ABSTRACT

Romlih, *Main Gothic Character on Edgar Allan Poe’s short stories*. English Letters Department, Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University, Jakarta 2007

The research discussed Edgar Allan Poe short stories. The writer studied three short stories as the object of the study, they were: *The Tell Tale Heart, The Black Cat, and Cask of Amontillado*. Theory of character, and gothic used as the theoretical framework of the research. The goals of the research were to find and understand gothic idea that revealed on the Poe’s short stories characters. The method of the research was descriptive qualitative to depict about the content of the short stories.

At first the writer focused on the character analysis, then, followed by the analysis of gothic influence through the characters based on the theory of character reveals. The writer also discussed the way of Edgar Alan Poe described the characters in his three short stories.

In his conclusion, the writer found out that Edgar Alan Poe’s characters in his short stories were supported by the gothic idea. He found several things that aimed to the gothic tendencies (such murky atmosphere of horror, gloom, macabre, mysterious, violent incidents, grotesque, irrational violence, desolation, and decay) that Poe revealed in his characters.
APPROVEMENT

MAIN GOTHIC CHARACTER ON EDGAR ALLAN POE’S SHORT STORIES

A Thesis

Submitted to the Faculty of Adab and Humanities
In Partial fulfillment of the Requirements
For the Degree of Strata (S 1)

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LEGALIZATION

This thesis entitled “Main Gothic Character on Edgar Allan Poe’s Short Stories” has been defended before the Letters and Humanities Faculty’s Examination Committee on September, 12 2007. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of Letters Scholar.

Jakarta, September 12, 2007

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the University or other Institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, January 16, 2008

Romlih
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Finally, the writer hopes that this paper will be useful for the writer himself and for those who are interested in literary research.

Jakarta, September 4, 2007

The Writer
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CHAPTER I

INTRODUCTION

A. BACKGROUND OF THE STUDY

Edgar Allan Poe was a familiar name for every people who concern with the literary works. Poe was known as American poet and writer. During his life Poe had produced several great works of poetry and prose. Poe was born in Boston on January 19, 1809, to a pair of impoverished actors. Abandoned by his father in infancy, he went on tour with his mother until she died the following year.¹

Poe lived in New York for a time and then in Baltimore, working as a reporter and copy editor and selling an occasional story. He continued writing poetry and short stories and in 1835 began writing for the *Southern Literary Messenger* in Richmond. That same year, at the age of twenty-six, he married his thirteen-years-old cousin Virginia. For the next twelve years Poe supported his family by contributing reviews, stories, essays, and poetry to a wide variety of magazines and annuals, and by serving as editor on a succession of periodicals, among them *Gentleman's*

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¹ Sister Ann Carol O.P. *The Beginnings of American Literature*, (The Macmillan Company, 1965), P. 121
Magazine and Graham’s Magazine. In 1847 after a long illness, Virginia died, and three years later Poe died at the age of forty under mysterious circumstances.²

At the early age of Poe’s writing the short stories, he set those short stories to the scientific, horror, and fantasy fiction. By those short stories, Poe has come to be viewed as one of the most important American authors in the Gothic tradition.³ His popularity in creating gothic themes were well appreciated by the readers and made him to be known as pillar of Gothic literature especially prose.

The Tell-Tell Heart is one from several works of Poe which conveyed the gothic influence.⁴ One of Edgar Allan Poe’s most famous short stories, The Tell-Tale Heart was first published in the January, 1843. The story is a psychological portrait of a mad narrator who kills a man and afterward hears his victim’s relentless heartbeat.⁵

Another Poe’s famous short stories which also conveyed gothic influence is The Black Cat. The Black Cat is Poe's psychological study of domestic violence and guilt.⁶ The reader is told that the narrator appears to be a happily married man, who has always been exceedingly kind and gentle. He attributes his downfall to the Alcoholism and the spirit of perverseness. Perverseness, he believes, is one of the primitive impulses of the human heart. Who has not, a hundred times, found himself committing a vile or a stupid action for no other reason than because he knows he

² Ibid, P.122
⁵ Ibid
should not. Perverseness provides the rationale for otherwise unjustifiable acts, such as killing the first cat or rapping with his cane upon the plastered-up wall behind which stood his wife's corpse

Like both of short stories before, *Cask of Amontillado* also influences by gothic. "The Cask of Amontillado" is a powerful tale of revenge. Montresor, the sinister narrator of this tale, pledges revenge upon Fortunato for an insult. Fortunato is unaware of his friend's intentions. They meet in the streets during a carnival and Montresor lures his friend to join him. The intoxicated Fortunato follows Montresor down in the dark, damp catacombs search of a fine amontillado. Winding and turning, deep through the tunnels, they reach a room line with bones. Montresor quickly chains Fortunato to the wall in the tomb. Slowly, enjoying the moments, Montresor seals the vault. When Montresor is placing the last stone in place, Fortunato begins to laugh thinking this is all a joke; however, Montresor ensures him it is not, seals the tomb.

