



**THE QUINTESSENTIAL – FEATURES OF THE GOTHIC TALE
IN POE’S *THE FALL OF THE HOUSE OF USHER***

a final project

Submitted as a Partial Fulfillment of the Requirement
for the Degree of Sarjana Sastra in English Department

by:

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IN POE'S *THE FALL OF THE HOUSE OF USHER***

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, pemimbingan, diskusi, dan pemaparan ujian. Semua kutipan baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumernya 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 kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya. Demikian harap pernyataan ini digunakan dengan seperlunya.

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Yang membuat pernyataan,

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MOTTO AND DEDICATION

Past is history, Present is gift, Future is mystery

Just do the best and you will get the best

A problem brings experiences, an experience brings wisdom

(Terry Pratchell)

My final project is dedicated to:

- My father and my mother, Sadimin and Susilowati, who greatly give their love and supports;
- My beloved husband, Suryanto, who always give me great love, motivation and support;
- My young brother, Ari Setya Nugroho who fully supports me;
- All of my friends, that cannot be mentioned personally, who completely offer motivation and assistance.

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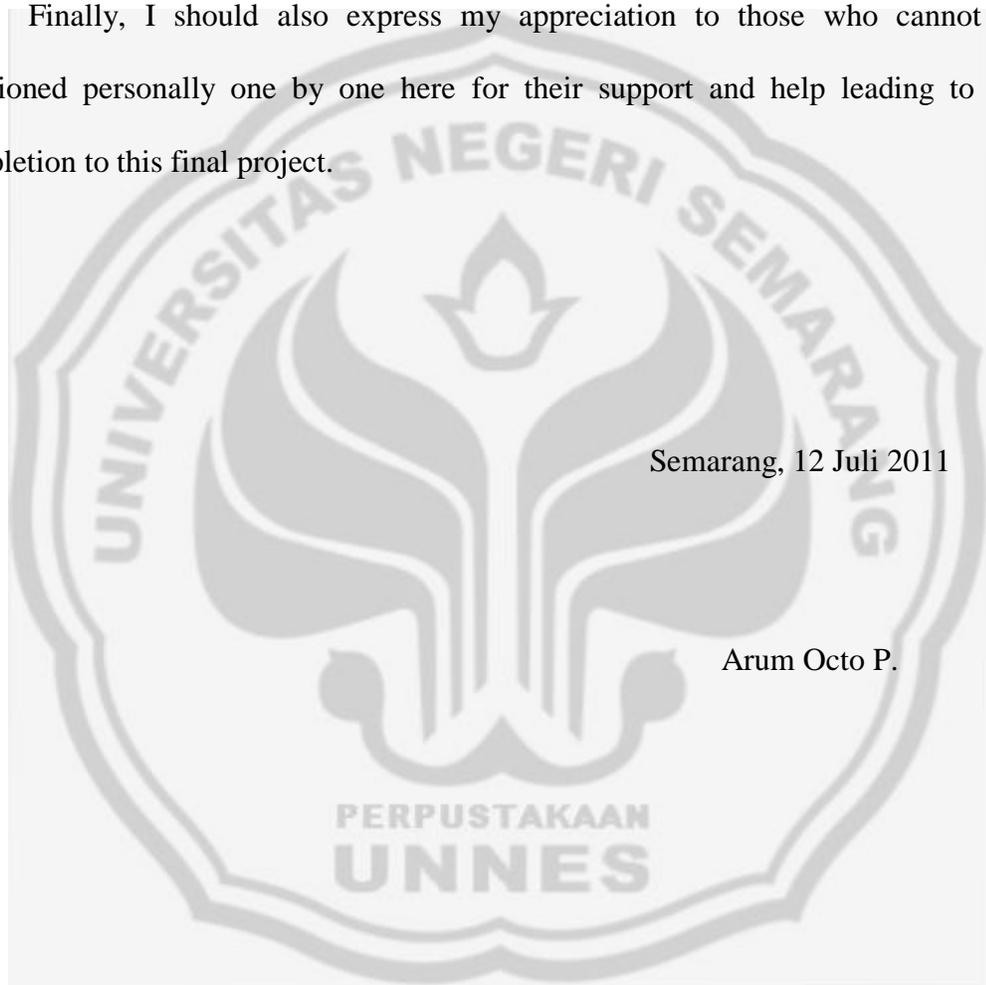
Last but not least, thank to my friends C-Reg English Literature' 07 and the students of English Department 2007 for their lovely and joyful experience we had

and many other colleagues I have shared my life with are too numerous to name, but I thank all of them for their big supports and contributions. I never forget the days that I spent together with laugh, happiness, kidding, and ridiculous things.

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ABSTRACT

Prihatiningtiyas, Arum Octo. 2011. The Quintessential-features of Gothic Tale in Poe's *The Fall of the House of Usher*. Final Project, English Department, Faculty of Languages and Arts. Semarang State University. First advisor: Fatma Hetami, S.S, M. Hum. Second advisor: Drs. Amir Sisbiyanto, M. Hum.

Key words: Quintessential-features, Terror, Gothic, Death, Madness.

This final project is about the quintessential-features of gothic tale in *The Fall of the House of Usher* short story. The aims of the study are to find the quintessential-features of gothic tale that found in the story through analysis of the intrinsic elements. This research is descriptive qualitative. The main source of data in this study is *The Fall of the House of Usher* short story. The data were collected by means of preparing a table, reading, identifying, inventorying data from the short story, classifying, reducing, selecting, and reporting them into the analysis. Structuralism is the main literary approach I employed in conducting this study. Structuralism sees a literary work as independent text. The researches do objectively by analyzing the intrinsic elements of literary work. From the data analysis it can be concluded that *The Fall of the House of Usher* possesses several quintessential -features of the Gothic tale. They are a haunted house, dreary landscape, mysterious sickness, terror, madness and death. The features appear through the analysis of the intrinsic elements of the story, such as characters, plot, setting, style and tone, theme, as well as point of view. The story uses traditional gothic elements. Gothic as one kind of genre in literature is one of favorite topic to enjoy. The readers, especially short story readers think that gothic is kind of topic that enjoyable to read. The characteristics of gothic can be the trick to success a story. In the end, this study is expected to give additional knowledge to the readers about gothic tale that may be useful as an additional reference to the study of literature. I hope that there will be other students who want to do some other researches about the gothic tale and its impact in literature.

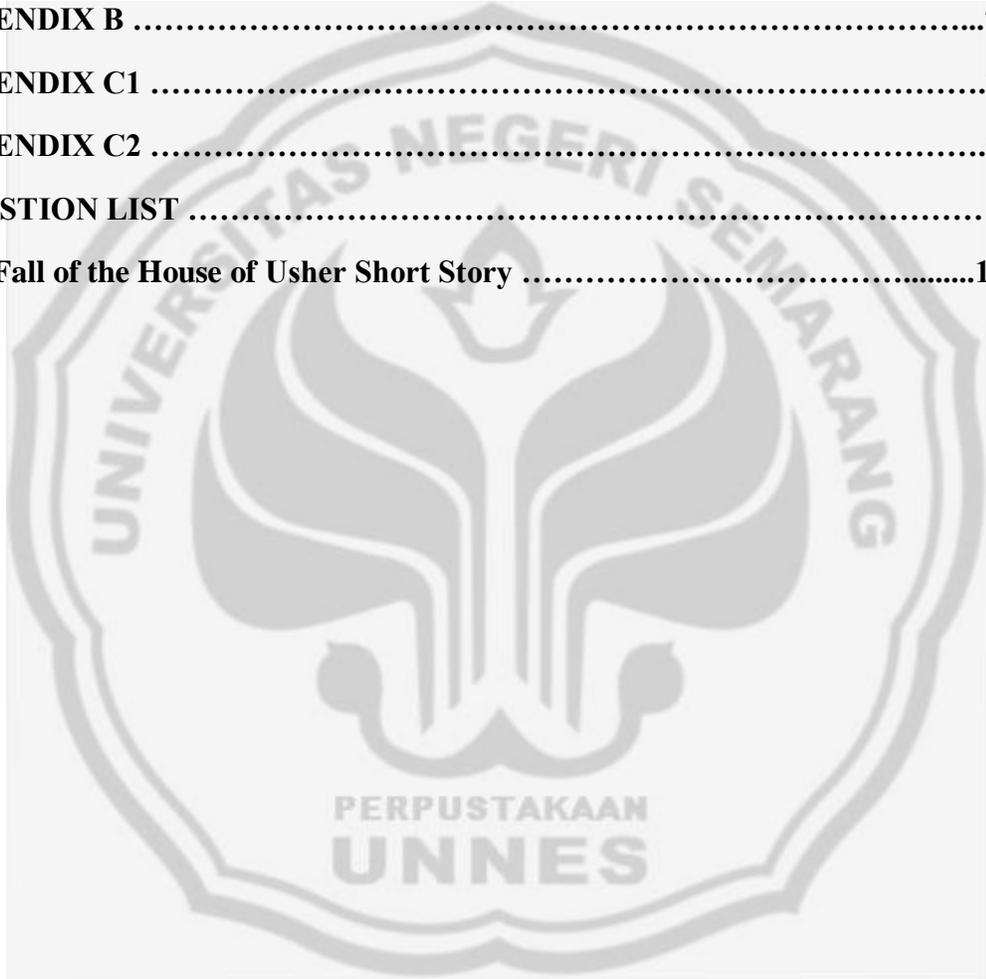
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Reading is one of the language skills that has very important roles in our life. By reading, people get many advantages such as we will get knowledge, experiences, and even pleasure. That is why reading is very important for people. It is based on the statement of Kennedy (1983:2), that in almost any carrier of profession you may enter, you will be expected to read continually.

When we are reading, we got something from the writing such as fact, ideas, enjoyment, information, or perhaps only to spend our spare time. We usually read books or other reading materials or literature works that we like. There are two main reasons for reading, the first is reading for pleasure, and the second is reading for information (Grellet, 1992:4).

One kind of reading that gives much pleasure and entertainment is reading literature. Reading literature can make us better and get more experiences. The same opinion stated by Rees (1973:3) that by reading literature, we are in some sense making ourselves better people. He also states by learning others people's experiences, we hopefully will be more tolerant, understand, and even wise to the others. People read novels, short story, or plays in different purposes such as, getting information, just for fun, passing the time, and also enjoying the content of it.

Further, Rees (1973:1-2) defines that literature is anything that is written or any writing, such as catalogues and brochures.

Hill (1986: 7) states that the use of literary works, however, has been proved to have some advantages:

The many educational arguments put forward in the past for including literature, of course, still valid both in, terms of its contribution to the students' general knowledge and to their intellectual, social moral development as well as its universal appeal to the emotion.

Literature can be subdivided into many forms such as prose, fiction, poetry, and drama. Short story, novel, novella, and sometimes vignette can classify as fiction. Short story as form of fiction is the easiest one to understand, not only because it is short, but also has simple language and interesting.

A short story as a literary work, often affects our thought or even our way of life, since most of the short stories have messages. If we read a short story critically, probably we will see what the writer wants to say to the readers. A literary work usually has certain messages. A good story can affect our way of thinking and life. Horace cited in Charles (1999: 21) states that literature is sweet and useful, the best writings, teach and delight. Moral education that found in literature can make someone become a better people; know much about human problems an how to solve.

Gothic as one kind of genre in literature is one of favorite topic to enjoy. The readers, especially short story readers think that gothic is kind of interesting topic to read. The word "*Gothic*", originally meaning "*Medieval*", has come to

denote a mode of writing that relies on the supernatural to inspire imaginative excitement and terror in the reader. Gothic literature explores the aggression between what we fear and what we lust. The setting of these gothic stories were usually in some kind of castle or old building that showed human decay and created an atmosphere of mystery and suspense. Gothic tale, sometimes referred to as Gothic Fiction or Gothic Horror, is a genre of literature that combines elements of both horror and romance. As a genre, it is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*. Gothic literature is intimately associated with the Gothic Revival architecture of the same era.

The Fall of the House of Usher is one among many of Edgar Allan Poe's morbid classics. The literature of Poe is an exciting maze with twists, turns, and something different at every corner. It can be seen through his expansive vocabulary, complete in-depth characters, and spectacular variety of symbols, Poe makes it possible for the reader to see how the beginning of the story foreshadows the events to come. Edgar Allan Poe's short story, *The Fall of the House of Usher*, is the one filled with great suspense and horror. By utilizing his extensive vocabulary, he successfully masters the short story.

