New Criticism and Metonomy as A Device to Determine Gothic Genre in Edgar Allan Poe's
The Narrative of Arthur Gordon Pym of Nantucket

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Abstrak

Cerita Gothic memiliki reputasi memberikan mimpi buruk kepada pembacanya. Cerita horor yang terdapat didalam cerita Gothic berhasil membuat para pecandu andrenaline tetap setia membuka lembar demi lembar halaman Gothic novel. Cerita Gothic yang kekuatan terbesarnya terletak pada bagaimana ia memberikan atmosfer yang menegangkan didalam cerita melalui seting yang suram dan terlantar dimana ia memfokuskan gaya penulisannya tersebut (mendeskripsikan atmosfer) pada symbol (metonymy).

Dua pernyataan pada persoalan di pembelajaran ini: (1) Bagaimana Gothic dicerminkan di dalam novel The Narrative of Arthur Gordon Pym of Nantucket? dan (2) Bagaimana The Narrative of Arthur Gordon Pym of Nantucket dapat diidentifikasi sebagai novel Gothic? Keduanya sangat penting untuk memberikan informasi lebih lanjut tentang Gothic di dalam penelitian sastra. Penelitian ini tidak bisa lepas dari sejarah dan latar belakang kemunculannya. Fred Botting didalam penelitiannya tentang genre Gothic mengemukakan bahwa Gothic bisa dianggap sebagai reaksi terhadap era Pencerahan. Era ini telah membawa kesadaran di jaman ketidaktahuan. Pemikiran rational telah menggeser agama dalam menjelaskan alam semesta, dunia sosial, dan fenomena supranatural. Pada dasarnya Gothic menjadi jembatan didalam transisi antara Zaman Kegelapan ke Zaman Pencerahan. Itulah yang membuat Gothic memiliki peran penting di perubahan sosial masyarakat.

Gothic yang memiliki banyak keutamaan seperti yang dijelaskan diatas telah berhasil mengundang masyarakat untuk mengetahui lebih banyak tentang cerita Gothic. Karena itu, element yang membentuk cerita Gothic harusnya menjadi prioritas dan teori New Criticism dengan close reading-nya adalah alat yang tepat untuk menemukannya. Selain daripada itu, Metonymy dari Saussure (Bapak linguistik modern) sangat penting dalam memberikan atmosfer horor didalam teks. Metonymy bisa menjadi penanda atmosfer horor yang terdapat didalam teks dalam kepentingannya untuk menentukan sebuah cerita bergenre Gothic. Kedua alat tersebut akan membuat genre Gothic lebih mudah ditemukan. Pada akhirnya setelah dapat menemukan genre Gothic didalam sebuah cerita, peneliti lain dapat meneliti Gothic lebih jauh dan memberikan kontribusi lain didalam perkembangan dunia sastra.

Kata Kunci: Gothic, New Criticism, Metonymy, Elemen Gothic.

Abstract

Gothic fiction has its reputation for giving the reader a nightmare. Horror stories that are contained in gothic fiction succeed to make the adrenaline junkie remain faithful to open each piece of paper of the novel. Gothic stories that have the strongest power in providing an atmosphere of suspense in the story through the gloomy and decayed place or setting is had focuses their style of writing on describing atmosphere through symbols (Metonymy). Screaming, soundless sound, stormy rain, clanking chain, doors suddenly slamming shut, is some of the symbol that is commonly used in Gothic fiction.

Two statements of the problem in this study which is: (1) How Gothic is reflected in the novel The Narrative of Arthur Gordon Pym of Nantucket? and (2) How The Narrative of Arthur Gordon Pym of Nantucket can be identified as Gothic novel? Both are essential to give more information about Gothic in literature study. This study cannot be separated from Gothic history itself and has background for his existence. Fred Botting in his study of the Gothic genre argued that Gothic could be seen as a reaction to the Enlightenment. This age of reason had brought in its wake an air of confusion. Rationalism had even displaced religion as the means through which to explain the universe, the social world and supernatural phenomena. Basically Gothic appear to be "the bridge", the transition between Middle Age and Enlightenment era. That's make Gothic genre has its importance in social changes.

Gothic has its importance as described above, in the result, inviting people to know more about Gothic. Elements that indicate Gothic genre must be the first priority and New Criticism theory with its close reading method by John Crowe Ransom is essential to find it. Other than that, Metonymy by Saussure (The father of modern linguistics) has important value to deliver the horror within the text. Metonymy could be the mark of horror that storage in the text in addition to determine Gothic genre. Those two devices would make Gothic genre easier to determine. In the end, after be able to determine Gothic genre in a story, studier could go further in analyzing Gothic and give another contribution in literature.

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INTRODUCTION

Gothic has found its way to becoming one of the genre in the literature to represent a genre filled with mystery, terror, horror, and the supernatural. But what is Gothic genre? Gothic genre is a work of literature that aims to make the reader feel the atmosphere of terror and horror of a story. According to A.F. Scott; M.A. (1980:327), the process of writing of gothic novel is used to fill horrifying in the reader thought. "Gothic genre was calculated to keep a fearful reader awake at night". (Roger 1987:313).The fearful atmosphere is obtained not only on the plot but also the setting of the story; in which in this case, it is an important element in the writing of Gothic literature.