After understanding the explanations above, and three of those Poe’s short stories, the writer found numerous interesting things. First, the writer interested to the each of main character in the short stories. The characters were put to be equal in making the stories. They had same role as the murderer. The real conflict of the stories were placed in the own character itself, the conflict was such a farness, hatred, madness and any psychological aspect. The characters in those three short stories

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were sometimes called as mad character.\footnote{http://sparknotes.com/poe/prose/section-3/view.rhtml (13th August 2006)} Second, the writer interested to the gothic situation in the stories. In the stories the writer found any situation that influence by the gothic. William Bittner mentions, \textit{The Tell-Tale Heart}\footnote{Bittner, William, \textit{Poe: A Biography}. (Little, Brown, and Co. 1962) P. 145} is a study of terror. Poe formulates the story so that the madman narrator paints a vivid and remarkable picture of the fright of his victim.\footnote{Ibid, P 157} Meanwhile in \textit{The Black Cat} Poe has added a new element to aid in evoking the dark side of the narrator and that is the supernatural. Then in \textit{Cask of Amontillado} Poe clearly explores the gothic in the end of story, Where the end of the story is truly scary, and the most noticeable impression is the strength of hatred, negative emotions and feelings towards Fortunato.\footnote{Ibid, P 157}

From the explanations above, the writer was really interested in analyzing those terms and decided to make it into a research. First, he would analyze the main character. Second, he would analyze the gothic idea that reveals the Character in three Poe’s short stories (\textit{The Tell Tale Heart, The Black Cat, and Cask of Amontillado}).

\section*{B. FOCUS OF STUDY}

The research focused on the character description and the gothic influence to the main character in \textit{The Black Cat, The Tell-Tale Heart, and The Cask of Amontillado} by Edgar Allan Poe through Character analysis, and explanations of gothic situation.
C. RESEARCH QUESTION

With the focus of the study above, the writer has formulates the problem of the study into the following question

1. How does Poe describe the main character in his short story (*The Black Cat, The Tell – Tale Heart*, and *The Cask of Amontillado*)?

2. How does the gothic influence main characters of Poe’s short stories (*The Black Cat, The Tell – Tale Heart*, and *The Cask of Amontillado*)?

D. SIGNIFICANCE OF STUDY

The writer hopes this research will enrich the literary studies especially in understanding short story. This research result is expected to be useful for anyone who wants to know about gothic characterization in *The Black Cat, The Tell-Tale Heart* and *The Cask of Amontillado* by Edgar Allan Poe and helpful for whom dealing with literary study in investigating Edgar Allan Poe’s three short stories. This research result hopefully could be one of references in learning English Short Story.

E. RESEARCH METHODOLOGY

1. The objective of the Study

   The objectives of the research are below:

   1. To understand the role mad character in Poe’s three short stories
2. To understand how does the gothic influence the main character in Poe’s three short stories

2. The Method of the Study

The research uses the qualitative method with a descriptive analysis explanation. It describes and analyzes the mad character and Poe’s role in presenting the gothic idea that influenced Poe’s short stories (The Black Cat, The Tell-Tale Heart, and The Cask of Amontillado).

3. The Technique of Analysis Data

In this research, the writer tries to find out Poe’s description of the mad character. He also analyzes the characters role in presenting the gothic situation in Poe’s short stories. The writer analyzes and explores the short stories intensively to find Poe’s description of mad character and those characters roles in presenting gothic situation. He tries to understand and interpret the meaning of each short story entirely, and then combines his own interpretation with other resources such, books, articles, and online resources. In final the writer combines the description about the mad characters, which have significant relation in short story.

4. Unit Analysis

Unit analysis used in this research is three short stories written by Edgar Allan Poe titled The Black Cat, The Tell-Tale Heart, and The Cask of Amontillado. The writer exactly find them in Poetry and Prose edited by N.
Foerster and Robert Falk, which was published by Houghton Mifflin Company, Boston 1960.

5. Time and Place

The research has been conducted for seven months from July until February 2007. The research place was in faculty of Adab and Humanities English Letters Department of State Islamic University Syarif Hidayatullah Jakarta.
A. Short Story

At first, this short story had not been known, because in this century of 19th century there was not the term yet. Men of letters at that time called it American Art Form. This one improved in the beginning of 19th century which was influenced by American Literary and constantly improved by American literary authors.

The definition of short story deals with the novel in some extent poses that includes the fictional prose. Grambs defines the short story as piece of fiction of limited scope but self-contained or unified in its focus on a single, salient theme and effect. The form of short story is traced from its essential elements. Hallie Burnett argues that the essence of short story is being short and to the point, it will focus on a moment or a year, or maybe a lifetime providing drama, wit, irony, humor, tragedy. While another essential ingredient of short story is the content or the story itself. Erskine Caidwell defines the story as “an imaginary tale with a meaning, interesting enough to hold the reader’s attention, profound enough to express human nature”.

Investigating the short story as one of fictitious narrative prose is more often compared with the novel. M.H. Abrams, remarks: “Most of the terms for analyzing

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12 David grambs, Literary Companion Dictionary, (Great Britain: Routledge & Kegan Paul Plc, 1984), P. 331
13 Hallie Burnet, On Writing the Short Story, (New York: Harper Collins Pub, 1983), P. 1
14 Ibid P. 2
the component parts, the types, and the various narrative techniques of the novel are applicable to the short story well”. ¹⁵

It encourages the short story critics to distinguish the short story from the novel as the yardstick in its investigation.