Poe uses many Gothic elements in his story, *The Fall of the House of Usher* that show how he used Gothicism in his writing. In the other word, Poe use gothic features in his story for the succes of the story. Poe created a strong effect, so that readers will want to keep reading, and the story would appeal to their liking. Poe

had always show considerable interest in the ways and forms of spirits, and he knew that many of his readers also had the same interest.

In this final project, I analyze the quintessential – features of the Gothic tale that appear in Poe’s *The Fall of the House of Usher*. I found quintessential – features of Gothic tale that appear in Poe’s *The Fall of the House of Usher* through its intrinsic elements. I use structuralism approach to find the quintessential-features of gothic tale in the story. Structuralism sees a literary work as independent text. The researches do objectively by analyzing the intrinsic elements of literary work. The beauty of a literary work depends on style of language that is used and relation between the elements. The elements consist of the elements of the text, itself. The elements are ideas, plot, theme, setting, characters, style and tone. The relationship between the elements will build a wholeness of a text. I can analyze and found the gothic features of the story by analyzing the intrinsic elements of the story firstly.

1.2 Reasons for Choosing the Topic

By analyzing this short story, I want to convey that in our society the Gothic tale and its characteristic to be kind of topic that people are interested in. However in the other side they feel afraid of the Gothic tale and the story, itself.

There are some reasons why I choose the short story entitled *The Fall of the House of Usher* which was written by Edgar Allan Poe as my object of the research.

First, the topic that reflects in the story is interesting topic to analyze. Poe, as the writer creates a strong effect and good overtone that make the readers enjoy his story.

Second, the topic reflects real life phenomena that still occurs in our society right now which impact the people itself of their fear and awareness of preternatural aspects and Gothic tale aspects. However, in the other side they have attractiveness of it. By reading this thesis, I intend to shows the readers the quintessential – features of Gothic tale that exists in society and reflected in Poe's *The Fall of the House of Usher*.

Third, I would like to concern in Gothic literature, a genre that rose with Romanticism whic explores the dark side of human experience death, alienation, nightmares, ghost, and haunted places. American Gothic literature dramatizes a culture plagued by poverty and slavery through characters afflicted with various forms of insanity and melancholy. And I think that this topic is interesting to discuss in her final project.

Moreover, I hope the readers do not only get enjoyment from literature but also, from it we can learn more about the real phenomenon of other countries.

1.3 Statement of the Problem

In this final project, I would like to analyze the case of Gothic Tale and focusing the discussion on the following problems:

- 1) How are the intrinsic elements of Poe's *The Fall of the House of Usher* described?

- 2) How are the quintessential – features of Gothic Tale in Poe’s *The Fall of the House of Usher* described in its intrinsic elements?

1.4 Objectives of the Study

Dealing with the research above, I would like to achieve the following purposes:

- 1) To describe the intrinsic aspects of Poe’s *The Fall of the House of Usher*.
- 2) To describe the quintessential – features of Gothic Tale are found in Poe’s *The Fall of the House of Usher* through its intrinsic elements.

1.5 Significance of the Study

The result of the study is expected to be able to give the following advantages:

- 1) Help the readers to catch and learn the intrinsic aspects of the short story.
- 2) Give more information and description about the quintessential – features of Gothic Tale especially as found in Poe’s *The Fall of the House of Usher*.
- 3) Broaden and deepen the readers’ understanding about the real phenomenon of Gothic Tale are found in *The Fall of the House of Usher* short story.
- 4) A reference for students of English Department of UNNES, especially Literature Program, who are interested in analyzing the field of Gothic Literature in literary work.

1.6 Outline of the Study

The outline of the study consists of as the following:

Chapter I is an introduction. It consists of the background of the study, the reason for choosing the topic, the problem statement, the purpose of conducting the research, the significance of the study and the outline.

Chapter II is review related to literature. It discusses the literature concepts that relates to the topic of discussion (review of previous research, theoretical framework, definition of literature, definition of short story, structuralism approach, gothic tale theory).

Chapter III is method of investigation. It deals with design of study, subject of the study, source of data, data, instrument, and data analysis.

Chapter IV is the result of the study. It discusses the analyses of the data taken from the research and provides the answers to the result problems. It will deal with the analysis of the intrinsic elements of the story. By analyzing the intrinsic elements the writer can found the quintessential-features of gothic tale of the story.

Chapter V is a conclusion and suggestion. It consists of the conclusion of the study and the suggestion from the writer.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

2.1 Review of Previous Research

There are two previous studies that deal with my study. Those have similar topic with my study. The first is Wahyuningati Purnaningtyas who do research her study entitled *An Analysis of Fear Found in Edgar Allan Poe's Short Stories The Case of the Fall of the House of Usher, the Black Cat and the Pit and the Pendulum* in the year 2003. Her study deals with fear expression of the main characters. The writer found the many things frightening the main characters. Strange objects, people, and place, making mistakes or making someone angry can be the reason why they show the expression of fear.

The other study which has similar topic was conducted by Robert A. Boileau in 2005. The title is *A Paradox on Human Attractiveness to the Preternatural Aspects of Death*; He deals with preternatural aspect of death that appear in Poe's *The Fall of the House of Usher*. He found the paradox on human attractiveness toward death in his study. Death itself is one of quintessential-features of gothic tale that I discuss in my study.

This study aims to complete the two previous studies which had been conducted previously. Those two studies tend to focus on the main aspects of death and fear which deal with this study. Those aspects are part of characteristic of gothic tale which related with this study.

In this study I want to analyze the gothic tale by analyzing the intrinsic aspects firstly. I am interested in quintessential-features of gothic tale which have been discussed a few in previous research.

2.2 Review of Theoretical Background

In this part, I present the review of theoretical background which consists of definition and characteristics of short story, structural approach, gothic tale and its characteristics, summary of *The Fall of the House of Usher*, and the biography of Edgar Allan Poe.

2.2.1 Definition and Characteristics of Short Story

There are many definitions of short story. According to Burroway (1987: 15), a short story is short, and can waste no words. The short story can deal with only one or view actions. It may recount only one central action and one major change of effect in the central character. H.G Wells, the best English novelist, as quoted by Rees (1973:203), said:

A short story is, or should be, a simple thing; it aims at producing one single vivid effect; it has to seize the attention at the outset, and never relaxing; gather it together more and more until the climax is reached. The limits of the human capacity to attend closely therefore set a limit to it; it must explode and finish before interruption occurs or fatigue sets in.

In short, the writer can say that in reading a short story critically, the readers will see the message in it. A short story as a fiction is written based on the imagination of the author when his imagination emerges, moves and works after the author knew and felt. Kenney (1966: 104-105) said that a short story should have some characteristics, such as:

a. Intensity

The short story seems particularly suited to effects of intensity and uses of the elements of fiction that tend to such effects. Kind of effect that appropriate to the story is artificial limits.

b. Plot and Intensity

The plot of story will often turn on a single action incidental. It takes a great significance for the characters.

c. Characters and Intensity

The characters seldom develop in the short story. Development implies time, and the writer of the short story has little time at the disposal.

d. Revelation

Revelation of the character is only part of pattern of revelation common to the short story.

e. Time and Intensity

The writer of the short story is naturally drawn to such limited times periods, although some short stories of course cover rather extended periods.

2.2.1.1 The Intrinsic Elements of Short Story

In this part I want to talk about theme, characters, plot, setting, point of view, style and tone.

2.2.1.1.1 Theme

Theme is the meaning central and concept of a story. Koesnobroto stated that the theme of a piece of fiction is its controlling idea or its central insight (Perrine, 1957: 137). To derive what theme of the story, it is better to ask what its central

purpose is; what view of life it supports or what insight into life it reveals. So, from the explanations above it can be concluded that theme is the deep meaning of the story.

2.2.1.1.2 Character

Character simply means the people told and act in the story. The readers form our opinions of the characters from their appearance, their physical actions, their speeches, and form of the characters think and say. Koesnobroto (1988: 25), defines characters as literary genre; a short and usually witty sketch in prose of a distinctive type of person.

Character is the figure in literary discourse which equates with our sense of individuality in other discourse. If the readers read fiction, at least they are interested in what happens to the people in that story.

Characterization can be divided into two types. The first is Major Character (Main Character). Main character is the people who become the focus in a story. The second is Minor Character. Minor character is the people who support the main character in a story.

2.2.1.1.3 Plot

Plot is arrangement of important events in the story and the main events that determine the destiny of the characters. According to Perrine, as quoted by Koesnosobroto (1988: 28), plot is the sequence of incidents or events of which a story is composed. In a story, the events are limited to a critical moment in the life of the characters. Aristotle, as quoted by Koesnosobroto (1988:28), composed a concept of plot, that is, plot has the beginning, middle, and the end.

In reading a story, the readers should try to note and follow the incentive moment (the first conflict), the complication (the series of entanglements), the climax (the crisis or the peak of conflict in the story where the tension is the highest), and the resolution of plot (the point where the problems are solved), in order to know the whole subject of the story in sequence.

2.2.1.1.4 Setting

Setting is the world the character live in, move and has their beings. It means the particular place and the particular time or conditions in which the action takes place. In a good story, setting is so well integrated with plot and characters that the readers are hardly aware of it.

Connolly, as quoted by Koesnosoebroto (1988:80), states that setting is an a sense the time, the place, and the concrete situation of the narrative, the web environment in which the characters spin out their destinies. Meanwhile. Lostracco and Wilkerson, as quoted by Koesnosoebroto (1988: 80), also write that setting is used to enrich the meaning of the story. For them, in a limited sense, setting refers to the time and place of the story, it is when and where the action occurs. In a large sense, setting refers to the conditions or total environment – physical, emotional, economic, social and psychological in which the characters live.

In short, setting is the time and place in which a story happens. In order to understand the setting well, the readers have enter the author imaginary world. The readers have to act as if they were characters of the story. They must become the members of its population.

2.2.1.1.5 Point of View

Point of view is the angle from which the events are seen or narrated, from the outside or from the inside, from above or below. If stated simply, it is a term for who tells the story and how the story gets told. Wilfred Stones, Packer, and Hoopes (1983:11), said that point of view is a term of art, which refers to the relationship between the story-teller, the story and the readers.

As Francis Connolly quoted by Koesnosobroto (1988:88), stated that one of the chief means the short story writer employs to organize his action is point of view i.e., the way an author chooses to tell his story. It can be:

a. The Omniscient Point of View, the author, himself tells the story in the third person. He knows everything about the feelings and mind of the characters like. In this point of view he can bring the person in it into play as much as of what knowledge as he chooses.

b. The First Person Point of View. If the writer chooses this angle of vision, he must decide whether the "I" is to be the major or minor character, protagonist or observer, or someone merely repeating a narrative he has heard at second hand. If the "I" is the main character we identify with him and take interest in his fate.

c. The Observer Point of View. There is the modification of the omniscient point of view, there is a narrative relation from the vision of a single character used by author as a central observer or central intelligence through whom anything is cleared.

d. The Objective Point of View. Though the omniscient point of view, the author using this technique refrains from making asides, commenting on the action, or addressing the readers. The author becomes a seeing eyes that reports but does not interpret. It is as though the action moved through a vacuum.

2.2.1.1.6 Style and Tone

Style and tone are elements of fiction. The writer uses a certain style and tone to craft the story. The author's style conveys the tone in literature (Lukens: 217-243). Style refers to the writer's choice of diction, sentence structure, literary techniques, and use of rhythm. In fiction writing, the writer's style is also created by the choice of literary devices that are used to create the story, such as imagery, symbolism, allegory, personification, and other figurative language. Every fiction writer has a unique style. The writer's style is based on many choices about diction, syntax/sentence structure, detail, dialogue, literary devices, and rhythm.

Tone, on the other hand, refers to the writer's attitude toward his/her story and to the reader. The writer's tone assists in creating a mood or atmosphere for the story. The writer's tone creates an atmosphere or mood for the story. In line with thus Lukens (217-243) says that:

The author's **style** conveys the tone in literature. Tone is the author's attitude toward story and readers. **Parody** relies on the reader's memory of a known piece of writing or of a way of talking. Tone is the effect of the writer's words. **Distanced tone** occurs in folktales because the reader is dispassionate with the events and in their reality. **Didacticism**, or preaching, is expected in sermons and

textbooks, not in literature. Some writers vary the tone as the situation in the story changes.

A writer's tone can be humorous, satirical, passionate, zealous, sarcastic, condescending, and so on. The tone can be anything the writer chooses. For instance, humor is an important tone in children's literature. Types of humor used by writers include surprise, exaggeration, incongruity, absurdity, and parody. The writer's choice of diction often reveals his/her tone. Tone is often expressed by the connotation of words. For instance, a certain expression might be interpreted as sarcasm. Another expression can be interpreted as vulgar. Tone is also about the effect the writing has on the reader.