From the background study above, two problems that emerge as significant concern toward this novel

1. How Gothic is reflected in the novel The Narrative of Arthur Gordon Pym of Nantucket?
2. How The Narrative of Arthur Gordon Pym of Nantucket can be identified as Gothic novel?

Purpose of The Study

Related with the research questions above, this study focuses on the purpose as follows

1. To understand how gothic genre reflected in the novel.
2. To identify novel whether the novel belonging to Gothic genre or not.

Theorical Approach

This study uses new criticism theory founded by John Crowe Ransom and supported by I.A. Richard and T.S. Eliot. Since Cleanth Brooks and Robert Peen Warren publish their book Understanding Poetry (1938), this new critic method having a lot of attention within literary scholar.

Ferdinand de Saussure's semiotic although this study mostly use metonymy, part of semiotic which in this study is one of the element that forming Gothic genre.

It is also based on David Punter book which the aim is first to introduce the reader to the Gothic writing and its varieties and major feature, its dominant modes and different sub – genre. The second is to present most of the significant and interesting contemporary approaches to the Gothic.

Source of Data

The main source of the study is taken from novel The Narrative of Arthur Gordon Pym of Nantucket by Edgar Allan Poe. The researcher takes data and samples from any sources that can be used to complete this research. The sources may come from books, papers, previous research and online sources (internet).

Limitation of the Study

These study only concerns on Gothic genre and all that involve in defining literary work that can be identified as Gothic genre. This study uses new criticism, structuralism, semiotic theory (especially metonymy) as the method to analyze the novel especially using close reading and empirical approach that the researcher picks to identified Gothic genre. Then the readers could understand what gothic genre is and how to identify it.

Procedure of analysis

Firstly, the researcher chooses the topic which will be discussed. Then the researcher collects the data about Gothic literary and the works that indicate Gothic genre. Then finding the most important elements in the writing that defining Gothic genre using New Criticism theory. After collecting the data, the researcher learns and analyses them. Having analyzed the data, the researcher organizes the outline. Through the outline, the researcher writes the thesis.

Gothic History and Culture

Goth is the member of a Germanic people whose two branches, the Ostrogoths and the Visigoth succeed overthrown Roman Empire. Their historian, Jordanes said that they are from southern Scandinavia and crossed three ships under their king Berig to the southern shore of the Baltic Sea, where they settled after defeating the Vandals and other Germanic people in that area.

At 3rd century Gothic raids on the Roman provinces in Asia Minor and the reign of Aurelian (270-275) they evacuate the Romans from trans-Danubian province of Dacia. Goths living between Danube and the Dniester rivers became known as Visigoths, and those in what now the Ukraine as Ostrogoths.

Goth big war victories happened in 251 CE called the Battle of Abrittus, where Romans completely defeated and the emperor Decius and his son both killed in battle. Gallus who became emperor due the death of Decius negotiated a treaty with the Goths under duress, which allowed them to keep their booty and return to their homes on the other side of the Danube. It is also possible

that Gallus pay some tribute to keep Goths away from Roman territory.

In 410 CE the Visigoths led by Alaric I succeed to sack Rome. This event marked as the end of Western Roman Empire which as to be known before, Emperor Theodosius split the emperor in two (western and eastern) for his two sons. The sack of Rome sent thrill of horror round the Roman world, which has been echoed ever since: "in one city" St Jerome wrote, "the whole world perished." By the end of fifth century the Roman Empire in the west was no more. This event pursues Gothic culture to raise throughout Europe.

Word "Gothic" have meaning which can be explain like this, a word that are formed from history and value which have opposite value from eighteenth century. Eighteenth century which have value, civilized, humane, and polite civic culture being based of social relation that are harmonious and mature. This condition oppose about what valued before eighteenth century or before enlightenment that describe as time for feudal barbarity, superstition, and tyranny. Because of that, "the real history of 'Gothic' begins with the eighteenth century," when it signified a "barbarous," "medieval," and "supernatural" (Longueil, 1923, 453–4). Used as mocking about art, architecture, and writing that failed to conform to the standards of neoclassical taste, "Gothic" signified the lack of reason, morality, and beauty of feudal beliefs, customs, and works. That makes Gothic resonance with anxiety and fear that happened in the past.

With the publication of The Castle of Otranto (1764), "Gothic" also emerges as a critical term (Longueil, 1923, 453–6). And fiction, as a fabricated history, appears as a crucial condition of this emergence. Horace Walpole's novel, the first "Gothic story," introduces many of the features that came to define a new genre of fiction, like the feudal historical and architectural setting, the deposed noble heir and the ghostly, supernatural machinations.