The writer while to define short story in accordance with Hawtorn which has writhed in his books “Studying the Novel”, the short story typically limits itself to a brief span of time, and rather than showing its characters developing and maturing will show them at some revealing moment of crisis-whether internal or external. Short stories rarely have complex plots; again the focus is upon a particular episode or situation rather than a chain of events. ¹⁶

short story according to Edgar Allan Poe himself are: .....the short story (1) must be of such length as to be reading one sitting, (2) must create a single effect, (3) must not contain one word that in meaning or tone fails to point to that preconceived effect, and (4) must be convey the impression of finality so that the reader desires neither an opening other than that provided nor a continuation beyond the final sentence. ¹⁷

¹⁶ J. Hawtorn, An Introduction Studying the Novel, (London 1985), P. 23
B. Character

1. Definition of Character.

Although sometimes we use the word “Character” synonymously with “person” and “literary figure”, more often we use it in reference to an individual’s personal qualities and characteristics. Both senses should be retained (we can speak about the “character” of a character), but the second sense will be amplified here.

Characters are psyche, soul, ego, consciousness, moral fiber, being, and many others. What is probably meant by all these terms, however, is the sum total of typical qualities and properties in any given individual that are controlled by that individual’s drives, aims, ideals, morals, and ideas of conscience. These qualities are manifested of behavior under any set of circumstances, and make observations about the character by drawing inferences from this behavior. The characters are talking about something that exists somewhere and somehow within that individual, or simultaneously with him. It is the uniqueness or typicality of that something that concerns as the character of the individual.

For this reason, the writer may define Character in literature as the author’s creation, through the medium of words, of a personality who takes on actions, thoughts, expressions, and attitudes unique and appropriate to that personality and consistent with it. Character might be thought of as a reasonable facsimile of a human being, with all the qualities and vagaries of a human being.18

Some experts remark about the meaning of character. There are some definitions of character as below:

a. A character is an imaginary person that lives in a literary work. Literary characters may be major or minor, static or dynamic.\(^{19}\)

b. A character is someone in a literary work who has some sort of identity (it needn’t be a strong one), an identity which is made up by appearance, conversation, action, name, and (possibly) thoughts going in the head.\(^ {20}\)

c. A character is any person who appears in a work of fiction. More accurately, a fictional character is the person of conscious entity we imagine to exist within the world of such a work.\(^ {21}\)

Based on definitions above, the writer concludes that character is person in literary work. Character in literature is an extended verbal representation of human being, specifically the inner self that determines thought, speech and behavior. Through dialogue, action, and commentary, literature makes these interaction interesting by portraying characters who are worth caring about, rooting for, and even loving, although there are also character whom public may laugh, dislike or even hate.


2. Kinds of Character

h. **Dynamic character** is a character that changed in some significant ways during the course of the work. They are so detailed that they seem as if they were real.\(^ {22} \)

i. **Static character** is a character who did not change in any significant ways during the course of the work, in the other words, is one that does not undergo important change in the course of the story, remaining essentially the same at the end as he or she was at the beginning.\(^ {23} \)

j. **Round character** is a character who showed many different facets; often presented in depth and with great detail. Round characters are those that are very detailed. They are so detailed that they seem as if they were real.\(^ {24} \)

k. **Flat character** is a character that usually had only one outstanding trait or feature. In a work of fiction who do not tend to undergo substantial emotional change or growth. Flat characters are also referred to as "two-dimensional characters."\(^ {25} \)

l. **Protagonist character** is the major character with whom we generally sympathize. The central character, or the one whose name comes to mind when

\(^ {22} \) Gardner, Dozois, et. al., *Writing Science Fiction and Fantasy*, (New York: St. Martin's Press. 1991), P. 67

\(^ {23} \) Ibid, P. 68

\(^ {24} \) Ibid, P. 73

\(^ {25} \) Ibid, P. 76
you ask the question, "Whose story is this?" A story ought to have just one protagonist but a novel can have several.  

**m. Antagonist character** "the bad guy" but better thought of as the opponent of the protagonist or central character. The action of a story arises from conflict between the antagonist and protagonist. The antagonist need not be a person at all but may be an animal, an inanimate object or even nature itself.  

**n. Narrator character:** the fictional storyteller. When the narrator is involved in the action of the story she's called a first person narrator. The sentence "I watched the triceratops eat my purse," is narrated in first person. When the narrator stands outside the story, she is usually taken to be the implied author. Narrators can either be reliable or unreliable.

A character was one of important part of describing the evidence of short story through analysis and also presentation character getting special behavior either moral, intellectual, and emotionally of own author. The elements give big influences to the writer in analyzing Poe’s work.

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27 Op Cit, Gardner, Dozois, P. 85  
28 Ibid, p. 87  
29 Op Cit, Bittner, William, P 177
5. **Understanding the Character**

There is six specific ways in understanding the character.\(^{30}\)

1. Understanding what the character does or Action. What a person does in the story often give public views into his very nature and from these views, public can make judgment about.