2.2.2 Structural Approach

Structuralism in literature often seen as theory and or approach. It is not wrong, because either approach or theory is needed in literature. Structuralism approach will be a view of something that will show through literary work and the theory is the analysis.

Actually, structuralism is ways of thinking about world, especially which related to comments and structures description. In this view literature is assumed as phenomenon that has structure which related each other. Junus (1990: 1) said that structuralism often understood as form. Literary work is form. A major principle of structuralism is subjective. It is because only based on the literary work, itself. Structuralism sees a literary work as an independent text (Endraswara, 2008:51). Researches doing by analyze the intrinsic aspects objectively.

Structuralism will see a literary work as an independent work without concern with extrinsic elements of literature. A good literary work can make a good relationship between the elements meaningfully. In structuralism intrinsic elements are important to analyze by readers. In structuralism approach analysis of theme is firstly done by looking for recurring idea of the story (Endraswara, 2008:51). After analyzing the theme , the readers could analyze plot, conflict, point of view, style and tone, setting and characterization. By analyzing the intrinsic elements we can find the deep meaning of the story. It can be seen in the quotation:

Structural approach is one of by which in analyzing the data, the writer focuses on the literary work itself. This approach is often called an objective or formal approach. What we need to discuss in the work of literature is the elements which built the literary work itself, such as plot, theme, characters and characterization, writing and language style, and the harmony of the relationship of each aspects (Semi, 1990: 867).

Structuralism is the main literary approach I employed in conducting this study. Structuralism sees a literary work as independent text. The researches do objectively by analyzing the intrinsic elements of literary work. The elements are ideas, plot, theme, setting, characters, style and tone. The relationship between the elements will build a wholeness of a text.

2.2.3 Gothic Tale and Its Characteristics

The word “Gothic”, originally meaning “Medieval”, has come to denote a mode of writing that relies on the macabre and the supernatural to inspire imaginative excitement and terror in the reader. The Gothic novel achieved huge popularity in the latter half of the 18th century and beginning of the 19th century,

finding its most remarkable proliferation in the 1790s. The literary term originates in what is generally agreed to be the earliest example of the genre: Horace Walpole's *The Castle of Otranto*, subtitled "A Gothic Tale". This was the work that established such staple Gothic devices as the castle setting, supernatural occurrences and the terrified fleeing girl.

What distinguishes these works as Gothic is not solely the use of castle vaults, strange family histories and secrets, and ghosts, but an imaginative power that appeals to the emotions rather than reason and an impulse to exceed the restraint of realism (imanabbasi, 2010).

The gothic movement in literature started in England in 1764 with the publication of *The Castle of Otranto* and flourished until 1820. Gothic fiction was the predecessor of modern horror fiction, but was more like a mystery that often involved the supernatural (ghosts, haunted buildings, hereditary curses); disturbing dreams or omens; and characters overcome with anger, sorrow, or terror. They were often set in dark castles or medieval ruins.

Gothic is termed in the dictionary with crude, this definition coincides with gothic literature. Gothic literature was said to be born in 1764 when Horace Walpole published *The Castle of Otranto*, which is considered to be the first gothic novel ever written. Gothic literature explores the aggression between what we fear and what we lust. The setting of these gothic stories were usually in some kind of castle or old building that showed human decay and created an atmosphere of mystery and suspense. Most of the settings choose in gothic tales tended to be

in the Eastern half of Europe, because the Eastern part of Europe was unknown to most of the people living in Europe.

Gothic tale, sometimes referred to as Gothic Fiction or Gothic Horror, is a genre of literature that combines elements of both horror and romance. As a genre, it is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*. Gothic literature is intimately associated with the Gothic Revival architecture of the same era.

The ruins of gothic buildings gave rise to multiple linked emotions by representing the inevitable decay and collapse of human creations. Thus, the urge to add fake ruins as eye catchers in English landscape parks. Cuddon says in that:

Most gothic novel are tale of mystery and horror, intended to chill the spine and curdle the blood. They contain a story element of the supernatural and have all or most of the now familiar topography, props, presences and happening; wild and desolate landscapes, dark forest, ruined obeys, feudal halls and medieval castle with dungeons, secret passages, winding stairways, atmosphere of doom and gloom, heroism and heroines...(1998: 356)

Edith Birkhead (2004), says in his book that quintessential - features of Gothic Tale include terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, castles, darkness, death, decay, doubles, madness, secrets, and hereditary curses.

Terror is violent or destructive acts (as bombing) committed by groups or person in order to intimidate a population or government into granting their demands (<http://www.merriam-webster.com/dictionary/terror>). Terror is the

condition where have goal to inspire dread and paralyze the objectives of the person responsible for. In line with thus Tilly (2004: 9) says that:

The term “terror” spans across a wide range of human cruelties, from Stalin's use of executions to clandestine attacks by groups like the Basque separatists and the IRA and even ethnic cleansing and genocide.

Madness is when someone in condition of a severe mental disorder typically a form of mental illness. It is in line with:

Insanity, craziness or madness is a spectrum of behaviors characterized by certain abnormal mental or behavioral patterns. Insanity may manifest as violations of [societal norms](#), including becoming a danger to themselves and others, though not all such acts are considered insanity. In modern usage *insanity* is most commonly encountered as an informal unscientific term denoting mental instability, or in the narrow legal context of the [insanity defense](#).
<http://en.wikipedia.org/wiki/Insanity>

Mystery is something or unexplainable. Mystery also can be a genre of fiction in which a detective, either an amateur or a professional, solves a crime or a series of crimes (<http://fictionwriting.about.com/mystery.htm>) Meanwhile, fear is the ability to recognize danger and flee from it or confront it, also known as the Fight or Flight response. It is available in the quotation:

Some psychologists such as John B. Watson, Robert Plutchik, and Paul Ekman have suggested that fear belongs to a small set of basic or innate emotions. This set also includes such emotions as joy, sadness, and anger.
<http://en.wikipedia.org/wiki/fear>

Worth noting is that fear almost always relates to future events, such as worsening of a situation, or continuation of a situation that is unacceptable. Fear could also be an instant reaction to something presently happening. In line with thus M. Lewis & J. M. Haviland-Jones (2000: 573–593) say that:

Fear should be distinguished from the related emotional state of anxiety, which typically occurs without any external threat. Additionally, fear is related to the specific behaviors of escape and avoidance, whereas anxiety is the result of threats which are perceived to be uncontrollable or unavoidable.

Based on the theories above I will analyze the quintessential-features of gothic tale that find in Poe's *The Fall of the House of Usher*. The haunted house, dreary landscape, terror, madness, fear and death are kind of gothic features that I can find in Poe's *The Fall of the House of Usher*

2.2.4 Summary of *The Fall of the House of Usher*

The story begin when the narrator arrives by horseback in one autumn evening at the House of Usher. In a letter, Roderick Usher, had begged the narrator to visit him for several weeks. Usher and the narrator had been close friends since childhood. The narrator, therefore, does not know Usher as well as their close friendship would suggest. The Usher family has long been distinguished for its devotion and its dedication to charitable causes. After riding across a bridge to the front of the house, the narrator hands the pedals of his horse to a waiting servant, enters the mansion, and walks through a Gothic doorway. Finally, he enters the chamber of Roderick Usher. It is a large room with a vaulted ceiling and dark

draperies, as well as various books and musical instruments scattered about. Usher, a skillfully handsome man, is much altered in appearance since the last time the narrator saw him so that the narrator hardly recognizes him. He is sickly pale; his silken hair has grown wildly about his face. His illness, he tells the narrator, runs in the family.

The gloomy mansion is in part responsible for his depressed state of mind. But what deeply disturbs him is the condition of his beloved sister, Madeline. She is in mysterious illness, she now appears to be dying. Her death would leave him as the only survivor of the ancient Usher family. While Usher and the narrator converse, Madeline passes quickly through the far-away end of the room and disappears. The sight of her fills the narrator with a sense of horror that he cannot explain. Over the next few days, the narrator does his best to cheer up his friend. The narrator listens to Usher play his guitar. While playing the guitar, he sometimes vocalizes improvised verses remarkable for their organization and clarity. One of them, *The Haunted Palace*, is a ballad that tells of a stately, glowing palace through whose windows passersby could see spirits moving to the rhythms of a lute around a throne upon which a monarch sat.

One evening, after Usher informs the narrator that Madeline has died, he announces that he will preserve her corpse for two weeks in a vault in one of the walls of the building before its final burial. This unusual step will keep the corpse out of reach of her attending physicians, who are curious about the malady that killed her. It will also provide a temporary resting place for the body while burial plans are decided. The narrator assists Usher in lifting the body into the tomb and

placing the tomb in the vault, situated beneath the part of the house containing the narrator's bedroom.

About a week after Madeline was laid in the vault, the narrator is unable to sleep because of a nervousness that overcomes him perhaps resulting from the gloomy surroundings. His body begins to shake. He hears "unclear sounds," perhaps from a storm raging at that moment, and puts on his clothes and begins to walk around his chamber. After a few moments, he answers a knock at his door. It is Usher carrying a lamp. Outside, the narrator sees low clouds gusting into one another in the glow of an unearthly light. The narrator, protective of Usher, pulls him away from the window. To calm Usher, he seats him in a chair and reads from a romance: *The Mad Trist*, by Sir Launcelot Canning. As the tale progresses, Usher listens carefully to every word of the story as the narrator comes to the part when Ethelred, the hero, breaks into the dwelling of a hermit by driving his spiked war club through the door. The sound of the cracking, splintering wood reverberates through the forest. At that moment, the narrator hears a similar sound that appears to be coming from some distant corner of the mansion. The narrator reads on. Upon entering the hermit's dwelling, Ethelred encounters a dragon keeping guard over what turns out to be a palace of gold. On a wall is a shield inscribed with these words. Ethelred slays the dragon.

The narrator hears a wild scream in the mansion, not unlike that which he imagines the dragon gave out in his dying moment. The narrator reads on. After slaying the dragon, Ethelred walks up to the shield. But before he can reach for it, it falls crashing to his feet. At that moment, the narrator hears a similar sound in

the mansion. The narrator jumps up and goes over to Usher out of concern for his reaction to the sound. But Usher continues to rock, his eyes fixed in an empty gaze. When he begins murmuring, the narrator places an ear in close to hear what he is saying. Usher speaks of hearing something for many minutes, hours, days. Usher jumps to his feet and says, “Madman! I tell you that she now stands without the door!”. The wind throws open the door and there stands Madeline Usher with blood on her burial garments. Then, giving out a low cry, she enters the room and, in the throes of her final death spasms, falls upon Roderick Usher. During the fall, he dies. The narrator flees the mansion. During his escape, he sees a blood red moon shining over the building. The mansion then collapses, and the dark waters of the tarn swallow every last fragment of the House of Usher.

2.2.5 Biography and Works of Edgar Allan Poe

Edgar Poe was born on 19 January 1809 in Boston, Massachusetts, the son of actors Elizabeth Arnold Hopkins (1787-1811) and David Poe (1784-1810). He had a brother named William Henry (1807-1831) and sister Rosalie (1811-1874). Young Edgar traveled with the Allans to England in 1815 and attended school in Chelsea. In 1820 he was back in Richmond where he attended the University of Virginia and studied Latin and poetry and also loved to swim and act. While in school he became estranged from his foster father after accumulating gambling debts. Unable to pay them or support himself, Poe left school and enlisted in the United States Army where he served for two years. He had been writing poetry for some time and in 1827 *Dreams..Oh! that my young life were a lasting dream!* first

appeared in the Baltimore North American, the same year his first book *Tamerlane and Other Poems* was published, at his own expense.

When Poe's mother died in 1829 her death was honored by Edgar and stepfather John reconciling, though it was brief. Poe enlisted in the West Point Military Academy but was dismissed a year later. In 1829 his second book *Al Aaraaf, Tamerlane and Minor Poems* was published. In 1833, the *Baltimore Saturday Visiter* published some of his poems and he won a contest in it for his story *MS found in a Bottle*. In 1835 he became editor and contributor of the *Southern Literary Messenger*. Other publications which he contributed to were *Burton's Gentleman's Magazine* (1839–1840), *Graham's Magazine* (1841–1842), *Evening Mirror*, and *Godey's Lady's Book*.