A lot of the literary work that used Gothic as a background is only just artificial or fabricated phenomenon. The history in which Gothic circulates is a fabrication of the eighteenth century which has a long journey from feudal order that are reclusive to secularize political and economy of liberalism. "Gothic" transform to be mirror of eighteenth century life which described that today's life is better that life before eighteenth century (about value and culture). In Foucauldian terms, this version of the Gothic mirror operates utopically as "the inverted analogy with the real space of society" (Foucault, 1986, 24). Gothic is using feudal era setting to compare social life and strengthen atmosphere of the story. Hence, the mirror, a "placeless place," enables self-definition through "a sort of shadow that gives my own visibility to myself" and produces a sense of depth and distance in "the virtual space that opens up behind the surface" (24). The utopic mirror of eighteenth-century Gothic history, however, not only delivers the differentiations between the past and the present, but also tells about idealization element in the past which may still have an effect with the present modern society: here the myth of the Goths appears as a "product of fantasy invented to serve specific political and emotional purposes" (Madoff, 1979, 337).

The poet and critic T. J. Matthias also associates popular fiction as an revolutionary politics. For him, the "Gothic" of the Gothic novel, which had become so popular in the previous decade, did not reflect glamour and national value of the Goths. Fiction is like propaganda to encouraged licentious and corrupt behavior, both sexual and political in form. The link between Gothic fictions and revolutionary actions is evident in Matthias's representation of the "Gallic frenzy" caused by novels and the "superstitious corruption," "lawless lustihood," and rapacious brutality of villainous Frenchmen (Matthias, 1805, 4). In the other side another writer and critic have different idea about Matthias's representation. Clara Reeve which is also appalled by events in France thought that the event makes a beneficial and stabilizing effects of the Gothic romance. Clara Reeve, who had years before promoted a more sober, reasonable, and bourgeois type of romance in her novel The Old English Baron (1778), prefaced her Memoirs of Sir Roger de Clarendon (1793) with comments promoting the work as, in Arthur Cooke's words, an "antidote to the new philosophy by presenting a glorification of the manners and customs of medieval times." Reeve writes of her intention: "to give a faithful picture of a well-governed kingdom, wherein a true subordination of ranks and degrees was observed, and of a great prince at the head of it."

The new philosophy of the present day avows a levelling principle, and declares that a state of anarchy is more beautiful than that of order and regularity. There is nothing more likely to convince mankind of the errors of these men, than to set before them examples of good government, and warnings of the mischievous consequences of their principles. (Cooke, 1951, 433)

In Reeve's version of the Gothic, Gothic is not stimulate people to commit corruption, but instead to remind people that being corrupt have consequences and giving an example that violent is not the answer to achieve something. In Matthias's account, he thought that eighteenth-century judgments of the corrupting because of popular fiction, an absolute division between the novel and good social and political order is underlined. The contradiction of "Gothic" as a critical term again appears: not only is it a utopic mirror that preserves an imagined and ideal view about the past, but it also mark of the

breaking progress of history that are served by inverted reflection of the Gothic.

Gothic novel has its importance to mirror real life and nature to encourage the reader's understanding of his/her proper place in society and to define the appropriate moral discriminations essential to neoclassical taste. With romances and Gothic fiction, however, the social function of the mirror is distorted; its reflections are not in the proper balance of identification and correction. The inverted reflection is intermingled with a heterotopic form. For Foucault, a heterotopia, in contrast to a utopia, is a "counter-site," an "effectively enacted utopia" in which the real sites of culture are "represented, contested, inverted." The main features of Gothic fiction, in neoclassical terms, are heterotopias: the wild landscapes, the ruined castles and abbeys, the dark, dank labyrinths, the marvelous, supernatural events, distant times and customs are not only excluded from the Augustan social world but introduce the passions, desires, and excitements it suppressed.

The heterotopic mirror not only inverted the proper perception of the relation between present and past, but introduces an inverted reflection in which "Gothic" marks a discontinuity between political and aesthetic versions of history. Of course, the perception of both art and nature was experience significant revision in the concerning of the eighteenth century; one of them is about diverse aesthetic associations of Gothic culture. Aesthetic judgments of architecture stimulated classical thought of beauty, valuing regularity, simplicity, proportion, and useful, unified design (Home, 1839, 84). In consequence, Gothic architecture was viewed negatively. John Evelyn's Account of Architects and Architecture (1697) describes how Goths and Vandals demolished beautiful Greek and Roman buildings, "introducing in their stead, a certain fantastical and licentious Manner of Building, which we have since called Modern (or Gothicrather), Congestions of heavy, dark, melancholy and Monkish Piles, without any just Proportion, Use or Beauty, compared with the truly Ancient" (Lovejoy, 1948, 138).