2. Understanding what the character says. From the character say, public learn his or her education, and environment. Often it reveals the way he thinks about people and surrounding.

3. Understanding the character external. May be a clue to develop perception of the character through the use of physical detail. Including the facial features, voice, walk and clothes. Public is able to make a judgment about the inner traits, values, and attitudes of character.

4. Understanding how the other character reacts to the character. This method includes a slanted view. If the person talking about the character the character as the biased opinion, public get a distorted pictures. Therefore, the reliability of the character must always be uppermost.

5. Understanding how the character reacts to his surrounding. The presentation of person’s surrounding, particularly those he deliberately chooses, including the recreation author’s prefer, and contributes to an understanding of the character.

6. Understanding the direct description. The direct statement of the author. The author through the power of the omniscience may explain what he wants public to know about his characters in the story.

6. Characterization Analysis

Characterization analysis investigates the ways and means of creating the personality traits of fictional characters. The basic analytical question is, who (subject) characterizes who (object) as being what (as having which traits or properties). Characterization analysis focuses on three basic oppositional features: (1) **narratorial vs figural** (identity of characterizing subject: narrator or character; (2) **explicit vs. implicit** (are the personality traits expressed in words, or do they have to be inferred from somebody's behavior; (3) **self-characterization (auto-characterization)** vs. **altero-characterization** (does the characterizing subject characterize himself/herself or somebody else).  

7. **Figural characterization**, the characterizing subject is a character. On the level of explicit characterization, a character either characterizes him- or her, or some other character.

8. **Narrator characterization** the characterizing subject is a narrator.

31 Jahn, Manfred. *A Guide to the Theory of Literary Genres*.( Cologne ; English Department, University of Cologne. 2003), [http://www.uni-koeln.de/~ame02/pppd.htm](http://www.uni-koeln.de/~ame02/pppd.htm)
9. **Explicit characterization** is a verbal statement that ostensibly attributes an explicit characterization is usually based on a descriptive statement (particularly, a sentence using *be* or *have* as its main verb) that identifies, categorizes, individualizes, and evaluates a person. Characterizing judgments can refer to external, internal, or habitual traits. Note that an explicit characterization is mainly defined as being one that is meant and understood to be a verbal characterization.

10. **Implicit characterization** is a (usually unintentional) autocharacterization in which somebody's physical appearance or behavior is indicative of a characteristic trait. Characterizes him- or herself by behaving or speaking in a certain manner. Nonverbal behavior (what a character does) may characterize a person as, for instance, a homosexual, a fine football player, or a coward. Characters are also implicitly characterized by their dress, their physical appearance (e.g., a hunchback) and their chosen environment (e.g., their rooms, their pet dogs, their cars). Verbal behavior (the way a character speaks, or what a character says in a certain situation) may characterize a person as, for instance, having a certain educational background (jargon, slang, dialect), as belonging to a certain class or set of people (sociolect), or as being truthful, evasive, ill-mannered, etc.

11. **Autocharacterization**, a trait or property to a character who may be the speaker him- or herself.
12. **Alterocaracterization** a trait or property to a character who may be the speaker him some other character.

**C. Gothic**

The word gothic is very old, and was used from the Renaissance to signify the art style of the Middle Ages. It was named after the German tribe of the Goths, who once had invaded Italy and so had broken up the Roman Empire. In the 15th century, people hoped to revive the classical age; they had an idea of the rebirth or the renaissance. The intervening period was called a Middle Age, and the people still used this negative term. Because the Italians blamed the Goths for destructing the Roman Empire, they called the art style of this period Gothic, by which they meant barbaric. Of course this was a black and white view, during the Middle Ages beautiful art was made too and there was not a sudden rebirth of all the classical achievements in the Renaissance.

But there was more than architecture contrary to popular perception, Gothic style refers to more than cathedral structures. The label applies to art, sculpture, glass works, decorative pieces and illuminated manuscripts from the mid 12th through the early 16th century (Earth lore Explorations: Gothic Dreams). Religion played an important role in Gothic art, painters and sculptors in instance were less interested in depicting their subjects in a realistic way than in spreading a religious feel. Anyhow, it is clear that the word gothic originally *has negative connotations*, invented by the people of the Renaissance, who wanted to distinguish themselves from it.
During the Romantic Movement, around 1800, many people felt attracted to the past and a revival of gothic and medieval things came into fashion. Romanticism emerged as a reaction to the rationalism of the Enlightenment. Emotive, irrational aspects were central to the movement, and the creative power of the individual. Romantics wanted to escape from the concrete historical situation. They used various ways to achieve that goal some looked back to the medieval past, some sought it in religion or the supernatural, and others tried to find it in nature. During the Romantic period gothic became associated with the dark, the strange, and the bizarre. Many symbols and themes in Romantic art have remarkable similarities with the present gothic subculture. Romantic and Decadent writers like Byron, Shelley, Baudelaire and Verlaine were interested in the darker realms of human conscience and experience. Sexual obsessions played an important role in Romantic literature; books of that period contain many femmes fatales and various sinful agonies of delight. To learn about the Romantic erotic sensibility, the classic study the Romantic Agony by Mario Praz. The Romantic spirit was also clear in the visual arts. Painters like Caspar David Friedrich had a preference for dark, desolate landscapes. In architecture, a neo-gothic style was fashionable in the nineteenth century. Especially churches were building with gothic facades, to remind of the Age of Faith.32

In a way similar to the gothic revivalist’s rejection of the clarity and rationalism of the neoclassical style of the Enlightened Establishment, the term "gothic" became linked with an appreciation of the joys of extreme emotion, the thrill of fearfulness.

and awe inherent in the sublime, and a quest for atmosphere. 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. English Protestants often associated medieval buildings with what they saw as a dark and terrifying period, characterized by harsh laws enforced by torture, and with mysterious, fantastic and superstitious rituals.

