merged to the surface/ consciousness, and everything seemed make sense to the narrator at that time. The superego won this last conflict gloriously as the id finally bowed down and acknowledged the superego drive that the narrator had to receive the upcoming punishment. In order to keep the internal balance, his ego tried to subside the superego force a little bit. For the last time, the ego did projection, one of the defense mechanism. He thought of the cat as his only reason to kill his wife, while the narrator himself was actually the one who fulfil the id drive. At the end of the story, the narrator seemed calmer after this last projection defense mechanism, however it did not give him full view or understanding of what the real problem and the solution are.

Even until the last conflict the narrator experienced, the narrator has not realized that doing defense mechanism will not provide him best solution. He kept drowning in his illusory thinking that the two evil cats are the reason behind his violence; while actually as the analysis above, it is clear that his parts of the structure of personality are the factors, which make it happen instead of such external events which can only serves as the triggers. The narrator's emotions which

comes from the id are actually the ones that motivate him to do aggression; the cat, the alcohol, and the superstition are only triggered him to do so. If only the narrator can control his id drive, he might not kill anyone nor anything.

#### ***4.1.2. The Tell-Tale Heart***

*The Tell-Tale Heart* is a short story by Edgar Allan Poe first published in James Russell Lowell's *The Pioneer* in January 1843. *The Tell-Tale Heart* is widely considered a classic of the Gothic fiction genre and is one of Poe's most famous short stories. It is told by an unnamed narrator who endeavors to convince the reader of his sanity, while describing a murder he committed. The victim was an old man with a filmy "vulture-eye", as the narrator calls it. Ultimately, the narrator's guilt manifests itself in the form of the sound of the old man's heart still beating under the floorboards.

##### **4.1.2.1. Human nervousness as impact of anti-social personality disorder signs and symptoms**

*The Tell-Tale Heart* story contains a nameless narrator, an old man and the police who enter near the end of the story after the mention, that they were called by a neighbor whose suspicions had been aroused upon hearing a scream in the night. The protagonist or narrator becomes the true focus of the tale.

This narrator of this story may be male or female because Poe uses only "I" and "me" in reference to this character. Most readers assume that the narrator is a male because of a male author using a first person point of view; however, this story can also be plausible when the deranged protagonist appears as a woman. Most critics argued this point by saying that Poe would "assume" that the reader would



"know" that the protagonist was male, therefore, he would see no need to identify his sexless narrator. The narrator is such a wreck; it is hard not to feel sorry for him. He is nervous ("very dreadfully nervous"), paranoid, and physically and mentally ill. He does not know the difference between the "real" and the "unreal," and seems to be completely alone and friendless in the world. We suspect that he rarely sleeps. The narrator is also a murderer; maybe this explains why he does not share his name, or any other identifying characteristics. He wants us to know what he did, but not where to find him. We actually have precious little to go on in discussing his character. We have to do lots of investigation and reading between the lines to come up with possibilities.

However, Poe was a perfectionist who left very little to guesswork. Could it be that this was no accident or something that he thought would be universally understood, but that Poe was creating a story whose impact could be changed simply by imagining this horrendous and vile deed being committed by a woman?

The second character is the old man. The character is known to readers only through the narration of the insane protagonist. According to the narrator, the old man had never done anything to warrant his murder. However, the old man's cloudy, pale blue eye bothers the narrator tremendously. The narrator believes that only by killing the old man can he get rid of the eye's overpowering malignant force. The old man is apparently quite rich, for he possesses "treasures" and "gold" and he locks the window shutters in his room for fear of robbers. However, the narrator states that he has no desire for his gold. In fact, he claims that he loves the old man. Through the narrator, the reader understands the horror that the old

man experiences as he realizes that his companion is about to kill him. The narrator claims that he too knows this horror very well. Some critics argue that the old man must have known about the narrator's violent tendencies, for he cries out in horror well before the narrator kills him. Other critics suggest that the old man may have been the narrator's guardian or even father. Still other critics believe that the old man is a doppelganger for the narrator, that is, he is his double, and the narrator's loathing for the man represents his own self-loathing.