Even Gothic is different from the its real culture, it continues to have heterotopic effects, keeping the aura of the mysteries and terrors of romance while losing the essence of poetic and imaginative reflect that gave romance its value. Without the mighty wild and natural past, however, Gothic finds itself as the mirror of a basic nature, a symptom of a greedy consumeristic commercial culture in which pleasure, sensation, and excitement come from the thrills of a darkly imagined counter-world, embracing the less of guilt feeling, family, and society as well as the gloomy condition of past cultures and abandoned landscapes. Gothic remains ambivalent and heterotopic, reflecting the both of the relationship between present and past. Indeed, Gothic continues to be reflection of the history of the present itself, a view of the present onto a past at once distant and close by. The Gothic is about of distance and proximity, rejection and return, telescopes history, both condensing the past into an object of idealized or negative speculation and unwrap the gaze of the present with its ambivalent return. Gothic is always depending on the time when the author lives. As we know before the setting is essential to Gothic fiction. Abandon place, rugged landscape, cruel custom is important element of Gothic. History was romanced.In the 1930s, stories are set in an early nineteenth century, "now become a 'Gothic' period itself, its customs cruelly repressive in twentieth-century eyes" (Baldick, 1992, xv). For present author, the past is "Gothic", with its cruelty and rugged place. But "present" is dynamic term, Bram Stoker's Dracula is about the anxiety of modern era that viewed wrongly by Francis Ford Coppola (famous director) as lurid wild under-developed era.

So here again the culture of Gothic will dynamically changes following the present and the past by the author itself. The author would be the director of Gothic. Which era did they use, which custom did they use, which places did they use, a chose which define the history and the modernity within the text.

John Crowe Ransom's New Criticism Theory

New Criticism developed in the early 1920-1930s, but was at its popular between1940-50. The movement began partially as response to Biographical Criticism. New Criticism was especially popular during the Cold War years in both American High Schools and colleges, because it offered a relatively straight forward approach to teaching student how to read and understand poetry and fiction. In his essay "Criticism, Inc." John Crowe Ransom stated that criticism needed to become more systematic, and that things like personal responses to literature and historical background should not influence criticism.

In 1941 John Crowe Ransom made a book name The New Criticism. This book inspired by the thinking of I. A. Richards, T.S. Eliot, and Yvor Winter. According to Ransom, I. A. Richard invented new way of looking at language, a way dependent on psychology and semantics rather than taste or feeling.

Three aspects of Richards' theories that are used to analyzing poem or any other literature work are Dramatic Situation, Tone, and Intention. Dramatic Situation is the poem's setting, characters and action all contribute to establishing the dramatic situation. Dramatic situation usually unstable, meaning the plot is always changing or not constant. Tone is a quality of its characters, their situation, and their language. And in Intension, Ransom

suggests, is equivalent to what might be called its logical thesis. Intensions may not always be clearly stated, but Ransom adds that intension is what the critic sees as the meaning of the poem. And of course intension is different among one critic to another.

For T.S. Eliot, he believes that poetry must be impersonal. As he state that, in the beginning poetry is poetry, not something else; it is independent and complete subject. In his essay "Hamlet and His problem" Eliot succeeds connecting words of the text, state of mind, and experience to describing emotion of the character, Hamlet using Lady Macbeth's state of mind. This approach called objective correlative theory. This theory is used to express the character's emotion by showing rather than describing. According to formalist critics this theory would detach connection between character and the author and unite the emotion between literally work. This is parallel with the spirit of new criticism theory.

The last is Yvor Winters. John Crowe Ransom calls him best at interpreting structure of a poem. According to Yvor Winter the intension of a poem is not really known to the poet when he addressed himself to the act of writing. This is because when the writer writing a poem, he attached to local and particular things (experience and knowledge), that transcends the simple intension of writing it. For Winters the beauty of the poem is placed in its author's attempt to deliver his experience to the reader. Thereby the real meaning is for his own consciousness.

Yvor Winters also did not let his moral feeling worth more than the poem itself even though he is one of the strongest, by virtue of his commitment to ethical poetry. Avoiding the feeling in order to analyzing the literary text is also one of the characteristics of new criticism theory approach.

New Criticism is theory emphasized on close reading, particularly of poetry, to discover how a work of literature functioned as a self-contained, self-referential aesthetic object. New Criticism theorist considering critic that have orientation to analyze poet or any other literary work outside the text is irrelevant. It is forbidden to analyze literary work from the background of the writer because it would ruin the purity of text. The meaning of the literary work also has to be secured from the feeling interpretation from the reader. To know the meaning of the text it is necessary to understand language and literature.

Because it stresses close textual analysis and viewing the text as a carefully crafted, orderly object containing formal, observable patterns, the New Criticism has sometimes been called an "objective" approach to literature. New Critics are more likely than certain other critics to believe and say that the meaning of a text can be known objectively. For instance, reader-response critics see meaning as a function either of each reader's experience or of the norms that govern a particular interpretive community, and deconstructors argue that text mean opposite things at the same time.

The New Critics were trying to make a cultural statement rather than to establish a critical dogma. Generally southern, religious, and culturally conservative, the advocated the inherent value of literary works (particularly of literary works regarded as beautiful art objects) because they were sick of the growing ugliness of modern life and contemporary events. Some recent theorist even link the rising popularity after World War II of the New Criticism (and other types of formalist literary criticism such as the Chicago School) to American isolationism. These critics tend to view the formalist tendency to isolate literature from biography and history as symptomatic of American fatigue with wider involvements. Whatever the source of the New Criticism's popularity (or reason for its eventual decline), its practitioners and the textbooks they wrote were so influential in American academia that the approach became standard in college and even high school curricula through the 1960s and well into the 1970s.