According to Webster’s New World College Dictionary: Gothic is

1. of or relating to a late 18th- and early 19th-century style of fiction characterized by the use of medieval settings, a murky atmosphere of horror and gloom, and macabre, mysterious, and violent incidents.

2. of or relating to a literary style or an example of such style characterized by grotesque, macabre, or fantastic incidents or by an atmosphere of irrational violence, desolation, and decay. In the mid-20th century, the term SOUTHERN GOTHIC was used to describe such a style as it was adapted by several writers of the American south to portray their vision of the south at the time. The word is sometimes capitalized.33

According to the Oxford Companion to American Literature: Gothic Romance is variety of fiction widely popular in 18th-century England, whence it spread to the U.S. and throughout Europe, especially German Literature. The vogue of medievalism, sensationalism, and supernatural horrors was developed by Walpole’s Castle of Otranto (1764), set in a background of romantic “Gothic” architecture; Beckford’s Vathek (1786); M.G. Lewis’s The Monk (1795); The mysterious of Udolpho and others romances of horror by Ann Radcliffe; and later by Godwin and Mary Wollstonecraft Shelley. In the U.S, Charles Brockden Brown ♦ was the leading author of Gothic romances, and the The Asylum ♦ is a typical example of genre, which strongly influenced such writers about the mysterious and the supernatural as Poe ♦ and Hawthorne, ♦ although Poe’s statement, “the terror of which I write is not of Germany, but of the soul,” is applicable to both of them. In the 1970s and ‘80s the term was applied to a very different kind of fiction, generally published in paperback editions, but simply plotted stories of sensual relations between a hero and heroine, often also period pieces set in distant and ostensibly romantic periods or places.34

33 Merriam Webster’s Encyclopedia of Literature, (Incorporated Publishers Springfield, Massachusetts, 1995), P. 480
Gothic signifies a writing of excess. It appears in the awful obscurity that haunted eighteenth-century rationality and morality. It shadows the despairing ecstasies of Romantic idealism and individualism and the uncanny dualities of Victorians realism and decadence. Gothic atmospheres-gloomy and mysterious have repeatedly signaled the disturbing return of past upon presents and evoked emotions of terror and the laughter.35

In Gothic fiction certain stock features provide the principal embodiments and evocations of cultural anxieties. Torturous, fragmented narratives relating mysterious incident, horrible images and life threatening pursuits. Gothic landscapes are desolate, alienating and full of menace.36

In gothic productions, imagination and emotional effects exceed reason. Passion, excitement and sensations transgress social properties and moral laws. Ambivalence and uncertainty obscure single meaning. Drawing on the myths, legends and folklore of medieval romances, gothic conjured up magical worlds and tales of knights, monsters, ghosts and extravagant adventures and terrors.37

36 Ibid
37 Ibid
CHAPTER III
RESEARCH FINDING

A. MAIN CHARACTER ANALYSIS ON POE’S THREE SHORT STORIES

“Tell-Tell Heart”, “The Black Cat”, and “Cask of Amontillado” are several Poe’s short stories that used the mad person as the main characters. Poe’s experience and idealism had brought him and his short stories through those characteristic. Then after he analyzed the main character in those three Edgar Allan Poe’s short stories, the writer analyzed the gothic style that influenced the main character, by utilizing the character reveals theory.

4. Main Characters Analysis on “Tell-Tell Heart”.

One of Edgar Allan Poe’s most famous short stories, “The Tell-Tale Heart,” was first published in January, 1843. The story is a psychological portrait of a mad narrator who kills a man and afterward hears his victim’s relentless heartbeat.

In “The Tell-Tale Heart”, there was single main character. The main character was the unnamed character. Poe, the author of short story used pronoun I (first person) to mention the main character. This character understanding as main character because this character was the only character that followed by the story from the beginning until the end of story. The other reason was that the I character was the main subject that made the story move.
The I character was a static character. The writer recognized how this character did not meet any significance change in his paradigm, and act. From the beginning of the story, this character stated his ambition, and obsession to kill the old mad because the man has terrorizing eyes. Until the end of story the main character did not indicate any alteration. When he tried to hide the old man corpse from the officers without any fear, regret, and fault. It showed that the character was static.

The main character of this story was also a flat character. There was no depth presentation of the character. There was no detailed information about the character. Poe only illustrated the character as a person having mad and terrifying obsession, to kill his old neighbor.