Other character is the three police officers who do not really have any characteristics. Yet, they play a major role in driving the plot of the narrator's story. They seem to be conscientious – they waste no time in showing up at the house after suspicion is aroused. Furthermore, they do not leave after the narrator has given them the tour of the house, but seem to stick around to see what such pressure might induce. The three policemen are fairly unambiguous, flat characters who do exactly what they are supposed to do.

The last character is a neighbor. The neighbor plays a small but important role in the narrator's story. The neighbor shows us that the narrator and/or the old man are alienated from their community. The narrator expresses fear that "a neighbor" will hear the old man's heart beating, and, sure enough, one little scream and the neighbor gets out of his or her bed, goes down to the police station, and raises enough flags to get the cops out the old house extremely quickly. The fact that the neighbor's complaint was taken seriously suggests that he or she does not do this every day – if he or she did, the cops might have ignored the complaint.

#### 4.1.2.2. Human nervousness factors

In this main character's personality and its conflict, Freud's psychoanalysis can be well associated with Poe's story, *The Tell-Tale Heart*, due to the abnormal psychosis of the narrator. The narrator's psychosis is abnormal due to his madness. The narrator suffers from intense anxiety as well. His fear of the old man's eye is what caused his anxiety and what led to him taking the life of the old man. This anxiety became even more pronounced when the narrator was being questioned by the police. His increasing anxiety led to his confession when he believed he heard the beating of the old man's heart.

*The Tell-Tale Heart* shows a narrator being driven mainly by his ego. As I explained previously, the ego is the component of personality that is charged dealing with reality and helps ensure that the demands of the id are satisfied in ways that are realistic, safe and socially acceptable. The narrator starts out by claiming that he is not mad and continues to make this claim throughout the story using a logical approach. As his story continues though it clearly shows opposite of it what he claims, but the narrator seems to refuse that he is insane and uses many arguments to prove it. The narrator is fixed on doing his crime with extreme caution, but in the end, his ego causes him to confess his deed.

TRUE! --Nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story.  
(Poe, 1843: 1)

When one first reads *The Tell-Tale Heart* they are inclined to feel that his id not his ego controlling him, but when you look closer more evidence seems to point to the fact that his ego is more in control. This not to say that his id and superego do not play apart in his action, for clearly they do, but the id and the superego only play a small part in the narrator's thoughts.

From the beginning of the story, it is clear that the narrator's ego is in control. The last few sentences in the first paragraph clearly show this "The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story." The end of the first paragraph really shows. Logically speaking a mad man would not be able recount murder.

One critic refers the narrator as being "an egocentric who derives pleasure from cruelty." This idea of the narrator being egocentric (or self-centered) is supported by another critic who says he show the stages of "Ego-Evil." The narrator shows his self-centeredness when he says,

I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever. (Poe,1843: 3)

He is clearly obsessed with the eye and what it means to him and has no regard for the old man. The narrator adds to his self-centeredness through the boasting in his much caution and declaring, "But you should have seen me. You

should have seen how wisely I proceeded—with what caution— with what foresight—with what dissimulation I went to work!” (Poe, 1843: 4)

towards the end, his egocentric self-causes him to confess his crime to the police, sense he feels they are mocking him.

The narrator’s egocentric personality is shown throughout the story. The way he tells the story even shows it. From his boasting of the different aspects that he did to the manner in which he speaks of his deed, it clearly shows he care little for the old man as long as he gets what he wants. His egocentric personality ended up causing him to confess when he could of not.

A nameless person explains that he is and was extremely nervous, but is not and was not insane. Rather, the narrator has a "disease" which makes all his senses, especially his hearing, very sensitive. To prove that he is not insane, the narrator shares an event from his past. Let us jump into his tale: The narrator has an idea that he cannot shake. He loves the old man and has nothing against him. Except...his horrible eye. The narrator hates the eye and decides to kill the old man to be free of it. To that end, the narrator goes to the old man's room every night at 12am, for seven days. Each night the narrator opens the man's door and puts in a lantern.

And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. (Poe, 1843: 5)

After the lantern, the narrator puts his head through the doorway, extremely slowly, and then opens the lantern so a tiny beam of light shines on the old man's

eye. Each night the old man does not open his eye, so the narrator feels that he cannot kill him. On the eighth night, the old man hears the narrator at the door and wakes up. On this particular night, unlike the preceding seven nights, the narrator's hand slipped on the clasp of the lantern, and the old man immediately. "I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?" (Poe, 1843: 6) he can see nothing because the shutters are all closed.