This new theory arises because theorist argues that the previous literary critic is too focusing in the life and psychology state of the author, and the historical and cultural context. Although not always agree with each other, they have some kind of agreement about viewing literary work as a whole piece and as symptom of esthetic that are loses its subjective condition when the literary work is done. For new criticism theorist analyzing composition and structure is the only way to know the core of literary work based on its real meaning.

Current theorist tend to criticize New Criticism narrow-mindedness; still, they cannot deny that New Criticism has left a lasting impression on American literary scholarship. Its terminology continues as the basis for most literary education in the United States, and other critical approaches to reading and critiquing literature depend upon readers' familiarity with these terms to articulate their findings.

The New Criticism concludes with how art is different from the ordinary normal life and how literary work is different from scientific expression. Some literary work not built by logical and statement but by irrelevance that are necessary or desirable which imaginary is fundamental element. Describing the unique form of the literary work and analyzing the system that make each parts work together this is how the New Critic understands and analyzes the meaning of literature.

A Brief Semiotic Theory (Metonymy)

As the father of Structuralism, Ferdinand de Saussure cannot be separated from the found of Semiotic; as

semiotic born from the womb of structuralism. Where Structuralism is the basic ground from semioticians, like Roland Barthes in his essay entitled Mythologies (Barthes 1957) which for him semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification. It is difficult to disentangle semiotics from structuralism in its origin; major structuralist include not only Saussure but also Claude Levi-Strauss in anthropology (who saw his subject as branch of semiotics) and Jacques Lacan in psychoanalysis. Other than Saussure, key figures in development of semiotics were American philosopher Charles Sanders Peirce and Charles William Morris, who developed a behaviorist semiotics.

Semiotics is important because it can help us not to take 'reality' for granted as something having a purely objective existence which is independent of human interpretation. It teaches us that reality is a system of signs. Studying semiotics can assist us to become more aware of reality as a construction and of the roles played by ourselves and others in constructing it. It can help us to realize that information or meaning is not 'contained' in the world or in books, computers or audio-visual media. Meaning is not 'transmitted' to us - we actively create it according to a complex interplay of codes or conventions of which we are normally unaware. Becoming aware of such codes is both inherently fascinating and intellectually empowering. We learn from semiotics that we live in a world of signs and we have no way of understanding anything except through signs and the codes into which they are organized. Through the study of semiotics we become aware that these signs and codes are normally transparent and disguise our task in 'reading' them. Living in a world of increasingly visual signs, we need to learn that even the most 'realistic' signs are not what they appear to be. By making more explicit the codes by which signs are interpreted we may perform the valuable semiotic function of 'denaturalizing' signs. The study of signs is the study of the construction and maintenance of reality. To decline such a study is to leave to others the control of the world of meanings which we inhabit.

In this study metonymy is taking the most roles in the analysis as metonymy is part of the element of gothic genre (Metonymy of Gloom and Horror). Metonymy which the function to called a thing or concept not by its own name but rather by the name of something associated in meaning by that thing or concept would be perfect device to evoke suspense and horror atmosphere within the text. Author would rather use metonymy to describe event or scene in the text in addition to make the reader

could experience the event more realistically. For example: "Those bullets flying through the air and strike exactly in the eye of John. When it hit John head, Smith could see the blood consist with scattered brain splash the wall with red color as it newly painted." The author did not have to say "death" to say that John is dead, we knew John is death by just comprehending that when the brain is scattered out then you know it means death. Gothic which has a goal to make people scared and horrifying metonymy is powerful tools to make it happen. Metonymy could describe the horror and at once provide the horror experience to the reader.

ANALYSIS

Reflection of The Gothic Genre in the Novel
Gothic developed in England from 1790 to 1830; originally is part of Romantic literature, decided to have their own path in literature since Gothic want to escape from the rigidity and formality of Romantic literature. British author Horace Walpole mostly called as the father of Gothic novel, giving a first glance what is Gothic fiction.

Ann B. Tracy writes in her novel The Gothic Novel 1790-1830 Plot Summaries and Index to Motifs, the Gothic novel is the representation of a fallen world. The experience of fallen world that we get while reading Gothic we get though all aspects of the novel: plot, setting, characterization, and theme. In The Narrative of Arthur Gordon Pym of Nantucket novel Poe succeed building atmosphere of fallen world in the ship, sea, and island. Like one in the scene where Pym, Augustus, and Peters practice cannibalism over Richard Parker in order to survive.

> Let it suffice to say that, having in some measure appeased the raging thirst which consumed us by the blood of the victim, and having by common consent taken off the hands, feet, and head, throwing them together with the entrails, into the sea, we devoured the rest of the body, piecemeal, during the four ever memorable days of the seventeenth, eighteenth, nineteenth, and twentieth of the month. (Poe, 1837:73)

This scene obviously is the indication of fallen world by devouring humanity with practicing cannibalism. Fallen world is present in this novel as the novel write about the suffering young man named Pym who happened simultaneously unfortunate events during his voyage with his friend Augustus. First he had his ship hijacked by their own crew, then washed away in the sea by tiny boat, and

then having horrifying encounter with savage tribe who trying to kill him.