After Virginia and Edgar married in Richmond in 1836 they moved to New York City. Poe's only completed novel *The Narrative of Arthur Gordon Pym* was published in 1838. The story starts as an adventure for a young Nantucket stowaway on a whaling ship but soon turns into a chilling tale of mutiny, murder, and cannibalism. Poe's contributions to magazines were published as a collection in *Tales of the Grotesque and Arabesque* (1840) which included *The Duc de L'Omelette*, *Bon-Bon* and *King Pest*. The first detective story, *The Murders in the Rue Morgue* was published in 1841. Poe's collection of poetry *The Raven and Other Poems* (1845) which gained him attention at home and abroad included the wildly successful *The Raven* and *Eulalie* and *To Helen*. Poe continued to write

poetry, critical essays and short stories included *Ulalume*, *Eureka* and *The Cask of Amontillado* (1846).

In 1849 he embarked on a tour of poetry readings and lecturing, hoping to raise funds so he could start his magazine *The Stylus*. There were conflicting accounts surrounding the last days of Edgar Allan Poe and the cause of his death. Some said he died from alcoholism, some claimed he was murdered, and various diseases have also been attributed. He died soon after, on 7 October 1849, and was buried unceremoniously in an unmarked grave in the Old Westminster Burying Ground of Baltimore. On this original site now stands a stone with a carving of a raven and the inscription.

2.3 Framework of Analysis

2.3.1 The Fall of the House of Usher

The object of the analysis is a short story entitled *The Fall of the House of Usher*. The analysis uses observation sheet and question list as the instrument. In this study, I use qualitative data since the data collected are words, sentences and phrases. The analysis of this study starts from finding the intrinsic elements of the story. The intrinsic elements are characters, setting, plot, theme, point of view, style and tone. After analyzing the intrinsic elements of the story, I analyze the quintessential-features of gothic tale.

2.3.2 Structural Approach

As the explanation of structuralism above, I can conclude that structuralism sees a literary work as independent text. The researches do objectively by analyzing the intrinsic elements of literary work. The elements are ideas, plot, theme, setting, characters, style and tone. The relationship between the elements will build a wholeness of a text. It can be seen in the quotation:

Structural approach is one of by which in analyzing the data, the writer focuses on the literary work itself. This approach is often called an objective or formal approach. What we need to discuss in the work of literature is the elements which built the literary work itself, such as plot, theme, characters and characterization, writing and language style, and the harmony of the relationship of each aspects (Semi, 1990: 867).

2.3.3 Gothic Tale

Gothic tale, sometimes referred to as Gothic Fiction or Gothic Horror, is a genre of literature that combines elements of both horror and romance. As a genre, it is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*. Gothic literature is intimately associated with the Gothic Revival architecture of the same era. The ruins of gothic buildings gave rise to multiple linked emotions by representing the inevitable decay and collapse of human creations. Thus, the urge to add fake ruins as eye catchers in English landscape parks. Based on Edith Birkhead (2004), I can conclude that quintessential - features of Gothic Tale include terror (both psychological and physical), haunted houses and Gothic architecture, castles, darkness, death, fear, madness, secrets, and dreary landscape .

CHAPTER III

METHOD OF STUDY

In this chapter, I present the following sub-chapter, such as: method of study, source of data, data, instrument, and data analysis. The data will be in form of phrases, sentences, and words.

3.1 Design of the Study

This is a qualitative research, which merely focuses on the analysis of the textual data. The simplest way to define qualitative research is to say that it is a method of study, which involves interpreting no numerical data. Qualitative research involves the studied use and the collection of a variety of empirical material—case study personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts—that describe routine and problematic moment, and meanings in individual's lives (Denzin, 1994: 2).

This is also a qualitative research with the qualitative data in the forms of description as identification of the text such as words, sentences, utterances, and phrases that show explicit and implicit meaning. According to Miles and Huberman (1994:10), qualitative data is usually in the form of words rather than numbers. They are a source of well grounded, rich descriptions and explanations of processes in identifiable context.

3.2 Subject of the Study

The data source is the subject where the data is obtained. The data source in this study is a short story entitled *The Fall of the House of Usher*, which is written by Edgar Allan Poe in 1839. *The Fall of the House of Usher* is a gothic romance piece of literature written by Edgar Allen Poe. Poe uses quite a bit of elements to give it the gothic feel. The setting, certain character traits, and character relationships are all three used to truly make this a gothic story.

3.3 Source of the Data

There are two kinds of source of data that are:

- a. The primary data is the main source that is used as reference to this analysis. It is every data of the *The Fall of the House of Usher* short story written by Edgar Allan Poe. The data is in the form of phrases, written dialogue, sentences, and utterances derived from the story in the novel that have explicit and implicit meanings which relate to the topic of my research, the quintessential-features of gothic tale in Poe's *The Fall of the House of Usher*.
- b. The secondary data is a source that is used to support the analysis. It is from all referential data. It can be from books, internet, encyclopedia, journals, magazine, etc.

3.4 Data

The data used in this study are in the forms of words, sentences, and paragraphs in *The Fall of the House of Usher* short story by Edgar Allan Poe. The data in this research are qualitative data in the forms of description and identification

3.5 Instrument

In conducting this study, I used two types of instruments. They are observation sheets and lists of question.

I made a record of my findings in an observation sheet. In the observation sheet I wrote down interesting character's dialogues, narration, and interesting hymn presented in *The Fall of the House of Usher* which was used as the data of this study. These observation sheets are attached in the appendices.

Besides observation sheets, I also utilized lists of question to help in determining what is happening and understanding the concepts and situations presented by the author in the work. The questions were also designed to focus mainly on figuring out the problem statements. These question list are attached in the appendices.

3.6 Data Analysis

In this study, I use qualitative data since the data collected are sentences and phrases. I use systematical method to complete the data in analyzing the novel. I do some observation through the following techniques:

a. Reading the short story

Reading the short story is the basic step in data collection in literary study. I thoroughly read the short story several times in order to understand the whole contents of it, especially elements that are related to the topic.

b. Identifying the data

Identifying means the activity of separating data from non-data by marking, underlining and bracketing the suspected data in the short story and then numbering them.

c. Inventorying the data

Inventorying means to list all the identified data and put them in a table. This table contains columns of data number, form of data and the data location.

d. Classifying the data

Classifying means grouping the data based on problems of the study. The data does not always answer the three questions. Therefore, to answer the problems, the inventoried data must be classified. There are three problems that have to be solved in this study. Each problem is supported by a certain number of classified data.

e. Analyzing the data

The data are analyzed using structuralism approaches to gain the objective of the study. There are some steps that will be conducted to analyze the data. First, I expose the data from the short story in order to reveal the problems. Then, explain the data through interpreting and analyzing the data using structuralism approaches. By using structural approach I analyzed the intrinsic elements of the story. After analyzing the intrinsic elements, I could find the quintessential-features of gothic tale in the story. In the final step, I give some conclusion in order to answer the statements of the problems.

f. Reporting the Data

In the end, the findings were presented in the form of qualitative descriptive report. The result of analysis of the short story was discussed in the chapter iv and the list of the supported data were attached in the appendices.



CHAPTER IV

RESULT OF ANALYSIS

4.1 The Intrinsic Elements of *The Fall of the House of Usher*

In literary work, there are basic elements. They are theme, characters, plot, setting, point of view, style and tone. To understand and enjoy a literary work better, it is important to study the intrinsic elements of the literary work. The purpose of the analysis is not to separate the parts of the literary work into pieces, but to clarify the story because those elements must work together in order to make a good literary work.

For this thesis, I choose the story *The Fall of the House of Usher* by Edgar Allan Poe. I analyze the intrinsic elements (Theme, Characters, Plot, Setting, Point of View, Style and Tone) in order to find the quintessential-features of gothic tale in the story.

4.1.1 Characters and Characterization

In *The Fall of the House of Usher* story, there are two kinds of characters. They are main character (major character) and minor character.

4.1.1.1 Main Characters (Major Characters)

Main character is the people who become the focus in a story. In this story, there are some main characters. They are:

a. The Narrator

The narrator is a mysterious character. One way to explain his role is that the narrator's job is simply to narrate the story. The readers do not know his name, which is representative of us knowing nothing about him at all. He really only exists in relation to the Ushers, and that relation is primarily as a childhood friend with. It can be seen in the quotation; "Its proprietor, Roderick Usher, had been one of **my boon companions in boyhood**; but many years had elapsed since our last meeting" (Poe, 1839: 1).

He arrived on horseback at the house with the intention of helping Usher. It is available in the quotation: "... I had been passing alone, **on horseback**, through a singularly dreary tract of country; and at length found myself..." (Poe, 1839: 1). He explains that Roderick wrote him a letter asking him to come and help him. It is proved by the quotation:

A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. **The writer spoke of acute bodily illness--of a mental disorder which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady.** It was the manner in which

all this, and much more, was said--it the apparent heart that went with his request--which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons. (Poe, 1839: 1)

Through the quotation above he also detailed precisely the nature of Usher's madness, it is suggested through the course of the narrative that he too may be losing his sanity. The narrator approaches the house of Usher and finds it gloomy. He notes the crack running down the middle of the house. It can be seen from the quotation below:

The room in which I found myself was **very large and lofty**. The windows **were long, narrow, and pointed, and at so vast a distance from the black oaken floor** as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. **Dark draperies hung upon the walls**. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an **atmosphere of sorrow**. An air of stern, deep, and irredeemable **gloom** hung over and pervaded all. (Poe, 1839: 3)

When Usher says that Madeline has died, the narrator helps Usher put her in the underground vault. It is proved by the quotation below:

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that **the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight**, (previously to its final interment,) in one of the

numerous vaults within the main walls of the building.
(Poe, 1839: 9)

The narrator finds out that they were twins, and he notes that Madeline looks flushed even though she's dead. It can be seen in the quotation:

A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead--for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously **lingering smile upon the lip which is so terrible in death.** (Poe, 1839: 10)

From all quotations above I can conclude that the narrator is significantly more important than just being a narrator. He is Usher's childhood friend and shows an incredible level of compassion towards the entire creepy situation.

b. Roderick Usher

Roderick Usher is the second major character in the story. I learn about him not only from his dialogue and monologue, but also from the narrator statements.

Usher is a sick man who writes to his friend to come and help him be less depressed and gloomy. He was one of the two surviving members of the Usher family in *The Fall of the House of Usher*. It is proved by the quotation:

A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its

wildly importunate nature, had admitted of no other than a personal reply. The MS. gave **evidence of nervous agitation**. The writer spoke of **acute bodily illness--of a mental disorder which oppressed him--** and of an earnest desire to see me, as his best, and indeed **his only personal friend**, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. (Poe, 1839: 1)

Roderick is intellectual and bookish. It can be seen through his hobby read books. He has so many books and music instruments. It is available in the quotation: “The general furniture was profuse, comfortless, antique, and tattered. **Many books and musical instruments lay scattered about**, but failed to give any vitality to the scene” (Poe, 1839: 3).

One conclusion to be drawn from the final scene is that Roderick dies of fear. Madeline rushes upon him and he falls to the floor a corpse, too terrified to go on living. As I talk about in Madeline, it is even possible that Madeline is just a physical embodiment of Roderick’s fears. It is available in the quotation:

As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. **There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame**. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and **a victim to the terrors he had anticipated**. (Poe, 1839: 13-14)

Another strangeness to consider here is Roderick's relationship with the narrator. He does not know this guy that well they were friends in childhood but have not seen each other in years. Roderick reaches out to him for help because he does not have any companions. The fact that he turns to a distant friend is a evidence to how Roderick is very isolated. It is proved by the quotation:

Although, as boys, we had been even intimate associates, yet really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his **very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages,** in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognisable beauties, of musical science (Poe, 1839: 2)

It seems more reasonable that he invited the narrator as an audience to watch the horrors that go down between him, his sister, and his house.

c. Madeline

She is Roderick Usher's sister. Madeline is very ill, she is cataleptically. A cataleptic is a person who has seizures and can go into a death-like trance afterward. Madeline shows herself briefly in front of the narrator but does not acknowledge his presence. Then she retires to her bedroom for good. It is proved by quotation below:

The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptically character, were the unusual diagnosis. Hitherto she had steadily borne up

against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more. (Poe, 1839: 5)

The Narrator says that Madeline supposedly dies and her body is entombed below ground. It can be seen in the quotation:

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the **lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight,** (previously to its final interment,) in one of the numerous vaults within the main walls of the building. (Poe, 1839: 9)

He also tells to the readers that Madeline breaks out of her tomb and comes upstairs to scare her brother to death. It shows in the last part of the story.