Here, as in most of Poe's stories, the action proper of the story takes place within a closed surrounding. The murder of the old man is within the confines of his small bedroom with the shutters closed and in complete darkness, the narrator hangs out there in the dark for a long time, then, with a scream, plunges into the very dark room, opening the lantern, and shining light on the old man's eye.

The narrator drags the old man, who has only screamed once, off the bed, and then pulls the bed on top of the man. When the narrator hears the man's heart stop beating, he removes the bed and checks to make sure the old man is dead, which he is. Therefore, the narrator cuts him up and hides his remains under the floor. Then three policemen come. A neighbor had heard a scream and called them. The narrator says he screamed while sleeping, and claims that the old man is out of town. After convincing the cops nothing bad is going down, the narrator brings them into the old man's bedroom, and they all sit down to chat. While they are all shooting the breeze, the narrator starts hearing a terrible ticking noise, which gets louder and louder until the narrator freaks out, confesses, and points the police to the old man's body, state that the sound is coming from the old man's heart. Then

narrator confesses his deeds and accepts that he had killed the old man. He showed the pieces of body of old man.

Throughout the reading of story, reader can understand that there is a factor of psychology like how it operates and inspires human to do some deed. Here I would like to apply psychology of that servant that the Vulture eye of Old man, leads him to do murder of an old man. Another psychological aspect of narrator is about vulture eye.

The narrator gives the background of the story by telling the reader he plans to kill this old man because he is guilty for having a vulture eye, and that the old man himself is not guilty for his death. The narrator hated the old man's eye because it reminded him of a vulture; vultures are known for devouring dead things, so they generally remind people of death. The narrator did not like to think about people dying, so he had to murder the man to rid himself of that; this was another motive.

I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever. (Poe, 1843: 8)

Moreover, the narrator explains that he had great respect and love for the old man. However, there is something intolerable in his mind, that the Eye of old man was something strange for servant/narrator. When he saw that "hideous veiled eye," he became furious. Here, narrator could not understand that why the eye of old man inspires for the murder of old man. That vulture eye disturbed the narrator and then he made decision to kill that old man. He chose to murder the man instead

of growing closer to him and having later mourn his loss. The narrator hated the old man's eye because it reminded him of a vulture; vultures are known for devouring dead things, so they generally remind people of death. The narrator did not like to think about people dying, so he had to murder the man to rid himself of that; this was another motive.





## CHAPTER V

### CONCLUSION AND SUGGESTION

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

#### 5.1. Conclusion

In Poe's short stories *The Tell-Tale Heart* and *The Black Cat*, nervousness represented through some conflicts. Those stories contain similarities of the main characters' psychological aspects and show the same kinds of main signs and symptoms of anti-social personality disorder.

Primarily, the main characters suffer from real mental disorder symptoms such as disregard for right and wrong, persistent lying or deceit to exploit others, being callous, cynical and disrespectful of others, using charm or wit to manipulate others for personal gain or personal pleasure, arrogance (a sense of superiority and being extremely opinionated), and recurring problems with the law including criminal behavior which lead to be diagnosed as anti-social personality disorder.

#### 5.2. Suggestions

After doing research, I would like to give some suggestions towards the readers and the following researchers.

Next researchers should analyze deeper on symbolic things repeatedly as in *The Black Cat* mentioned in the story such as fire and walls, because it might reveal

the writer's other intentions in the story. There must be a reason the writer keep using those things repeatedly and meaningfully in a scene of the story. This research matters showed that external events only triggers to do violence whereas the most important motivation comes from the inside. This analysis can explain the common violence case that happened because of external events.

Further, more discussion of Edgar Allan Poe's work *The Tell-Tale Heart* and *The Black Cat* 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.