The novel The Narrative of Arthur Gordon Pym of Nantucket reflected Gothic genre as it give representation of fallen world and it can be found through all the aspect of the novel: plot, setting, characterization, and theme. Poe as the famous writer for macabre beautifully put all the aspect in one horrifying harmony. And these all the aspect Poe successfully put together in his novel The Narrative of Arthur Gordon Pym of Nantucket.

The plot. The plot in the novel mirrors the fallen world. It is obvious that the plot mirrors fallen world as it contain a lot of dark horrifying story about Pym journey. The story escalate slowly from one misfortunate event to another in worst scenario. Pym unfortunate event comes from trap in big storm to captive by mutineer then washed away in the sea until struggling to live as savage tribe tried to kill him. Even after succeeded escaping from the savage tribe he has to encounter mysterious threatening figure bigger than any human being.

The setting. The setting is greatly influential in Gothic novels. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world. Once the castle, abbey, or landscape was something precious but now it was just debris. In this scene of the novel it shows the horror and dread atmosphere in the story.

> Shall I ever forget the triple horror of that spectacle? Twenty-five or thirty human bodies, among whom were several females, lay scattered about between the counter and the galley in the last and most loathsome state of putrefaction. (Poe, 1837:63)

The Gothic hero becomes a sort of archetype as we find that there is a pattern to their characterization. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil. The evil itself could in the form of physical (people) or supernatural things that could not explain. In this novel, Poe the main character of course the person of hero in the story whether a lot of other character constantly being hero as they saved Pym from his unfortunate events. First is captain of whaling ship called Penguin who saved Pym and Augustus from sea storm. Then is Dirk Peter, he saves August from the rudeness of the mutineer. And Captain Guy; he is the captain of ship called Jane Guy who rescues Pym and Peters from the boat that are oscillating them for days.

On board the Jane Guy we were treated with all the kindness our distressed situation demanded. (Poe, 1837:85)

The theme The Gothic novel deals with understanding attained through horror. Literary critic, Davis Morris, believes the Gothic novel addresses the horrific, hidden ideas and emotions within individuals and provides an outlet for them (Morris, 1). Eve Kosofsky Sedgwick writes about the same idea in her essay, "The Structure of the Gothic Convention," and she adds that the idea of a protagonist having a struggle with a terrible, surreal person or force is a metaphor for an individual's struggle with repressed emotions or thoughts (Sedgwick, 1). It shows that the genre represents the repressed emotion or feeling that happened in previous era, and through Gothic it reveals. Repression of forbidden desires, and the horror surrounding and penetrating them, are clearly focal points of most Gothic critics. The enlightenment gained from these aspects is the driving force behind the Gothic novel. At last, the novel The Narrative of Arthur Gordon Pym of Nantucket surely give us the open wide view about someone struggling to survive through the series of horrific events. It doesn't matter what it means to the author, is it about repressed emotion or anything else because that is not the case. The most important thing is that the novel gives us representation of fallen world, horror, series of mysteries, and constantly taking our breath away in every pages. That's what Gothic is about

Element of Gothic in this Study

This study uses 8 elements that are commonly used in Gothic fiction. The elements based from Francesca M. Marinaro, teacher at University of Florida which she point out 7 elements to construct Gothic fiction. They are:

1. Gloomy decaying setting (haunted houses or castle with secret passages, trapdoors, and other mysterious architecture)
2. Supernatural beings or monsters (ghost, vampire, zombies, giants)
3. Curses or prophecies,
4. Damsel in distress
5. Heroes
6. Romance
7. Intense Emotion

There is no exact pattern of what element of Gothic must exist in the Gothic fiction. There is a lot of opinion and suggestion between people about the element of gothic. Robert Harris (experienced Educator and Writer) writes in virtualsalt.com that they are 10 elements which is: Setting in a castle, an atmosphere of mystery and suspense, an ancient prophecy, omen, portents, visions, supernatural or inexplicable events, high, even overwrought emotion, women in distress, women

threatened by a powerful, impulsive, tyrannical male, the metonymy of gloom and horror, and the vocabulary of gothic. Robert Vaux eHow.com contributor in other hand writes setting, environment, atmosphere, protagonists, emotions, damsel in distress, foreboding, the supernatural, decay, and drama. Wikipedia itself point out virginal maiden, older foolish woman, hero, tyrant/villain, bandits, clergy, the setting, supernatural event (explained). Each have their opinion about what construct the Gothic fiction, but as it said before there are 3 most important elements which seem to be the basic element that has to be there in constructing Gothic fiction. They are: Gloomy decaying setting, Atmosphere of mystery, and Supernatural being or event. After all the searching of the variety of element of Gothic; this study highlighted 8 elements of Gothic that are found in the novel (The Narrative of Arthur Gordon Pym of Nantucket) and construct its Gothic fiction. They are: Gloomy decaying setting, Atmosphere of mystery and suspense, Supernatural event, mystery, and monster, Macabre, Heroes, Intense emotion, Metonymy of gloom and horror, and The vocabulary of the gothic.

