

INVESTIGATING NATURAL AND SUPERNATURAL EVENTS IN POE'S SELECTED STORIES WITH THE LENS OF THEORY OF FANTASTIC

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Abstract

Edgar Allan Poe is an American well-known short story writer. He discusses numerous themes related to society including psychological issues and supernatural events. Most of the researchers argue that Poe is a supernatural writer however, the researcher believes that most of Poe's events in the stories have natural interpretations which are being directed to supernatural by other researchers. The researcher applies Todorov's Theory of Fantastic to investigate the natural and supernatural events of the story. This theory helps to distinguish between natural and supernatural events. Conclusively, it appears that the events which have natural explanations such as hallucination, delusion, illusion, delirium, and deceived senses come in the realm of Uncanny. The events, which do not have natural explanations are directed to supernatural or fantasy, are called Marvellous. The researcher explores other research articles to support the topic under study.

Keywords: *psychological issues, supernatural, Fantastic, Uncanny and Marvelous, hallucination*

Introduction

Edgar Allan Poe is an American short story writer. He is famous for gothic and supernatural stories. He offers diverse themes in his writings related to society such as supernaturalism, mental disorder, psychological issues, death, etc. According to critics, Poe's writings have the influence of his sufferings which he faced in his life from childhood to manhood. Poe has a unique

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quality to discuss people's psyche through his writings where the readers consider the events of the stories as their own real-life events (Santana, 2006, p. 186).

Background

Humans face various rational and irrational incidents in their life. Irrational events do not make any sense or they do not have any rational explanations. Sometimes people offer diverse clarifications for the irrational events or they believe them as supernatural (Thomas, 2018, p. 2). Poe's stories have similar situations where readers are not able to think clearly in regard to natural or supernatural events. His events have two directions; natural and supernatural. In other words, Poe's events can be explained from natural and supernatural perspectives (Nadal, 2016, p. 178). The researcher focuses on the following short stories to find out natural and supernatural incidents with the help of their factors; *The Tell-Tale Heart*, *The Black Cat*, *The Oval Portrait*, *Eleonora*, *The Assigination*, *The Man That was Used up*, *The Conversation of Eiros and Charmion*, and *The Imp of Perverse*.

Framework

The researcher plans to analyze Poe's stories from the lens of Todorov's theory of Fantastic. According to Todorov (1973), irrational incidents can be explained in both directions; natural and supernatural. If the irrational incident has rational interpretation, it comes in the domain of Uncanny. When an irrational incident doesn't have rational explanation, and new laws are required to interpret that irrational event then it comes in the realm of Marvelous. The hesitation between these two is called Fantastic (p. 25).

Research Questions

- How can the elements of the theory of Fantastic be explained in Poe's short stories?
- What are the possible aspects of Uncanny and Marvelous elaborated in Poe's stories?
- What are the factors behind Uncanny and Marvelous in Poe's stories?

Literature Review

This section deals with the review of related literature. The researcher discusses the exposition of theory along with application of theory in other literary works.

Exposition of Theory

Tzvetan Todorov discusses the theory of Fantastic in his writing 'The Fantastic: A Structural Approach to a Literary Genre'. He interprets fantastic in two ways; Uncanny and Marvelous. The fantastic is purely based on the reader's hesitation regarding natural and supernatural events. Fantastic is the

duration of hesitation between Uncanny and Marvelous. Once the reader goes for any of these then the fantastic ends there. As Todorov (1973) states, "The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous" (p. 25).

The theory has two elements; uncanny and marvelous. If there is a natural interpretation of an irrational event, then it comes in the realm of Uncanny and when there is no natural explanation, then it comes in the domain of Marvelous. Uncanny can be interpreted via psychological perceptions such as delusion, dream, hallucination, delirium, etc. Marvelous can be described via supernatural and fantasy. In addition to this, Poe stories have events based on Uncanny and Marvelous (Hiatt, 2012, p. 20).

Theory of Fantastic in other Writings

Theory of Fantastic becomes popular after a while and many researchers apply this theory in various literary genres. According to Čipkár, Neil Gaiman, a writer of this unique genre, explores this theory in his writings for supernatural and natural events (p. 24). Likely, 'The Readers of Hard Science Fiction' by James Gunn discusses both supernatural and natural events in his writing. There are separate events for natural and supernatural phenomena. There are possible explanations of the irrational incidents and some of the events are accepted as supernatural. Henry James' 'The Turn of the Screw' is also the best example of this genre (Matyjaszczyk, Spyra and Wicher, 2014, p. 12).