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## APPENDIX A1

### Synopsis of *The Black Cat*

From his prison cell, the unnamed narrator is writing the story of how everything in his life fell apart. Since he will die the next day, he wants to set the record straight, and tells us the story of his life. From the day he is born, he is mild and kind. He loves animals and has lots of them. As he gets older up these qualities grow stronger. Taking care of his pets and hanging out with them is his favorite thing to do. His favorite animal companion is his dog. Before long, he gets married. His wife loves animals too, and fills the house with a variety of them. One of these is a humongous, all black, super-smart cat named Pluto. When the man starts drinking, his personality takes a turn for the worse. He starts physically and verbally abusing his wife and pets. One night, the narrator comes home from partying completely drunk. Thinking Pluto did not want to hang out with him, he grabs the cat and cuts his eye out with a pen-knife.

One morning, not long after the eye gouging, the narrator is overcome with a perverse impulse. He hangs Pluto from a tree in his garden, murdering him. Writing from his jail cell, the narrator claims he did it precisely because he knew it was wrong. That night, the night of the murder, the man's house catches fire and burns down. Only the man, his wife, and one servant are left alive. Nevertheless, they lose all their money in the flames, along with the house. When the narrator returns the next day, there is a crowd in his bedroom, looking at his bedroom wall. On the wall is the slightly raised image of a "gigantic cat" with a rope around its neck.

Since he left the cat hanging all day and all night, he figures one of the neighbors cut it down and then threw it through his window to wake him up. Somehow, it stuck in the plaster of the wall. This bothers the man for a long time. One night when he is out drinking, another black cat appears on the scene. This cat looks just like Pluto, except for the little white spot on his chest. The man takes the cat home, and his wife is quite pleased. When it is discovered that this cat is also missing an eye, the man begins to despise it, while the woman loves it even more. After some time passes, the woman shows the man that the white spot on the cat's fur has grown. Oddly, the white spot now forms an image of "the GALLOWS!" (The gallows is a wooden device used to hang people.)

The man is too afraid of the cat to abuse it. The cat never leaves him alone for a moment, and even sits on his chest and breathes in his face when he is in bed. Therefore, the man doesn't get any sleep. As his loathing of the cat increases, so does his physical and verbal abuse of his wife. One day he and his wife go down to the cellar of the crummy old house they live in now that they are poor. The cat follows them. In a fit of extreme irritation, the man tries to kill the cat with an axe. The woman stops him, and the man "burie[s] the axe in her brain," killing her. The narrator wonders how best to conceal the body? After much deliberation, the man decides to hide the body in a space behind the cellar wall. That night, the man sleeps peacefully for the first time in ages. The cat is nowhere to be seen.

The cops come around, but the man has finesses them. No big deal. On the fourth day, still no cat. But, the police return and search the house again, especially the cellar. Right when they are about to leave, abandoning their search of the cellar,

the narrator decides to start bragging about how well built the house is. He takes his cane and hits it against the spot in the wall where he has hidden his wife's body. A noise answers his knock! It is a sad sound, like a kid crying. It sounds horrible and desperate, but also victorious. The police are on it. They take down the wall only to find the dead body, with the cat on top of its head. Moreover, that is why the narrator is in jail, sentenced to death by hanging. The narrator had accidentally shut the cat up in the wall with the body.



## APPENDIX A2

### Synopsis of *The Tell-Tale Heart*

An unnamed narrator opens the story by addressing the reader and claiming that he is nervous but not mad. He says 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 pale blue eye. Again, he insists that he is not crazy because his cool and measured actions, though criminal, are not those of a madman. Every night, he went to the old man's apartment 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, though, the old man wakes up and cries out. The narrator remains, stalking the old man as he sits awake and frightened. The narrator understands how frightened the old man is, having also experienced the lonely terrors of the night. 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, a clock strikes the hour of four. At the same time, the narrator hears a knock at the street 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. At the height of his bravado, 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 police officers 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 B1

### List of Overall Data Finding from *The Black Cat*

No.	Data	Page Paragraph Line	Interpretation
1	<p>FOR the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not—and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified—have tortured—have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but horror—to many they will seem less terrible than baroques. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace—some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.</p>	1/1/1	<p>The first thing the narrator tells us is that he doesn't "expect" us to believe the story he's about to write, or ask us to believe it. He says he'd have to be crazy to think we'll believe him – he can hardly believe it himself. Then he says he isn't crazy and isn't dreaming. He is going to die the very next day, and has confess everything to set his story straight. His purpose in writing the story is to give "the world" a the plain facts of "a series of mere household event" – read "stuff that happened around the house".</p>
2	<p>From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially</p>	3/2/18	<p>Even as a kid, the narrator was thought to have an attitude of "docility and humanity". His friends even made fun of him</p>