But here, the writer stated the main character was protagonist. He realized there were no rules that restricted the protagonist coming from the character which illustrated with good behavior only. Even the I character here was not in a good side of the character, but still a protagonist, because this character was the character that was tracked on the stories. Meanwhile, the antagonist in this story was the old man eyes; because the eye had disturbed the main character (the old man eyes had given a conflict to the main character)

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

(Ashley Brown and John L. Kimmey, p. 166),
In characterization Poe preferred to utilize the narrator characterization. There just a few features that the writer could recognize from this character. The main role of the character that identified was the mental sickness of him. But there was a unique thing. The character himself repeatedly stated that he was not mad.

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

(P. 166)

*Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him.*

(P. 167)

But, the writer here concluded that the character was mad. There was clear evidence; the man had killed the old man by irrational reason. The old man eyes had disturbed him, the old man eyes seemed like evil eyes.

*...I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.*

(P. 166)

5. **Main Character Analysis on “The Black Cat”**.

Although several characters are mentioned in this story, the true focus lies upon the nameless narrator. This is the reason that the writer puts the character as the
main character in this story. All of acts in this story involved this unnamed character, from the beginning until the end of story.

The writer had an opinion that this main character of the black cat was a dynamic character. At the beginning of the story the character attitude was a kindhearted man who loved everything in his surrounding. He was a happy married man. He had a lot of friends, and noted for his docility and his humanity disposition. From his early childhood his parents had thought him to care many pets. One of his favorite pet was a black cat named Pluto.

...From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiar of character grew with my growth, and in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man.

(G. Robert Carlsen, Edgar H. Schuster, Anthony Tovatt p. 3)

...I married early, and was happy to find in my wife a disposition not un congenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold fish, a fine dog, rabbits, a small monkey, and a cat. This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree...

(P. 3)

But later there was some significant change in this character; he became a strange personal with harmful attitude. Concurrent with his slack of behavior he had
done many horrible things, such as maltreating and murdering. The character had stated his change that came to grow every day. His intemperate language indicated that he became insolent. His personal violent was showed up by his act in maltreating his pets, especially Pluto, a favorite pet. The most horrible thing that he had done occurring when he tried to kill the cat, but his wife prohibited him. With his spontaneity the man dug an execrable upon his wife that made the woman slaughtered.

...I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition...

... The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fiber of my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity...

(P. 4)

This character was very dynamic one. Upon his change into the bad guy he still revived and regretted what he had done. The character still considered that what he had done were totally wrong and far way off his natural behavior as a kind personality who loved his surroundings.

...When reason returned with the morning --when I had slept off the fumes of the night's debauch --I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty; but it was, at best, a feeble and equivocal feeling, and the soul remained untouched. I again plunged into excess, and soon drowned in wine all memory of the deed...

(P. 4)
The main character here was flat character. Poe here only developed his character by one facet. Facet of the character attitude that significantly distorted from the good one into the evil one.

The writer convinced that the nameless character that became main character in this story was Protagonist. The character in this idea was the central figure that every reader would attend to, in the other words the story automatically belonged to this character. While the black cat ruled as the antagonist, because the cat had given the main character disturbing approach that the writer identified as the conflict.

In characterization Poe used explicit characterization. In many times Poe described the character role by descriptive statements.

...From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiar of character grew with my growth, and in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and...

( P. 3)

The character was described as a good personal that was known for his docility and humanity of disposition. His tenderness of heart made him jest of his companions. He was especially fond of animals, and he pleased to find a similar fondness for pets in his wife. They had many pets including birds, gold fish, a fine dog, rabbits, a small monkey, and a cat. The cat was a large, beautiful animal that was entirely black.
Pluto, as he was called, was the narrator's favorite pet. He alone fed him, and Pluto followed the narrator wherever he went.

But during the story the character has changed significantly, he got into the bad characterization, he become harmful, temperament, and atrocious. He attributed his downfall to the "Fiend Intemperance" and "the spirit of perverseness." Perverseness, he believes, is "...one of the primitive impulses of the human heart." "Who has not, a hundred times, found himself committing a vile or a stupid action for no other reason than because he knows he should not?" Perverseness provides the rationale for otherwise unjustifiable acts, such as killing the first cat or rapping with his cane upon the plastered-up wall behind which stood his wife's corpse "...already greatly decayed and clotted with gore."

Guilt about his alcoholism seems to the narrator the "perverseness" which causes him to maim and kill the first cat. Guilt about those actions indirectly leads to the murder of his wife who had shown him the gallows on the second cat's breast. The disclosure of the crime, as in "The Tell-Tale Heart," is caused by a warped sense of triumph and the conscience of the murderer.

...Our friendship lasted, in this manner, for several years, during which my general temperament and character --through the instrumentality of the Fiend Intemperance --had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made no scruple of maltreating the rabbits, the monkey, or even the dog, when by accident, or through affection, they came in my way. But my disease grew upon me --for what disease is like Alcohol! --and at length even Pluto, who was now becoming old, and consequently somewhat
peevish --even Pluto began to experience the effects of my ill temper...

( P. 4)

6. Main Character Analysis on “Cask of Amontillado”

A narrator named Montressor describes how a man named Fortunato has offended him repeatedly, and now he wishes to get revenge for these injustices "without impunity," nothing that he does not want to have any consequences for this act. However, he does not reveal his hatred to Fortunato at all but instead continued "to smile in his face," secretly gloating over how Fortunato shall soon be dead.