Hesitation plays a vital role in the theory of fantastic. It cannot be identified till the end whether the events of the story are related to the natural or supernatural domain. Fairy tales come in the realm of Marvelous because of the unavailability of the natural explanations. Similarly, 'The Metamorphosis' by Kafka also represents the factor of Marvelous (Prasad, 2015, p. 25). One more important aspect of fantastic is that if the irrational event must happen in this world, then it can be considered in the genre of fantastic. If an irrational incident happens in an irrational world or other than this world, it cannot be considered fantastic. It is a common event in a fictional or irrational world (Pike, 2012, p. 29).

The theory of Fantastic also finds its way in 'The Yellow Wallpaper' by Gilman. The scene of wallpaper offers the description of hallucination of the character. The wallpaper shows a woman trapped inside the painting. Suddenly, she struggles to free herself from the wallpaper. There is nothing except the hallucination of the character. Kolich expresses that the character of 'The Yellow Wallpaper' suffers from hallucination as obsessively looking at the wallpaper (p. 4).

Research Methodology

- The researcher examines Poe's short stories from natural and supernatural perspectives with the lens of theory of Fantastic by

Todorov. The researcher investigates the factors of Uncanny and Marvelous events with the support of textual analysis along with close reading.

- Textual Analysis
- Uncanny in Poe's Stories
- Uncanny is one the elements of theory of fantastic where natural explanations are offered for irrational events. The theory supports the readers not to direct every irrational event towards the supernatural. In simple words, it emphasizes finding out the natural interpretation of irrational events. The Uncanny explains irrational incidents through hallucination, delusion, delirium, deceived senses, etc.

Factors of Uncanny

The researcher illustrates the above factor one by one in the following Poe's stories; The Tell-Tale Heart, The Black Cat, The Oval Portrait, Eleonora, The Assignment, The Man That was Used up, The Conversation of Eiros and Charmion, and The Imp of Perverse.

Hallucination in The Tell-Tale Heart

The narrator of 'The Tell-Tale Heart' kills and dismembers the body of the old man in his chamber. When the police officers arrive to investigate the missing case of the old man, the narrator shows him the entire room and they begin to leave. Suddenly, the narrator starts listening to the heartbeat of the old man. 'I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum' (Poe, p. 287). The narrator experiences the old man's heartbeat after his death. He is the only one who experiences the heartbeat of the old man. The sound increases louder and louder and he thinks that the police officers are also listening to the sound of the heartbeat. He starts to suffer from auditory hallucination. Consequently, the narrator confesses the murder. Hallucination is the existence of things in the mind, not in reality. The sound of the heartbeat after the murder is a clear indication of hallucination. Auditory hallucination is an experience of anything without external motivations. The sound varies with the intensity of the disorder. The person having hallucination believes that the sound exists (Waters, 2014, p. 54). The narrator in Poe's story 'The Tell Tale Heart' Agonizes from a mental disorder which is hallucination (Suryani, 2020, p. 5).

Hallucination in The Black Cat

The narrator of 'The Black Cat' murders his wife and walls up the body in the old chimney. The police officers visit the site to find out the missing case of the narrator's wife. The police officers do not get anything in the basement and intend to leave. Suddenly, the narrator begins to listen to the sobbing cry

of the child which comes from inside the chimney wall. 'I was answered by a voice from within the tomb! by a cry... like the sobbing of a child' (Poe, p. 192). He listens to the voice of a sobbing child and rushes towards that wall where he buried his wife and confesses the murder. He believes that the police officers are also listening to the similar sound. This is the hallucination of the narrator where he experiences the voice of a child from the chimney wall. There is no sound in reality and the sound exists only in the mind of the narrator. Suryani (2020) elucidates that the narrator of 'The Black Cat' suffers from auditory hallucination (p. 2). Karlina (2007) further explores the events of the story and declares that the narrator of 'The Black Cat' has mental disorder from his childhood specifically the hallucination (p. 9).

Hallucination in The Oval Portrait

'The Oval Portrait' starts with an injured narrator as he enters in a room full of paintings. The narrator observes the paintings in the candle light. After gazing for a long time, a painting of a young beautiful woman memorizes the narrator and he feels that the picture becomes life-like. 'Long- long I read...I gazed...the hours flew by...the candelabrum displeased me' (Poe, p.132). The narrator experiences hallucination as he observes the painting in the candle light. The candle light flickers and the narrator seems to be hallucinated in the candle light. Čale (2015) expresses that the candle light plays an important role in the mental state of the narrator. The flickering candle light deceives his senses as a result he experiences hallucination (p. 111).