	<p>fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them.</p>		<p>because he was too nice. He loved animals, and his parents let him keep lots of pets, and he spent lots of time taking care of them. The narrator's animal love stayed with him even as he grew from a boy, to a man, and he felt a particularly deep connection with his "faithful and sagacious dog".</p>
3	<p>I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a cat.</p>	4/3/34	<p>While still a young man the narrator got married. He tells us that he and his wife didn't get along badly. She noticed how much he loved animals and bought him lots of them, including – "a cat".</p>
4	<p>This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black-cats as witches in disguise.</p>	4/4/39	<p>This was a big cat – black, and gorgeous, and "sagacious". In fact, the cat was so smart and sensitive that the woman suggested, that, like the myth, the cat might be a witch, "in disguise" as a cat"</p>
5	<p>One night, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence. I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer.</p>	5/7/68	<p>The narrator came home one night, drunk, after partying in town. He thought Pluto was trying to hide from him. Furious, he grabbed Pluto, and Pluto bit him a little. The narrator then turned into a complete angry demon. Next, he takes out his</p>

			"pen-knife" (a knife originally used for sharpening quill pens)
6	And then came, as if to my final and irrevocable overthrow, the spirit of PERVERSENESS. Of this spirit philosophy takes no account. Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart—one of the indivisible primary faculties, or sentiments, which give direction to the character of Man.	6/9/94	The narrator was overcome with "the spirit of PERVERSENESS". Perverseness, the narrator says, is a natural part of human nature. All people sometimes do things just because they know they aren't supposed to.
7	On the day succeeding the fire, I visited the ruins. The walls, with one exception, had fallen in. This exception was found in a compartment wall, not very thick, which stood about the middle of the house, and against which had rested the head of my bed.	7/11/158	As the narrator nears the wall, he realizes that there, raised slightly (in "bas relief") out of the plaster is the image of a cat, complete with rope around the neck.
8	It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid yself of the monster had I dared—it was now, I say, the image of a hideous—of a ghastly thing—of the GALLOWS!— oh, mournful and terrible engine of Horror and of Crime—of Agony and of Death!	10/20/303	Gallows can mean any wooden structure used for a hanging, like the tree in the narrator's garden.
9	The second and the third day passed, and still my tormentor came not. Once again I breathed as a free man.	13/28/333	Another day went by, and then another, and still no cat. The man felt free, and incredibly happy.
10	Of my own thoughts it is folly to speak. Swooning, I staggered to the opposite wall.	14/32/412	The narrator felt faint.

## APPENDIX B2

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

No.	Data	Page Paragraph Line	Interpretation
1	TRUE!—nervous—very, very dreadfully nervous I had been and am; but why <i>will</i> you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute.	3/1/1	The narrator is intensely nervous, but claims that he is not insane. The narrator explains to us that he has a "disease" that makes his "senses" super powerful. According to him, this is different from an insane person, whose senses are completely gone, or at least very weak.
2	I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye!	3/2/11	In fact, the narrator "loved the old man," who has always been cool. It is not about the old man's money either. The narrator thinks it might have been the old man's freaky eye.
3	I was never kinder to the old man than during the whole week before I killed him.	3/3/23	He decides that the old man had to die, so the narrator will not have to ever see the eye again.
4	Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.	4/4/55	The narrator cannot kill the old man, because he won't open up his eye. This means, it is the man's "Evil Eye" the narrator has a problem with, not the man himself.

5	I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down.	4/6/63	According to the narrator, the man knows there really <i>is</i> something to fear, and knows he's about to die.
6	I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not.	5/7/70	The narrator reminds us to "mark" (or notice) that he was and still is a nervous person.
7	It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person	5/9/91	There is not even any blood on the floor, because the narrator is too smart for that and cuts up the body in a bathtub.
8	No doubt I now grew <i>very</i> pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a <i>low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton</i> . I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why <i>would</i> they not be gone?	8/17/171	The noise gets so bad the narrator will to do <i>anything</i> to make it stop, and to stop the lying police officers from smiling at him, pretending not to know what is going on.