Element Found in the Text

In order to determine The Narrative of Arthur Gordon Pym of Nantucket is a Gothic novel, these are the example of the text in the novel that indicates the element of Gothic which is found in the novel.

1. **Gloomy decaying setting**
   Still the wind was increasing fearfully, and whenever we rose from a plunge forward, the sea behind fell combing over our counter, and deluged us with water. I was so utterly benumbed, too, in every limb, as to be nearly unconscious of sensation. (Poe, 1837:7)

2. **Atmosphere of mystery and suspense**
   The whole ashy material fell now continually around us, and in vast quantities. The range of vapor to the southward had arisen prodigiously in the horizon, and began to assume more distinctness of form. I can liken it to nothing but a limitless cataract, rolling silently into the sea from some immense and far-distant rampart in the heaven, the gigantic curtain ranged along the whole extent of the southern horizon. It emitted no sound. (Poe, 1837:135-136)

3. **Supernatural event, mystery, and monster**
   But there arose in our pathway a shrouded human figure, very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow. (Poe, 1837:136)

4. **Macabre**

Let it suffice to say that, having in some measure appeased the raging thirst which consumed us by the blood of the victim, and having by common consent taken off the hands, feet, and head, throwing them together with the entrails, into the sea, we devoured the rest of the body, piecemeal, during the four ever memorable days of the seventeenth, eighteenth, nineteenth, and twentieth of the month. (Poe, 1837:73)

5. **Heroes**
   I had swooned, and Peters had caught me as I fell… At length, seeing me totter, he hastened to ascend to my rescue, and arrived just in time for my preservation. (Poe, 1837:129)

6. **Intense Emotion**
   Never while I live shall I forget the intense agony of terror I experienced at that moment. My hair stood erect on my head- I felt the blood congealing in my veins- my heart ceased utterly to beat, and without having once raised my eyes to learn the source of my alarm, I tumbled headlong and insensible upon the body of my fallen companion. (Poe, 1837:7-8)

7. **Metonymy of gloom and horror**
   The tremendous noise made by the roaring of the wind in the rigging, (Poe, 1837:50)

8. **The vocabulary of the gothic**

   a) Mystery: diabolical, miracle, secret, shrouded, doubtful, suspecting, witnessed, forebodings, apparition

   b) Fear, Terror, or Sorrow: agony, anguish, apprehension, apprehensive, concern, despair, dismal, dismay, dreading, fearing, frightful, horrid, hopeless, grief, horror, melancholy, miserable, mourn, panic, sadly, scared, sorrow, sympathy, tears, terrible, terrified, terror

   c) Surprise: alarmed, amazement, astonished, shocking, staring, surprise, wonder, stone dead, faint, paroxysm

   d) Haste: anxious, breathless, flights, hastened, hastily, impatience, inpatient, impatiently, impetuosity, running, sudden, suddenly

   e) Anger: anger, angrily, enrage, rage, furious, fury, provoked, raving, resentment, temperament, dejected

   f) Largeness: large, enormously, gigantic, vast, tremendous, big

   g) Darkness: dark, darkness, dismal, black, night.

CONCLUSION

It could be said that Horace Walpole was the father of the Gothic genre story. His work entitled The Castle of

Otranto made in 1764 can be said to be the first of the work of Gothic genre. From this work, can be found major elements in making of Gothic. Elements that used by next writer to make Gothic fiction.

Gothic Elements where can be found in Horace Walpole's novel The Castle of Otranto a lot of them became basic reference to make Gothic fiction. The elements are, Setting in a castle; an atmosphere of mystery and suspense; metonymy of gloomy and horror (eerie sounds); an ancient prophecy (that the Lord could not have ancestor); Omens, portents, visions; Supernatural or otherwise inexplicable events; High, even overwrought emotion; Women threatened by a powerful, impulsive, tyrannical male; and The Vocabulary of Gothic.

The elements that found, of course had previously been analyzed by advance critic based on the text. The analysts would also use one of the theory critics to analyze it. One of the most scientific theories of all is the New Criticism and Structuralism. From those theories, it shows the characteristic of Gothic genre. Close reading will be a central role in finding those elements. Close reading only dwell in analyzing the text alone, not by history or track record of the author. With those traits the analysis would be very scientific and without the tendency to determine whether a literary work can be regarded as a Gothic genre or not by the history of the author or their previous works. Then branch of structuralism, semiotic (especially metonymy) very helpful for identifying signs that is essential to describe atmosphere which one of the most important elements in Gothic. Examples of elements that are closely linked to the semiotic are, the atmosphere of mystery and suspense; and metonymy of gloom and horror. Those two elements sometimes intermingle to each other.