It is proved by the quotation:

As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. **It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher.** There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. **For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.** (Poe, 1839: 13-14)

The quotations above show that Madeline does not absolutely death. She return to make a terror toward her twin brother because he entombed her

4.1.1.2 Minor Characters

Minor character is the people who support the main characters in a story. There is a minor character, but it is not describe clearly. He is “The Servant of House of Usher”. He is described in the little part of the story by the narrator. It can be seen in the quotation : “Noticing these things, I rode over a short causeway to the house. A **servant** in waiting took my horse, and I entered the Gothic archway of the hall.” (Poe, 1839: 3)

4.1.2 Plot

4.1.2.1 Incentive Moment

The story opened with the unnamed [narrator](#) arriving at the house of his boyhood friend, Roderick Usher, having received a letter from him in a distant part of the country complaining of an illness and asking for his help.

4.1.2.2 Complication

Roderick's twin sister, Madeline, was ill and falls into [cataleptic](#), death-like trances. The narrator was impressed with Roderick's paintings, and attempted to cheer him by reading with him and listening to his improvised musical compositions on the [guitar](#). Roderick sang "[The Haunted Palace](#)", then told the narrator that he believes the house he lives in to be [sentient](#).

Roderick later informed the narrator that his sister had died and insisted that she be entombed for two weeks in a vault (family tomb) in the house before being permanently buried. The narrator helped Roderick put the body in the tomb, and he noted that Madeline had rosy cheeks, as some did after death. They interred her, but over the next week both Roderick and the narrator find themselves becoming increasingly agitated for no apparent reason.

4.1.2.3 Climax

A storm begins. Roderick came to the narrator's bedroom, which is situated directly above the vault, and throws open his window to the storm. He noticed that the [tarn](#) surrounding the house seems to [glow in the dark](#), as it glowed in Roderick Usher's paintings, although there was no lightning.

The narrator attempted to calm Roderick by reading aloud *The Mad Trist*, a novel involving a [knight](#) named Ethelred who breaks into a [hermit's](#) dwelling in an attempt to escape an approaching storm, only to find a [palace](#) of gold guarded by a [dragon](#). As the narrator reads of the knight's forcible entry into the dwelling, cracking and ripping sounds are heard somewhere in the house. When the dragon is described as shrieking as it dies, a shriek is heard, again within the house. As he relates the shield falling from off the wall, a [reverberation](#), metallic and hollow, can be heard. Roderick becomes increasingly hysterical, and eventually exclaims that these sounds are being made by his sister, who was in fact alive when she was entombed and that Roderick knew that she was alive. The bedroom door is then

blown open to reveal Madeline standing there. She falls on her brother, and both land on the floor as corpses.

4.1.2.4 Resolution

The narrator then flees the house, and, as he does so, notices a flash of light causing him to look back upon the House of Usher, in time to watch it break in two, the fragments sinking into the [tarn](#).

4.1.3 Setting

Setting is the world the characters live in, move and have their beings. It is a very important of story. Its function is not only to expose the story and bring the readers towards the situation guided by the writer, but also to involve the readers in the events or the experiences which are happened by the story characters. Setting is the time and place where the story happened.

Thus, the settings of this story are as follow:

4.1.3.1 Setting of Time

In the short story, *The Fall of the House of Usher*, by Edgar [Allan Poe](#), setting is used extensively to do many things. The author uses it to convey ideas, effects, and images. It establishes a mood and foreshadows future events. The story happened during the whole a dull, dark and soundless day in the autumn of the year. It is proved by the quotation:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. (Poe, 1839:1)

The quotation above shows the setting of time clearly. From the very beginning, the reader, as a result of Poe's imagery, is aware of a sense of death and decay.

4.1.3.2 Setting of Place

The Fall of the House of Usher has no definite setting of place except for “the singularly dreary tract of country” through which the narrator must travel to reach the House of Usher. It can see from the beginning of the story. It is proved by the quotation: “...I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy **House of Usher**” (Poe, 1839: 1).

The whole of the story takes place in the House of Usher. It can see in some parts of the story. There are some parts that mention the House of Usher. It reflects the setting of the story take place is in the House of Usher. It can be seen through the some quotations: “...within view of the melancholy House of Usher” (Poe, 1839: 1), and “... so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the “**House of Usher**”...” (Poe, 1839: 2).

The story uses the setting to create a horror atmosphere in the reader's mind. The term "House of Usher" refers not only to the crumbling mansion but also to the remaining family members who live within. It can be seen in the quotation:

It was this deficiency, I considered, while running over in thought the perfect keeping of **the character of the premises with the accredited character of the people**, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other--it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the **"House of Usher" --an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.** (Poe, 1839: 2)

He chose every word in every sentence carefully to create a gloomy mood. Usher's house, its windows, bricks, and dungeon are all used to make a dismal atmosphere. It is proved by the quotation below:

The room in which I found myself was very large and lofty. The windows were long, **narrow, and pointed, and at so vast a distance from the black oaken floor** as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. **Dark draperies hung upon the walls.** The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of **sorrow.**

An air of stern, deep, and irredeemable **gloom** hung over and pervaded all. (Poe, 1839: 3)

The “decayed trees,” and the “silent tarn,” contribute to the collective atmosphere of despair and sorrow. This is done with the words dull, silent, and decayed. The narrator says that the Usher mansion had “an atmosphere which had no affinity with the air of heaven.” It is available in the quotation:

And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy --a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity--an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn--a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued. (Poe, 1839: 2)

It was no where near being beautiful, holy, or clean. He uses descriptive words such as decayed and strange.

4.1.4 Style and Tone

The style of the story is using of connotation as the diction. The diction here is characterized by the ambiguity of denotation that can mean as connotation. Here is the first sentence of the story:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length

found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. (Poe, 1839: 1)

The sentence proved the using of connotation. The sentence shows how low is “oppressively low”. It also show what does a “dreary tract of country” look like and how can a house be “melancholy,” since the dictionary meaning of the adjective has to do with a human emotional state. In short, Poe chose his word primarily for their connotations, for their suggestive power, it is in order to demand of his story and his temperament.

The tone of the story is sentimentally. The death of Madeline, in *The Fall of the House of Usher*, is an example of sentimentally. *The Fall of the House of Usher* illustrates Poe's critical doctrine that unity of effect depends on unity of tone. The death and returns of Madeline made the madness of Usher. It is proved by the quotation below:

And now, some days of bitter grief having elapsed, an observable change came over the features of **the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten.** He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, **as if of extreme terror, habitually characterized his utterance.** There were times, indeed, when I thought his unceasingly **agitated mind was labouring with some oppressive secret**, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that **his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild**

influences of his own fantastic yet impressive superstitions. (Poe, 1839: 10)

4.1.5 Theme

Theme is the deep meaning of a story. We can discover the theme of a story by a responsive and intensive reading of the story. Thus, the themes of *The Fall of the House of Usher* can be:

a. Terror

The central theme of “*The Fall of the House of Usher*” is terror. Terror, from the Latin verb, means “to frighten”. The goal of terror is to inspire dread and to paralyze the will to resist the objectives of the person responsible for.

The symbol of terror shows in some part of the story. It is available in the quotations below:

To an anomalous species of **terror** I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect--in terror. In this unnerved-in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, **FEAR.**" (Poe, 1839: 4)

His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The

pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of **extreme terror**, habitually characterized his utterance. (Poe, 1839: 10)

From the quotations above it's easily to identify the terror as the major theme of the story, however part of the terror of the story is its ambiguity.

Oppressed, as I certainly was, upon the occurrence of the second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and **extreme terror** were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanour. (Poe, 1839: 12)

The quotations above described that Poe wants to show a condition when the Roderick Usher in effect of terror of death. The terror arisen from the complexity and multiplicity of forces that shape human destiny. In the last story, Poe written that Madeline returned and she fall upon Usher. During the fall, he died. It shows that the return of Madeline is part of terror of death toward Usher.

b. Fear

The other major theme of the story is fear. Fear is a distressing emotion induced by a perceived threat. It is a basic survival mechanism occurring in response to a specific stimulus, such as pain or the threat of danger. In short, fear is the ability to recognize danger and flee from it or confront it, also known as the Fight or

Flight response. Worth noting is that fear almost always relates to future events, such as worsening of a situation, or continuation of a situation that is unacceptable. Fear could also be an instant reaction to something presently happening.

I try to define Roderick Usher's illness precisely; we might diagnose him with acute anxiety. It seems like to terrify Usher is fear itself. "To an anomalous species of terror I found him a bounden slave." (Poe, 1839:4). The quotation shows how the narrator saw Usher fear. The other quotation that shows the Usher fear is:

.....I have, indeed, no abhorrence of **danger**, except in its absolute effect--in terror. In this unnerved--in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, **FEAR**. (Poe, 1839: 4)

Usher tried to explain to the Narrator that he dreads "the events of the future, not in themselves but in their results" (Poe, 1839:4). He dreads the intangible and the unknowable; he feared precisely that cannot be rationally feared. Fear for no apparent reason except ambiguity itself is an important motif in Poe's tale, which after all began with the Narrator's description of his own irrational dread: "know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit." (Poe, 1839: 1). Later, Usher identified fear itself as the thing that will kill him, suggesting that his own anxiety was the blood-stained Madeline. In the quotation: "I feel that the period will sooner or later arrive when I must abandon life and reason together, in some

struggle with the grim phantasm, **FEAR**” (Poe, 1839: 4) Poe tried to explore about Usher’s fear towards terror of death that will come to him.

c. Madness

The other idea of the story is madness. The dictionary definition of madness is mental illness. It happens when someone in condition of a severe mental disorder typically a form of mental illness.

In the story, Usher and Madeline suffered from mental illness characterized by anxiety and depression. Their condition was a condition that caused by muscle rigidity and temporary loss of consciousness and feeling for several minutes. It is said through a quotation below:

There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of **madness**, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, **the wild influences of his own fantastic yet impressive superstitions.** (Poe, 1839: 10)

The story tells that Usher “entered, at some length, into what he conceived to be the nature of his **malady**” (Poe, 1839: 4). What exactly is his "malady" we never learn. It also can be seen in the quotation:

Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness--of a **mental disorder** which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his **malady**. (Poe, 1839: 1)

Even Usher seems uncertain, contradictory in his description: "It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy--a mere nervous affection, he immediately added, which would undoubtedly soon pass off." (Poe, 1839: 4). The Narrator notes an inconsistency in his old friend, but he offers little by way of logical explanation of the condition. As a result, the line between sanity and insanity becomes blurred, which paves the way for the Narrator's own descent into madness.

d. Premature Burial

The last idea that I found in the story was premature burial. Premature burial was something of an obsession for Poe who featured it in many of his stories. In *The Fall of the House of Usher*, however, it was not clear to what extent the supernatural can be said to account for the strangeness of the events in the tale. Madeline might actually have died and risen like a vampire. A more realistic version of events suggests that she may have been mistaken for dead and luckily managed to escape her tomb. It is proved by the quotation:

As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, **threw slowly back**, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without **those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes**, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now **final death-agonies**, bore him to the floor a corpse, and a victim to the terrors he had anticipated. (Poe, 1839: 13-14)

The quotation above explains how Madeline returns. She wake up from her death, with crying she fall into her twin brother, Usher. They fall and go to the downstairs. Finally, they are absolutely died together.

The plot of the story essentially involved a woman who dies, is buried, and raised from the grave. But I think that she did not die actually. It is proved by the narrator explanation:

The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint **blush upon the bosom and the face**, and that suspiciously lingering smile upon the lip which is so terrible in death. **We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.** (Poe, 1839: 10)

The quotation means that the narrator want to explain about the Madeline condition when she died. She does not look like someone who died. She looks like

in sleeping. In the last part of story, the story tells that Madeline returns. It can conclude that Madeline does not die actually, and she buried in premature burial. She tries to escape from the tomb and returns.

4.1.6 Point of View

As described in the previous chapter, there are four types of point of view. They are the omniscient point of view, the first-person point of view, the observer point of view, and the objective point of view.