Different from both of Poe’s short stories before, Cask of Amontillado utilized the first person character. But here, Poe used a character named Fortunato as the main character. Something made this character be unique that the writer involved in the story, but he used figure to mention the named character. The writer recognized Montresor became a major character here, because he played very important role in making the story. According to the story Montressor here tried to execute his avenged to Fortunato, which the character threat as someone had injured him repeatedly.

Like others characters, Montressor in Cask of Amontillado was flat character. There is no any other different facet that illustrated the character. Poe just described Montressor facet in his attempted to execute avenges over Fortunato. Montressor was also static character. There is no significant change over Montressor during the story. From the beginning until the end of the story Poe did not emerged any perspective, and paradigm of Montressor, than his ambition to hit back Fortunato.

Montressor was protagonist one. This character was the only character that
followed by the story. As the antagonist, Poe set Fortunato. Fortunato had given such a conflict to Montressor. But there was no detailed description of things that injured Montressor. There was only Montressor narration that mentioned his injuries.

...The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled -- but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong...

(P. 220)

In this short story Poe characterized the character with figural characterization. It means that Poe had a subject to be explored, here Poe appearing Montressor as the main character be explored. Montressor himself had an explicit characterization. The author had been illustrated the role of Montressor with any features, and manner in the story. Montressor was an honorable man who always supported his own family motto "Nemo me impune lacessit."("No one assails me with impunity."),

He prided himself on his connoisseurship in wine. Enthusiasm adopted the time and opportunity to practice imposture upon the British and Austrian millionaires. Quack in painting and gemmary, but in the matter of old wines he was sincere. He was skilful in the Italian vintages. One matter that became the most features of Montressor was that he largely obsessed to take revenge upon fortunato.
...He had a weak point -- this Fortunato -- although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity to practise imposture upon the British and Austrian MILLIONAIRES. In painting and gemmery, Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially; I was skilful in the Italian vintages myself, and bought largely whenever I could...

...The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled -- but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity...

(P. 220)

B. Gothic Influence in Poe’s Main Character

The writer used theory of character understanding to analyze these terms. This theory analyze what the characters do, what the characters are, what the characters think, how the others characters react to a character, how the characters react to his surrounding, and the direct description upon the characters. Meanwhile the writer understands that gothic includes some tendencies that approaching to any kinds of a murky atmosphere of horror and gloom, and macabre, mysterious, and violent incidents, grotesque, irrational violence, desolation, and decay.

4. “The Tell-Tale Heart”

Analyzing the main character act in this short story, the writer found some acts that referred to the gothic tendency.

..And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark
lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye...

( P. 167)

These lines pointed up the gothic approach of the character. The character here was set to do some acts that the result creating the dark atmosphere. Sides of the darkness were recognized as a part of Gothic. Here Poe had involved the character in the making the gothic situation. The writer’s here underlines the Character act in order to creating gothic situation, not the situation as a result.

As Poe had been illustrated in the story, the main character entered the old man house every night. He moved with stealthily that no other person realized his existing. With the dark lantern on his hand he was creeping up in the dark to watch the old man eye and then annihilated those eyes when it opened. The character intention to entering the old man house had motivated cruel idea. In this term Poe had put other gothic idea in revealing the character.

...The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more...
These lines were the horror one. These narrated how the character killed the old man that he perceived having an evil. Horror and evil were also gothic idea. The character himself had created some event that naturally supported and fulfilled gothic.

The writer found the gothic tendencies from what the character said. By recognizing on what the character has said, the writer will know or understand the idea that influences or reveals him.

...Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever...

What the character said in these lines showed that he was a morbid person. He decided to end someone that had no faults upon him because he disliked the eyes of the person, so that he said those eye will never disturbed him forever.

The character has never been disturbed by the old man at any reason, even the man was rich. He stated that he had no intention about it. The only reason of the character finished the old man life was to vanish the man vulture blue eyes, who had been disturbed him for such a long times. The unhealthy idea of the character mind had illustrated how the character revealed by the gothic idea of morbid behavior.

In his action of killed the old man, the character had done such as a weird
manner. He did not strike the old man suddenly, but he waited until the old eyes opened. For several nights in a row the unnamed character entered his target, to see the eyes, and hit the target when he got a chance. This process showed that he was insane.

Through the characters mind, the writer found the idea that approached to the gothic idea.

...Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him...

( P. 167)

The character had his opinion when heard groan. He started to think that the groan was a mortal terror. The character thought about the old man too. He thought that he knew what the old man felt, fear and dreadful horror upon hearing the groan that awoke him.

5. “The Black Cat”

Some of character acts in this short story showed the gothic tendencies aim here. One of the acts that the main character did in the story which regarded as the gothic approach was when he tormented Pluto. He did such a horrible things to his pets.

... I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fiber of...
my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity...