Elements that managed to be found in the works of Horace Walpole was already a basic reference in the making of the Gothic genre story, although many of the elements growth and modification along with the development of the era. Along with the development of the era, elements that are found in the works of Horace Walpole is not always necessary to be used or if it is used it could modified according to the needs of a story and the era. For example, if today's author writing Gothic fiction with Gothic medieval castle as a setting, it would difficult to developing the story. Not because they can't, but the story will be less "real" with all these modern and developing era right now. Medieval castle setting could be replaced by a luxurious mansion, a lake house on the edge of a lake, or a resting hut in the woods. Then things like Omens, portents, visions may be removed because the readers are now more critical and logical in dealing with such phenomenon. Not to mention the matter of the Women threatened by a powerful, impulsive, tyrannical

male; might still be going on today but it would have caused a lot of questions for readers who are critical along with open society like today whose woman could decide whatever she wanted to be without any restriction from male gender. But of course with modifications as above does not mean that the elements that exist in the work of Horace Walpole no longer needed. Those Elements still be needed as a basic reference in the making of a Gothic fiction like the story of this study entitled The Narrative of Arthur Gordon Pym of Nantucket by Edgar Alan Poe.

Elements - elements that exist in The Narrative of Arthur Gordon Pym of Nantucket is not much different from the Gothic elements that exist in the work of Horace Walpole although many of adjustment therein in accordance with the needs of the story. Some of those elements are:

1.   Setting in castle. In the story is no castle at all. Setting in a castle replaced with a ship and an island filled with scenes of horror and mystery that surrounded the place. Even the sea successfully to be made into a setting full of mystery and horror that are written very well by the author (Poe).

2.   Ancient prophecy and Omens, portents, visions. There is no such element in this story, but those elements not necessary needed if the author could generate the suspense of mystery and horror effectively as those elements appear to give the reader "pre-horror event". Those elements could replace by atmosphere of mystery and horror, or metonymy of horror.

3.   Women threatened by a powerful, impulsive, tyrannical male. There is no such element in this story, but it never been a problem since the element is used to appeal pathos and sympathy from reader that Poe could change it to some men who's constantly suffer from his journey.

Modifications that occur within the basic elements of a Gothic genre are actually a very common thing, because it is tailored to the needs of the story and the era. Such modifications will not affect much to the work of Gothic because these modifications still having basic soul that become a benchmark in making Gothic fiction.

Those modifications and adjustments that occur within the element will not create a Gothic fiction loss its characteristic; even it will develop a Gothic fiction to fit the needs of readers and the era. Modifications and adjustments that would make the work of Gothic become "alive" and more popular in the future.

Suggestion

As the study is about how to analyze text or novel to determine whether the text or novel is counted as Gothic

fiction or not, the purpose of this study is to show the reader how to do it. The study hope that people could determine the novel which is counted as Gothic without seeing who's the writer and the genre which is they're famous with.

It is important to be able to analyze some novel with their own perspective and understanding as it necessary to emerge objective and independent analysis to the subject. This is parallel with New Criticism and Structuralism spirit. New Criticism and Structuralism could help us to analyze literary works more scientific and objective as those theory forbid the history or biography of the writer as the part of analysis. Is it to be critical and scientific is the purpose of all student in the world?

Of course this study is still needed a lot of improvement in the future. Improvement that need more data and source to build better analysis. There also a lot another theories that can be used to enrich the analysis. In the end those improvement will create more critic and scientific outcome which is makes this study to be more reliable to be references in future study.

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Edgar Allan Poe: his influence is crucial to the evolution of detective fiction, science fiction and almost any tale of the macabre. Â The inspiration for The Narrative of Arthur Gordon Pym was both modern and American. Poe got the idea from a newspaper. Â Seafaring adventure was hardly new for Poe. He had already won a prize for his tale of the Flying Dutchman, MS Found in a Bottle. In the novel he began to plan, he despatched his protagonist (the rhythm of whose name suggests Edgar Allan Poe), in a whaler, the Grampus, on an extraordinary voyage to the southern seas, following (as it were) Coleridge's Ancient Mariner. The Narrative of Arthur Gordon Pym of Nantucket (1838) is the only complete novel written by American writer Edgar Allan Poe. The work relates the tale of the young Arthur Gordon Pym, who stows away aboard a whaling ship called the Grampus. Various adventures and misadventures befall Pym, including shipwreck, mutiny, and cannibalism, before he is saved by the crew of the Jane Guy. Aboard this vessel, Pym and a sailor named Dirk Peters continue their adventures farther south. Docking on land, they My name is Arthur Gordon Pym. My father was a respectable trader in sea-stores at Nantucket, where I was born. My maternal grandfather was an attorney in good practice. He was. Â Album The Narrative of Arthur Gordon Pym of Nantucket. Narrative Of A. Gordon Pym (Chapter 1) Lyrics. Â He was fortunate in everything, and had speculated very successfully in stocks of the Edgarton New Bank, as it was formerly called. By these and other means he had managed to lay by a tolerable sum of money. He was more attached to myself, I believe, than to any other person in the world, and I expected to inherit the most of his property at his death.