In *The Fall of the House of Usher*, Edgar Allan Poe uses the first-person point of view. The writer chooses this angle of vision, he decide whether the “I” (narrator) is to be the major character. The “I” (narrator) is protagonist who merely repeating a narrative he has heard and saw at second hand. The author uses of “I” (narrator) as the main character can we see in some quotations below:

..... I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me--upon the mere house, and the simple landscape features of the domain--upon the bleak walls--upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil..... (Poe, 1839: 1)

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth--in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated--an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit--an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the morale of his existence. (Poe, 1839: 4)

The quotations above show how Poe uses the first-person point of view. Poe uses "I" character as the main character. The "I" has function as protagonist character. The "I" character here is the narrator. He repeats whatever he heard from the other characters and whatever he saw in the place where the story takes place. It is also proved by the quotations:

There were times, indeed, when **I** thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, **I** was obliged to resolve all into the mere inexplicable vagaries of madness, for **I** beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified--that it infected me. **I** felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions. (Poe, 1839: 10)

From that chamber, and from that mansion, **I** fled aghast. The storm was still abroad in all its wrath as **I** found myself crossing the old causeway. Suddenly there shot along the path a wild light, and **I** turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of

the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened--there came a fierce breath of the whirlwind--the entire orb of the satellite burst at once upon my sight--my brain reeled as I saw the mighty walls rushing asunder--there was a long tumultuous shouting sound like the voice of a thousand waters--and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "House of Usher." (Poe, 1839: 14)

4.2 The Quintessential-features of Gothic Tale in Poe's *The Fall of the House of Usher*

The Fall of the House of Usher possesses the quintessential -features of the Gothic tale based on theory about Gothic Tale that discuss in chapter II: a haunted house, dreary landscape, mysterious sickness, terror, madness and death. The explanations of the quintessential-features of gothic tale are as the following:

4.2.1 A Haunted House

A haunted house is one of quintessential-features of gothic tale that I found in the story. As far I know, the characteristics of a haunted house are darkness, sorrow feeling, horror and gloomy situation in a house. That situation happened in the house of Usher as the setting of place in the story. It can be seen in the quotations below:

.....I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my

progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me--while the carvings of the ceilings, the sombre tapestries of the walls, **the ebon blackness of the floors,** and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy--while I hesitated not to acknowledge how familiar was all this--**I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up.** (Poe, 1839: 3)

The room in which I found myself was **very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor** as to be altogether inaccessible from within. **Feeble gleams** of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. **Dark draperies hung upon the walls.** The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an **atmosphere of sorrow.** An air of stern, deep, **and irredeemable gloom hung over and pervaded all.** (Poe, 1839: 3)

The two questions above show how the gloomy, horror and sorrow feeling can feel in the house of Usher. It proved that house of Usher has characteristics of haunted house as the quintessential-features of gothic tale.

The characters in the short story are trapped and cannot move freely because of the house's structure. This image gives the house a monstrous character of its own that controls the fate of the unnamed narrator and Roderick Usher. Poe

masterly creates confusion between the living and dead objects by creating the physicality of the house of Usher. It is available in the quotations below:

At the request of Usher, I personally aided him in the arrangements for the **temporary entombment**. The body having been encoffined, we two alone bore it to its rest. **The vault in which we placed it** (and which had been so long unopened that our torches, half smothered in its **oppressive atmosphere**, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp grating sound, as it moved upon its hinges. (Poe, 1839: 9)

The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. **We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.** (Poe, 1839: 10)

The two quotations above show the image of “tomb” in the house of Usher. The house is used as a metaphor; however it is described as a real house. The narrator not only gets trapped inside the house, but the reader learns that his confinement involves the biological destiny of the Usher family. The Usher has no long lasting attachments which mean that the Usher's genetic program has

occurred incestuously in the house. The reader confused by the house with the Usher family because of the physical structure dictated to the genetic patterns of the family.

This features I found through the setting and the characters behavior. The two intrinsic elements create an atmosphere of a haunted house. The other elements, that are plot, point of view, theme, style and tone do not have big contribution to create a haunted house image in the story.

4.2.2 Dreary Landscape

The second quintessential-features of gothic tale that I found is dreary landscape. The darkness, sorrow, horror and gloomy situation not only can feel in the house of Usher, but also in the surrounding of the house. The narrator felt that situation during he had passing alone to Usher's house. The setting of place and time during the narrator go to the House of Usher who explain about dreary landscape shows clearly in the first paragraph of the story. It is proved by the quotation:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. . I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me--upon the mere house, and the simple landscape features of

the domain--upon the bleak walls--upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart--an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.
(Poe, 1839: 1)

From the quotation above it can be seen that instead of standard narrative markers of place and time Poe uses traditional Gothic elements such as inclement weather and a dreary landscape. We are alone with the narrator in this haunted space, and neither we nor the narrator know why.

The setting of the story shows the image of “Dreary Landscape” as the quintessential- feature of gothic tale clearly.

4.2.3 Mysterious Sickness

The mysterious sickness is the other quintessential-features of gothic tale that I found. The mysterious sickness of Madeline made she has buried. In fact, I am not sure that Madeline died actually. I found that in the story happened a premature burial. It is available in the quotations:

The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptically character, were the unusual diagnosis. Hitherto she had steadily borne up

against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more. (Poe, 1839: 5)

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead--for we could not regard her unawed. **The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character,** the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house. (Poe, 1839: 10)

The narrator tries to explain through the quotations above that Madeline getting a mysterious sick and supposed to be died. But the narrator does not sure that Madeline absolutely died. He thinks that there was happen a premature burial. He thinks that Madeline in long sleeping because of a mysterious sickness.

This quintessential-feature of gothic tale shows clearly through the main characters behavior. It can be seen through the Madeline behavior. It also can be seen from the dialogue between Usher and the narrator. I also conclude that there is mysterious sickness features in the story from the narration of the narrator in

the story. Actually, the theme, plot, point of view, setting, even style and tone do not help me to find this quintessential-features.

4.2.4 Terror

The other quintessential-features of gothic tale that I found is terror. It deals with the theme of the story. There are symbols of terror show in some part of the story.

It can be seen in the quotations below:

To an anomalous species of **terror** I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect--in **terror**. In this unnerved-in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, **FEAR**." (Poe, 1839: 4)

His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of **extreme terror**, habitually characterized his utterance. (Poe, 1839: 10)

From the quotations above it's easily to identify the terror as the major theme of the story, however part of the terror of the story is its ambiguity. The terror arisen from the complexity and multiplicity of forces that shape human destiny. In the last story, Poe written that Madeline returned and she fall upon

Usher. During the fall, he died. It shows that the return of Madeline is part of terror of death toward Usher. The characters behavior and the theme in the story help me to understand clearly about terror as the quintessential-feature that exists in the story. The other intrinsic elements also support the mood of terror in the story.

4.2.5 Madness

Madness is the next quintessential-features of gothic tale that I found. It also deals with the theme of the story. In the story, Usher and Madeline suffer from mental illness characterized by anxiety and depression. Their condition is a condition that causes muscle rigidity and temporary loss of consciousness and feeling for several minutes. The madness caused by the mysterious illness that happened. It is available in the quotation below:

There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of **madness**, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions. (Poe, 1839: 10)

Poe writes that Usher “entered, at some length, into what he conceived to be the nature of his **malady**” (Poe, 1839: 4). What exactly is his "malady" we never learn.

Even Usher seems uncertain, contradictory in his description: “It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy--a mere **nervous affection**, he immediately added, which would undoubtedly soon pass off.” (Poe, 1839: 4). The Narrator notes an inconsistency in his old friend, but he offers little by way of logical explanation of the condition. As a result, the line between sanity and insanity becomes blurred, which paves the way for the Narrator's own descent into madness.

The characters behavior and the theme in the story show this features clearly. From both intrinsic elements I can identify terror as the quintessential-features of the story easily.

4.2.6 Death

In Poe's *The Fall of the House of Usher*, death is brought to the forefront of the story immediately at the very start. It deals with the theme of the story that is premature burial. Premature burial was something of an obsession for Poe who featured it in many of his stories. This is characteristic of the overtones of death in *The Fall of the House of Usher* and it follows Poe's own criterion for the success of a story. It should create a strong effect so that readers will want to keep reading, and that the stories would appeal to their liking. Poe had always shown considerable interest in the ways and forms of spirits, and he knew that many of his readers also had the same interests.

The plot of Poe's tale essentially involved a woman who dies, is buried, and raised from the grave. But I think that she did not die actually. It is proved by the narrator explanation:

The disease which had thus **entombed** the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in **death**. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house. (Poe, 1839: 10)

The quotation means that the narrator want to explain about the Madeline condition when she died. She does not look like someone who died. She looks like in sleeping.

The story begins without complete explanation of the narrator's motives for arriving at the house of Usher, and this ambiguity sets the tone for a plot that continually blurs the real and the fantastic. The first line of the story sets the setting of a dark and dreary mood without delay:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. (Poe, 1839: 1)

The story uses words such as “dull”, “dark”, “soundless”, “dreary”, and “melancholy” all within the first sentence of the story. Through this, it is visibly

noticed that death is looming over this story and Poe's "Obsession with death" is made clear instantaneously. The story takes place in autumn, which signifies the end, or "death", of the year is approaching. "The shades of the evening" also suggest that nightfall was upon the narrator, which meant that a chill was probably in the air, forming a spine-chilling, death-like frigid wind.

In the story the house of Usher is described clearly. It begins by saying the narrator looked upon the:

mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil. (Poe, 1839: 1)

In this excerpt, it can be said that the story almost "personifies" the house of Usher, by giving it "eye-like windows", and speaking about how it caused him to experience an "utter depression of soul". The personification of the house of Usher portrays the house as if it were death itself.

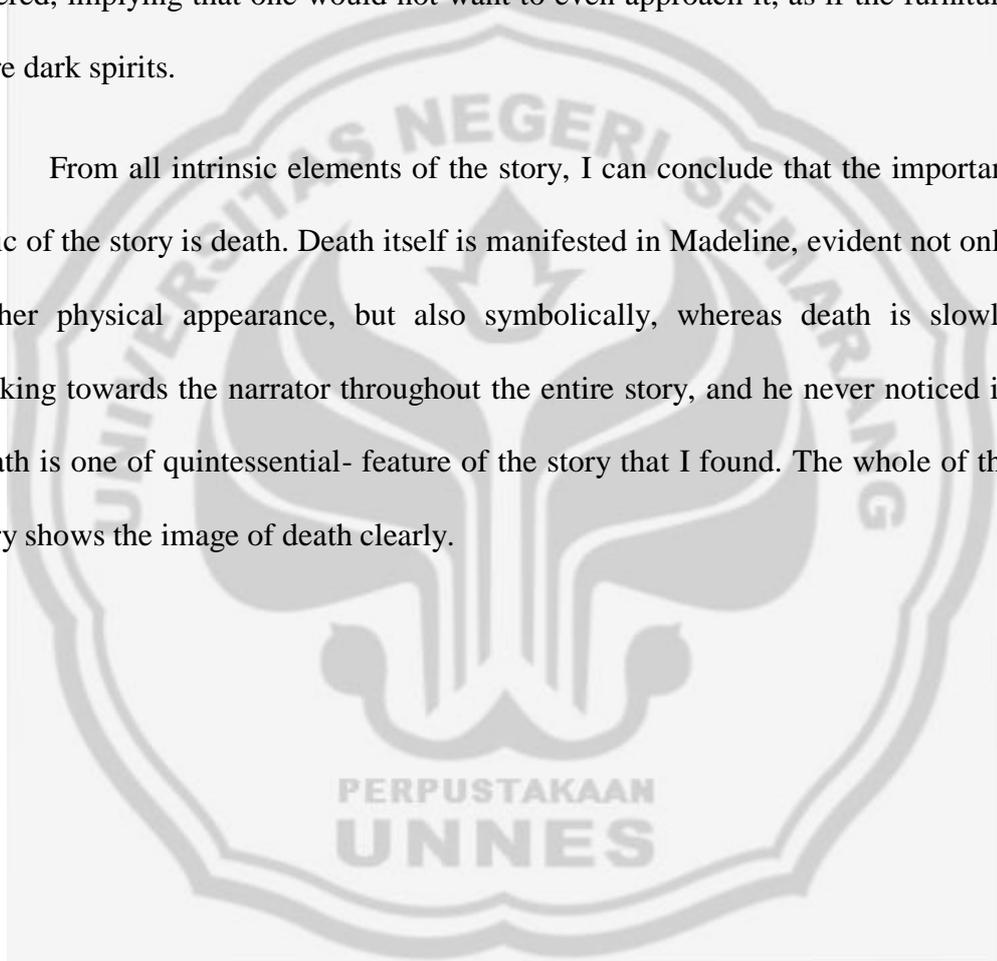
The narrator continues his description of the house, now moving on to the interior. He says

...the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and

irredeemable gloom hung over and pervaded all. (Poe, 1839: 3)

Death rears its gloomy head in this excerpt. The story states that the narrator's eyes struggled to look into the corners of the room, suggesting the room was very dark and musty. The furniture is depicted as being comfortless and tattered, implying that one would not want to even approach it, as if the furniture were dark spirits.