(P. 4)

In his act the main character here did many horrible occupations. Once he maltreated his beloved cat which called Pluto. The character realized his bad personality had come over him, and that misbehavior had forced him to hurt everyone, everything that he felt disturbed or will impedance him. His cruel act committed when the cat which felt displeased about the man recent behavior, bite his hand. With his cruel intention, the man reached penknife from his pocket, and then dug it into the cat’s eyes. From this act the writer recognized gothic tendencies. Poe purposed cruel act as the gothic idea that he used to reveal the character.

Other character act that emerged gothic style set when he murdered his wife. Even, this happened spontaneously and out of control. The man brutality in finishing his wife can be categorized as cruel, harm act. With his rushed blood and high temperament the man chased the black cat to kill the animal. But in the middle his wife who loved the animal very much prevented his effort. With no compromised the man executed his execrable to the woman who had accompanied him for several times. The murder had committed now, but the writer did not find anything that showed the man regret. Then the writer realized the character was a very harm personal and inhumanity one.

...The cat followed me down the steep stairs, and, nearly throwing me headlong, exasperated me to madness. Uplifting an axe, and forgetting, in my wrath, the childish dread which had hitherto stayed my hand, I aimed a blow at the animal
which, of course, would have proved instantly fatal had it descended as I wished. But this blow was arrested by the hand of my wife. Goaded, by the interference, into a rage more than demonical, I withdrew my arm from her grasp and buried the axe in her brain. She fell dead upon the spot, without a groan…

(P. 7)

The other act seemed to be followed. After the character murdered his wife, he found himself in perturbing to hide cover the dreadful incident. Then he decided to hide the corpse behind the wall so that any one will never find or even expect it. Without any regret the man can think selfishly in order to save himself after committing a murder.

...Many projects entered my mind. At one period I thought of cutting the corpse into minute fragments, and destroying them by fire. At another, I resolved to dig a grave for it in the floor of the cellar. Again, I deliberated about casting it in the well in the yard --about packing it in a box, as if merchandise, with the usual arrangements, and so getting a porter to take it from the house. Finally I hit upon what I considered a far better expedient than either of these. I determined to wall it up in the cellar --as the monks of the middle ages are recorded to have walled up their victims...

(P. 8)

6. “Cask of Amontillado”

From the beginning of this story the writer found gothic idea that influenced the character.

...The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled -- but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong…

(P. 220)
These lines had confirmed the Montressor idea and ambition to take revenge upon Fortunato that he thought injuring him many times. He said that he not only punished Fortunato but also punished him with impunity. It indicated that Montressor was terribly and dreadfully obsessed upon Fortunato.

The gothic that the character approached in this story was when Montressor tricked Fortunato, and then kill him. Montressor directs Fortunato to venture there to find the Amontillado that he so craves, as Fortunato criticizes Luchesi as "an ignoramus." Entering this space, Fortunato proceeds only a few step before realizing that there is only a wall there. But it is too late; Montressor quickly straps Fortunato to the wall with "iron staples" as are custom for a dungeon. Locking the padlock to secure this binding, Montressor tells him that the wall is soaked with saltpeter, which shall no doubt cause him some discomfort; Fortunato merely exclaims "The Amontillado!" excitedly, as the narrator uncovers a pile of cement and bricks from beneath the pile of bones lying nearby.

Other terrible job that the character did was illustrated when he buried Fortunato alive. Row by row, he built a wall of bricks to enclose Fortunato there, buried alive. He continues this task in spite of Fortunato's intense screaming, to which he pays no attention, and when these screams persist Montresor merely screams back at Fortunato and mocks him. When the wall complete except for one final brick, Fortunato's sad voice issues forth from the room, laughing half-heartedly. Montressor has played a great joke upon him, and asked that he set free. Echoing Fortunato's earlier words, he replies "The Amontillado!" to which Fortunato says "Let us be

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gone," which the narrator repeats yet again back to him. It was so clearly that the Montressor obsession, hatred, and cruelty over Fortunato dealt as gothic aspect in revealing the main character in this story.
CHAPTER IV

CONCLUSIONS

A. CONCLUSIONS

Life is interesting discourse for Poe to interpret into his works, either intellectually, imaginatively, and emotionally. Therefore, life especially relates with his interaction with surroundings becoming precious source in the work. In fact, Poe’s short stories are about life, especially concerning of his life experience.

From the research of third Poe’s works, the writer concluded that the first, the main character of three Poe’s short stories were utilized the same general roles. In The Tell Tale Heart Poe set his main character as flat, static, protagonist, and used the narrator character in developing the main character in the story. While, in The Black Cat Poe set the main character as flat, dynamic, protagonist, and narrator character. Then, in Cask of Amontillado Poe set the main character as flat, static, and protagonist character. But there was interesting thing in this term, Poe in these three short stories ruled the protagonist as some persons with really harmful, strange, dreadful disposition.

Second, Using the terms of understanding the character the writers had found that Poe was absolutely influenced by the gothic. The points of gothic style in the characters were settled on the character attitude, act, and the consequence. Terms are made Poe’s character to be set as the gothic was the attitude of the character that horrible, harmful, threatening, desolate and menace.
Through intellectual, imaginative, and emotional power Poe had succeeded
creating different ideas, and perspective of literature. Poe’s ability had enriched
American Literary work.
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