From all intrinsic elements of the story, I can conclude that the important topic of the story is death. Death itself is manifested in Madeline, evident not only in her physical appearance, but also symbolically, whereas death is slowly walking towards the narrator throughout the entire story, and he never noticed it. Death is one of quintessential- feature of the story that I found. The whole of the story shows the image of death clearly.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study focuses in quintessential-features of gothic tale in Poe's works, *The Fall of the House of Usher*. From the analysis in chapter IV, the results of the analysis answer the statement of problems that I have stated in the chapter I. The analysis began by analyzing the intrinsic elements (characters, setting, plot, style, tone, theme, and point of view that describes in the story. The main characters in the story are the narrator, Roderick Usher and Madeline. Meanwhile, the minor characters are the servant. The setting of the story is divided into two, which is setting of place and time. The story takes place in the House of Usher during the whole dull, dark and soundless autumn. The story uses connotation as style diction and sentimentally tone. The themes are terror, fear, madness, and premature burial. The story uses the first person point of view. It can see trough the use of "I" character in the almost whole story.

After analyzing the intrinsic elements of the story, I analyzed the quintessential-features of gothic tale that appear in the story. Based on the analysis, it can be concluded that *The Fall of the House of Usher* possesses the quintessential -features of the Gothic tale. They are a haunted house, dreary landscape, mysterious sickness, terror, madness and death.

A haunted house is the first quintessential-features of gothic tale that I found in the story. This features I found through the setting and the characters behavior. The second quintessential-features of gothic tale that I found is dreary landscape. The setting of the story shows the image of “Dreary Landscape” as the quintessential- feature of gothic tale clearly. The mysterious sickness is the third quintessential-features of gothic tale that I found. This quintessential-feature of gothic tale shows clearly through the main characters behavior. The fourth quintessential-features of gothic tale that I found is terror. The characters behavior and the theme in the story help me to understand clearly about terror as the quintessential-feature that exists in the story. The other elements also built the atmosphere of terror very well. Madness is the fifth quintessential-features of gothic tale that I found. It deals with the theme of the story. Death is the last quintessential- feature of the story that I found. The whole of the story shows the image of death clearly. It can see through the all intrinsic elements of the story.

Poe uses traditional gothic elements in almost all of his works. Poe is one of writer who uses gothic tale. Gothic as one kind of genre in literature is one of favorite topic to enjoy. The readers, especially short story readers think that gothic is kind of topic that enjoyable to read. The characteristics of gothic can be the trick for the success of the story, so that the readers will keep reading and thatb the story would be appeal to the liking.

5.2 Suggestion

This study is expected to be useful for the readers in general and for the English literature students in particular.

5.2.1 For the readers / students

- (1) It would be better for the students to read as much as possible any kind of literary works in order to give a lot of knowledge about literature and to broaden their vision about literary writings.
- (2) Students of the English Department should have more creativity in analysing the literary works in order to improve their ability in literature since it would be better for the development of the English Department, Literary Program.

5.2.2 For the development of the English Department / English Literature Program

- (1) It is suggested that the teaching of literary subject should cover both practice and theories. Thus, the students would be able to analyze any kinds of literary works with many different perspectives and approaches.
- (2) It is suggested to English Department that it is important to enrich their literary references both western and eastern works and also some books which are related to the perspectives and approaches that the students need in analysing the works.

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APPENDIX A

OVERALL DATA

No.	Form of data	Found in			Answer
		Page	Paragraph	Line	
1.	Monologue	1	2	2	1
2.	Monologue	1	1	1	1
3.	Monologue	1	2	3-5	1
4.	Monologue	3	2	1-6	1
5.	Monologue	9	3	1	1
6.	Monologue	10	1	2-4	1
7.	Monologue	1	2	3&4	1
8.	Monologue	2	1	1&2	1
9.	Monologue	5	2	2	1
10.	Monologue	9	3	3	1
11.	Monologue	13	5	1-4	1
12.	Monologue	3	1	1	1

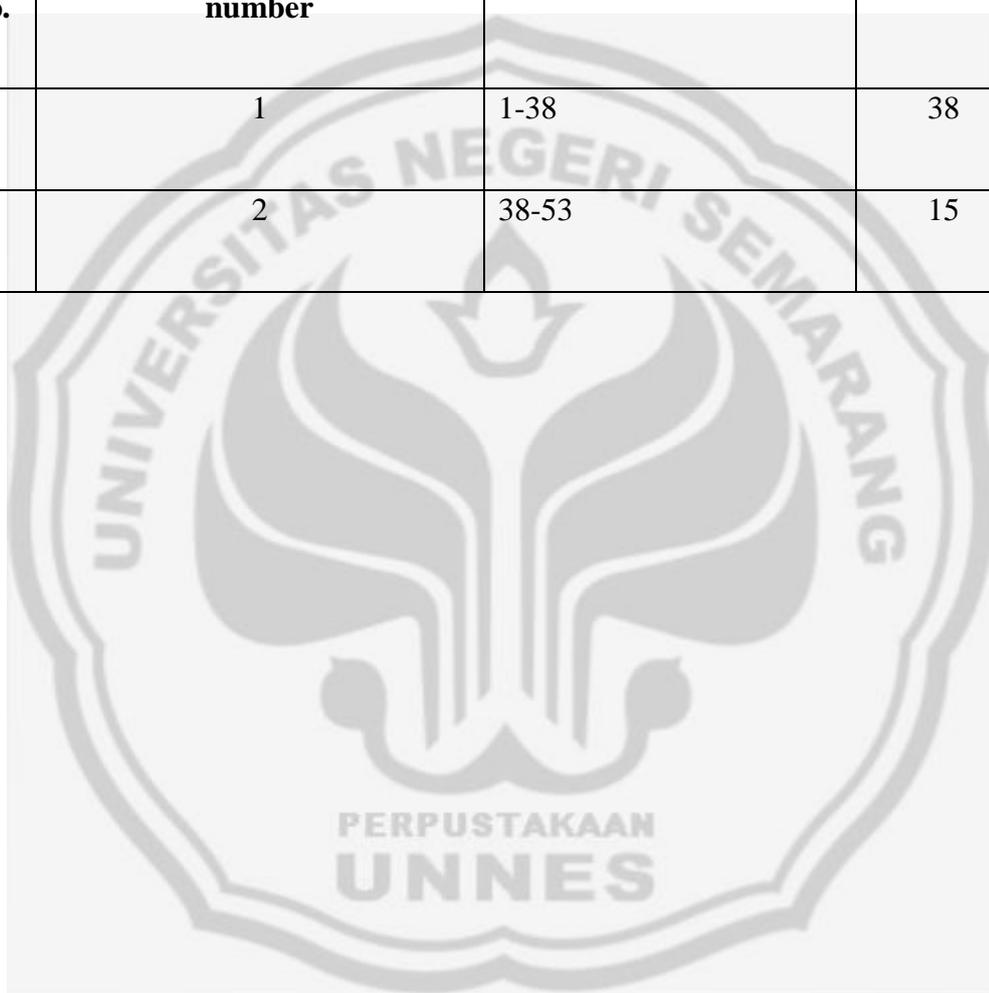
13.	Monologue	1	1	1	1
14.	Monologue	1	1	1	1
15.	Monologue	1	1	1	1
16.	Monologue	2	1	4	1
17.	Monologue	2	1	4	1
18.	Monologue	3	2	1-6	1
19.	Monologue	2	2	4&5	1
20.	Monologue	1	1	1	1
21.	Monologue	10	2	1-7	1
22.	Monologue	4	3	1-5	1
23.	Monologue	10	2	3-6	1
24.	Monologue	12	8	1&2	1
25.	Monologue	4	3	1	1
26.	Monologue	4	3	4&5	1
27.	Monologue	4	3	2	1
28.	Monologue	1	1	2	1

29.	Monologue	4	3	5	1
30.	Monologue	9	2	6-8	1,3
31.	Monologue	1	2	2-5	1
32.	Monologue	4	2	3	1
33.	Monologue	13	5	All	1
34.	Monologue	10	1	4&5	1
35.	Monologue	1	1	All	1
36.	Monologue	4	4	All	1
37.	Monologue	10	2	7-9	1
38.	Monologue	14	2	All	1
39.	Monologue	3	1	1-4	2
40.	Monologue	3	2	All	2
41.	Monologue	9	4	All	2
42.	Monologue	1	1	All	2
43.	Monologue	5	2	All	2
44.	Monologue	10	1	All	2

45.	Monologue	4	3	All	2
46.	Monologue	10	2	3-6	2
47.	Monologue	10	2	7-9	2
48.	Monologue	4	2	2	2
49.	Monologue	4	2	3	2
50.	Monologue	10	1	4&5	2
51.	Monologue	1	1	1	2
52.	Monologue	1	1	3	2
53.	Monologue	3	2	3-5	2

APPENDIX B**THE RESULT OF DATA CLASSIFICATION**

No.	Statements of problem number	Supporting Data	Total
1.	1	1-38	38
2.	2	38-53	15



APPENDIX C1

DATA FOR QUESTION NUMBER ONE

Data No.	Exposed Data	About
1.	“Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting”	It explains that the narrator is childhood friends of Usher
2.	“... I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself...”	The narrator goes to the house of Usher by Horseback
3.	A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness--of a mental disorder which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said--it the apparent heart that went with his request--which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular	Usher wrote a letter to the narrator for asking help

	summons.	
4.	<p>The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.</p>	<p>The narrator approaches the house of Usher and finds it gloomy</p>
5.	<p>I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight, (previously to its final interment,) in one of the numerous vaults within the main walls of the building.</p>	<p>When Usher says that Madeline has died, the narrator helps Usher put her in the underground vault</p>

6.	<p>A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead--for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death.</p>	<p>The narrator finds out that they were twins, and he notes that Madeline looks flushed even though she's died. He thinks she is not actually died.</p>
7.	<p>A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness--of a mental disorder which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady</p>	<p>Usher write a letter to the narrator. He says about his depression and asking for the narrator help</p>
8.	<p>"The general furniture was profuse, comfortless, antique, and tattered. Many books</p>	<p>It shows that Usher is bookish and intellectual.</p>

	and musical instruments lay scattered about, but failed to give any vitality to the scene”	He also likes arts.
9.	As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.	It shows that Roderick dies of fear and it is even possible that Madeline is just a physical embodiment of Roderick’s fears.
10.	Although, as boys, we had been even intimate associates, yet really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of	It shows that Usher turns to a distant friend is a evidence to how he is very isolated

	<p>munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognisable beauties, of musical science</p>	
11.	<p>The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptically character, were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more.</p>	<p>Madeline is very ill, she is cataleptically and her body is wasting away.</p>
12.	<p>I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight, (previously to its final interment,) in one of the numerous vaults within the main walls of the</p>	<p>The Narrator says that Madeline supposedly dies and her body is entombed below ground.</p>

	building.	
13.	. As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.	The narrator tells that Madeline breaks out of her tomb and comes upstairs to scare her brother to death.
14.	“Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall.”	It shows that the servant as the minor character.
15.	During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the	It shows the setting of time clearly. During the whole of autumn.

	shades of the evening drew on, within view of the melancholy House of Usher.	
16.	“...I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher”	The setting of place (dreary tract of country) explain clearly.
17.	“...within view of the melancholy House of Usher” And “... so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher"...”	It reflects the setting of the story take place is in the House of Usher.
18.	It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other--it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher" --an appellation which seemed to	The term "House of Usher" refers not only to the crumbling mansion but also to the remaining family members who live within.

	include, in the minds of the peasantry who used it, both the family and the family mansion.	
19.	The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.	It creates a gloomy mood
20.	And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy --a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my	Usher mansion had "an atmosphere which had no affinity with the air of heaven."

	<p>imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity-an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn--a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued.</p>	
21.	<p>During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.</p>	<p>The ambiguity of denotation that can mean as connotation.</p>
22.	<p>And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as</p>	<p>It shows that the tone of the story is the sentimentally.</p>

	<p>if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified--that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.</p>	
23.	<p>To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect--in terror. In this unnerved--in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR.</p>	<p>It explains that terror is the important part of the story.</p>

24.	His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance.	It reflects the symbol of terror in the story.
25.	Oppressed, as I certainly was, upon the occurrence of the second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanour.	It reflects a condition when the Roderick Usher in effect of terror of death.
26.I have, indeed, no abhorrence of danger, except in its absolute effect--in terror. In this unnerved-in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR.	It shows Usher fear.

27.	“the events of the future, not in themselves but in their results”	Usher dreads the intangible and the unknowable.
28.	“I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.”	The Narrator's description of his own irrational dread.
29.	“I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR”	Usher identified fear itself as the thing that will kill him.
30.	There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.	It shows loss of consciousness and feeling of Usher and Madeline.
31.	“entered, at some length, into what he conceived to be the nature of his malady”	The symbol of malady.
32.	Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many	It reflects Usher

	<p>years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness--of a mental disorder which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady.</p>	<p>madness.</p>
33.	<p>: “It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy--a mere nervous affection, he immediately added, which would undoubtedly soon pass off.”</p>	<p>The Narrator notes an inconsistency in his old friend.</p>
34.	<p>As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to</p>	<p>It tells that Madeline died and return to her twin brother.</p>

	and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.	
35.	The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.	The narrator want to explain about the Madeline condition when she died.
36. I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me-- upon the mere house, and the simple landscape features of the domain--upon the bleak walls-- upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul	It shows how Poe uses the first-person point of view.

	<p>which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil.....</p>	
37.	<p>I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth--in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated--an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit--an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the morale of his existence.</p>	<p>It shows how Poe uses the first-person point of view.</p>
38.	<p>There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the</p>	<p>It shows how Poe uses the first-person point of view.</p>

<p>mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.</p>	
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APPENDIX C2

DATA FOR QUESTION NUMBER TWO

Data No.	Exposed Data	About
39.	<p>.....I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me--while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy--while I hesitated not to acknowledge how familiar was all this--I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up.</p>	<p>It reflects horror and gloomy situation in a house.</p>
40.	<p>The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of</p>	<p>It shows how the gloomy, horror and sorrow feeling can feel in the house of Usher.</p>

	<p>encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.</p>	
41.	<p>At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly</p>	<p>It show the image of “tomb” in the house of Usher. It create confusion between the living and dead objects by creating the physicality of the house of Usher.</p>

	<p>combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp grating sound, as it moved upon its hinges.</p> <p>And</p> <p>The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.</p>	
42.	<p>During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. . I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the</p>	<p>It reflects that instead of standard narrative markers of place and time Poe uses traditional Gothic elements such as inclement weather and a barren landscape.</p>

	<p>feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me-- upon the mere house, and the simple landscape features of the domain--upon the bleak walls-- upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart--an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.</p>	
43.	<p>The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptically character, were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival</p>	<p>The narrator explains that Madeline getting a mysterious sick and supposed to be died.</p>

	<p>at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more.</p>	
44.	<p>Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead--for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper</p>	<p>It shows that Usher tells to the narrator that Madeline die and She is buried.</p>

	portion of the house.	
45.	<p>To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect--in terror. In this unnerved-in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."</p>	It shows the symbols of terror.
46.	<p>His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance.</p>	The terror arisen from the complexity and multiplicity of forces.
47.	<p>There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he</p>	A condition that causes muscle rigidity and temporary loss of

	<p>struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified-that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.</p>	<p>consciousness and feeling for several minutes.</p>
48.	<p>“entered, at some length, into what he conceived to be the nature of his malady”</p>	<p>It shows the symbol of “Malady”</p>
49.	<p>“It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy--a mere nervous affection, he immediately added, which would undoubtedly soon pass off.”</p>	<p>The Narrator notes an inconsistency in his old friend.</p>
50.	<p>The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.</p>	<p>The narrator want to explain about the Madeline condition when she died.</p>

51.	<p>During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.</p>	<p>It sets the setting of a dark and dreary mood without delay.</p>
52.	<p>mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil.</p>	<p>Poe almost “personifies” the house of Usher, by giving it “eye-like windows”, and speaking about how it caused him to experience an “utter depression of soul”.</p>
53.	<p>the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.</p>	<p>The narrator explains the condition of the interior part of the House of Usher.</p>

QUESTION LIST

1. What is the story about?

ANSWER:

The story tells about Usher and his twin sister, Madeline. They are in mental illness. Usher writes a letter to the narrator for asking help. The narrator arrive in the House of Usher and the story begin. There happen so many mysterious events. Horror condition is created there. The narrator believes that Madeline is not actually dying. In the final session of the story, Madeline returns and fall to Usher. They are fall together and die. The narrator run from the house and the story is ended.

2. What are the intrinsic elements of the story?

ANSWER:

a. Character

- Major Character: The Narrator, Roderick Usher, Madeline.
- Minor Character: A servant

b. Setting

- Setting of time: during the whole a dull, dark and soundless day in the autumn of the years.
- Setting of place: the singularly dreary tract of country, the house of usher.

c. Style and Tone

✚ Style: using connotation as the diction/

✚ Tone: Sentimentally.

d. Theme

❖ Terror

❖ Fear

❖ Madness

❖ Premature Burial

e. Point of view

The story uses “The First Person Point of View”.

3. What are the quintessential-features of gothic tale found in the story?

The quintessential-features of gothic tale that I found in the story are:

- A Haunted House
- Dreary Landscape
- Mysterious Sickness
- Terror
- Madness
- Death

The Fall of the House of Usher

By. Edgar Allan Poe



The Fall of the House of Usher

Edgar Allan Poe

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me--upon the mere house, and the simple landscape features of the domain--upon the bleak walls--upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart--an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it--I paused to think--what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down--but with a shudder even more thrilling than before--upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country--a letter from him--which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness--of a mental disorder which oppressed him--and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of

attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said--it the apparent heart that went with his request--which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

Although, as boys, we had been even intimate associates, yet really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognisable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honoured as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other--it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher" --an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

I have said that the sole effect of my somewhat childish experiment --that of looking down within the tarn--had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition--for why should I not so term it?--served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy --a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity--an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn--a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued.

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the

masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me--while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy--while I hesitated not to acknowledge how familiar was all this--I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality--of the constrained effort of the ennuye man of the world. A glance, however, at his countenance, convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the

companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

In the manner of my friend I was at once struck with an incoherence --an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy--an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter, than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision--that abrupt, weighty, unhurried, and hollow-sounding enunciation--that leaden, self-balanced and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy--a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms, and the general manner of the narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odours of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate

upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect--in terror. In this unnerved-in this pitiable condition--I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth--in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated--an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit--an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the morale of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin--to the severe and long-continued illness --indeed to the evidently approaching dissolution--of a tenderly beloved sister--his sole companion for long years--his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread--and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me, as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother--but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptically character, were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more.

For several days ensuing, her name was unmentioned by either Usher or myself: and during this period I was busied in earnest endeavours to alleviate the melancholy of my friend. We painted and read together; or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and

still intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe, in one unceasing radiation of gloom.

I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vaguenesses at which I shuddered the more thrillingly, because I shuddered knowing not why;--from these paintings (vivid as their images now are before me) I would in vain endeavour to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me at least--in the circumstances then surrounding me--there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch, or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendour.

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar, which gave birth, in great measure, to the fantastic character of his performances. But the fervid facility of his impromptus could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it, as he gave it, because, in the under or mystic current of its meaning, I fancied that I

perceived, and for the first time, a full consciousness on the part of Usher, of the tottering of his lofty reason upon her throne. The verses, which were entitled "The Haunted Palace," ran very nearly, if not accurately, thus:

I.

In the greenest of our valleys,

By good angels tenanted,

Once fair and stately palace—

Radiant palace--reared its head.

In the monarch Thought's dominion—

It stood there!

Never seraph spread a pinion

Over fabric half so fair.

II.

Banners yellow, glorious, golden,

On its roof did float and flow;

(This--all this--was in the olden

Time long ago);

And every gentle air that dallied,

In that sweet day,

Along the ramparts plumed and pallid,

A winged odour went away.

III.

Wanderers in that happy valley

Through two luminous windows saw

Spirits moving musically
 To a lute's well-tuned law,
 Round about a throne, where sitting
 (Porphyrogene!)

In state his glory well befitting,
 The ruler of the realm was seen.

IV.

And all with pearl and ruby glowing
 Was the fair palace door,
 Through which came flowing, flowing, flowing
 And sparkling evermore,
 A troop of Echoes whose sweet duty
 Was but to sing,
 In voices of surpassing beauty,
 The wit and wisdom of their king.

V.

But evil things, in robes of sorrow,
 Assailed the monarch's high estate;

(Ah, let us mourn, for never morrow

Shall dawn upon him, desolate!)

And, round about his home, the glory that blushed and bloomed

Is but a dim-remembered story

Of the old time entombed.

VI.

And travellers now within that valley,

Through the red-litten windows, see

Vast forms that move fantastically

To a discordant melody;

While, like a rapid ghastly river,

Through the pale door,

A hideous throng rush out forever,

And laugh--but smile no more.

I well remember that suggestions arising from this ballad led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty, (for other men have thought thus,) as on account of the pertinacity with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable things. But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, or the earnest abandon of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience had been here, he imagined, fulfilled in the method of collocation of these stones--in the order of their arrangement, as well as in that of the many fungi which overspread them, and of the decayed trees which stood around--above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence--the evidence of the sentience--was to be seen, he said, (and I here started as he spoke,) in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent, yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made him what I now saw him--what he was. Such opinions need no comment, and I will make none.

Our books--the books which, for years, had formed no small portion of the mental existence of the invalid--were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works as the *Ververt et Chartreuse of Gresset*; the *Belphegor of Machiavelli*; the *Heaven and Hell of Swedenborg*; the *Subterranean Voyage of Nicholas Klimm by Holberg*; the *Chiromancy of Robert Flud, of Jean D'Indagine, and of De la Chambre*; the *Journey into the Blue Distance of Tieck*; and the *City of the Sun of Campanella*.

One favourite volume was a small octavo edition of the *Directorium Inquisitorum*, by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Aegipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic--the manual of a forgotten church--the *Vigilae Mortuorum secundum Chorum Ecclesiae Maguntinae*.

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight, (previously to its final interment,) in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the stair case, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural, precaution.

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp grating sound, as it moved upon its hinges.

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead--for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We

replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue--but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was labouring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified--that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch--while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavoured to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room--of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremour gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened--I know not why, except that an instinctive spirit prompted me--to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavoured to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment.

I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognised it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan--but, moreover, there was a species of mad hilarity in his eyes--an evidently restrained hysteria in his whole demeanour. His air appalled me--but anything was preferable to the

solitude which I had so long endured, and I even welcomed his presence as a relief.

"And you have not seen it?" he said abruptly, after having stared about him for some moments in silence--"you have not then seen it?--but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this--yet we had no glimpse of the moon or stars--nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapour, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

"You must not--you shall not behold this!" said I, shudderingly, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not uncommon--or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement;--the air is chilling and dangerous to your frame. Here is one of your favourite romances. I will read, and you shall listen;--and so we will pass away this terrible night together."

The antique volume which I had taken up was the "Mad Trist" of Sir Launcelot Canning; but I had called it a favourite of Usher's more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of similar anomalies) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus

: "And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and maliceful turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling there-with sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarumed and reverberated throughout the forest.

At the termination of this sentence I started, and for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)--it appeared to me that, from some very remote portion of the mansion, there came, indistinctly, to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements, and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

"But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the maliceful hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanour, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten--

Who entereth herein, a conqueror hath bin;

Who slayeth the dragon, the shield he shall win...

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

Here again I paused abruptly, and now with a feeling of wild amazement --for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound--the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

Oppressed, as I certainly was, upon the occurrence of the second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion.

I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanour. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast--yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea--for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

"And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

No sooner had these syllables passed my lips, than--as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words.

"Now hear it?--yes, I hear it, and have heard it. Long--long --long--many minutes, many hours, many days, have I heard it--yet I dared not--oh, pity me, miserable wretch that I am!--I dared not--I dared not speak! We have put her living in the tomb! Said I not that my senses were acute? I now tell you that I heard her first feeble movements in the hollow coffin. I heard them--many, many days ago--yet I dared not--I dared not speak! And now--to-night--Ethelred--ha! ha!--the breaking of the hermit's door, and the death-cry of the dragon, and the clangour of the shield!--say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? Madman!" here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul--"Madman! I tell you that she now stands without the door!"

As if in the superhuman energy of his utterance there had been found the potency of a spell--the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, ponderous and ebony jaws. It was the work of the rushing gust--but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened--there came a fierce breath of the whirlwind--the entire orb of the satellite burst at once upon my sight--my brain reeled as I saw the mighty walls rushing asunder--there was a long tumultuous shouting sound like the voice of a thousand waters--and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "House of Usher."