Delusion in The Tell-Tale Heart

The narrator shows the sign of delusion as he kills the old man due to his vulture eye. He claims that whenever the eye falls upon him, his blood becomes frozen. 'I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture...Whenever it fell upon me, my blood ran cold' (Poe, p.286). There is no logical connection between the freezing of blood and the eye. Somehow the narrator shows the symptoms of psychological disorder therefore, he becomes delusional about the old man's eye and he takes the life of the old man for no reason. Setyaningrum addresses that the delusion of the narrator makes him kill the old man due to his unusual eye (p. 6). In addition to this, Shaikh (2020) presents the similar perspective that the narrator suffers from delusion because of the eye of an old man (p. 41).

Delusion in The Black Cat

The narrator of 'The Black Cat' agonizes from psychological disorder, particularly delusion. He drinks alcohol excessively, and he gets ill temper with the passage of time. One day, he takes one eye from his pet named Pluto and kills it later. He is not able to forget him and he experiences the presence of the cat everywhere. After a while, he finds a cat similar to Pluto and brings it home. He realizes that the cat is missing one eye and it has resemblance in

many ways with the cat he murdered. 'It was a black cat...as large as Pluto, and closely resembling him in every respect' (Poe, p.189). After killing Pluto, he is not able to forget the cat because of his guilt and he becomes very much obsessed with finding a new cat. This obsession and guilt make him delusional about the cat. Karlina (2007) expresses a similar idea that the narrator becomes delusional about the new cat because of his obsession and guilt (p. 39).

Delusion in The Oval Portrait

'The Oval Portrait' has a similar phenomenon of delusion. The narrator takes opium to reduce the pain of the injury. In the injured state, he observes the painting in candlelight. He feels that the portrait of a young beautiful woman comes to life-like when the candle shivers. This is nothing except his delusion. 'It was an impulsive movement...to make sure that my vision had not deceived me' (Poe, p.132). The narrator shuts his eyes to protect himself from the deception of his vision. Čale (2015) elaborates that the picture mesmerizes him in the oval frame and he feels the painting life-like. Candlelight, the use of opium, and gazing for a long time make him delusional about the painting (p. 105). The actual reason of being delusional is the opium consequently, he experiences mental illness that involves delusion.

Delirium in The Black Cat

The narrator of 'The Black Cat' is not able to control his anger by the reason of excess use of alcohol. He doesn't think and judge anything clearly. One day his cat named Pluto bites him and he pulls its eye from the socket. 'Deliberately cut one of its eyes from the socket!' (Poe, p.188). The narrator undergoes in a state of delirium where he is not able to control his rage and think clearly. He is confused in his mind, and alcohol leads him to cruelty. As a result of delirium, he takes his anger out on the cat as well his wife (Karlina, 2007, p. 10).

Delirium in The Oval Portrait

The narrator of 'The Oval Portrait' also struggles from delirium. He is confused and unable to judge or think properly by the reason of using opium. Having injuries, tired and using opium make him delirious about the painting of a young woman. "my desperately wounded condition. In these paintings my incipient delirium' (Poe, p.132). The candlelight and opium lead him towards delirium and as a result, the portrait seems to become alive. Fong, Tulebaev and Inouye (2009) elucidate that the drug controls his senses and it has a negative impact on his memory and vision. He is confused in observing the picture (p. 4).

Delirium in The Imp of Perverse

The narrator of 'The Imp of Perverse' is in the state of delirium. After killing a person, the guilt of the murder haunts him everywhere and he is unable to face the aftereffects of the murder. 'I experienced all the pangs of suffocation...then some invisible fiend' (Poe, p.223). The narrator feels the guilt and he experience a strange phenomenon in his life. He is muddled with different thoughts and he confesses the murder while talking to himself. He is not able to think or protect himself from the aftereffects of murder.

Deception of Sense in The Tell-Tale Heart

After the murder of the old man, the narrator thinks that no one can know about the murderer of the old man because he kills him with perfect planning, later he dismembers and hides the body wisely. 'If still you think me mad...the wise precautions I took for the concealment of the body' (Poe, p.287). The narrator claims that he is not mad because he has clearly concealed the body. His senses put him in deception, as a result, he confesses the murder. Hidalgo (2017) expresses that the narrator senses deceive him and this leads him to confess the murder before the police officers (p. 4).

Deception of Senses in The Black Cat

When the narrator hides the body of his wife in the chimney wall, he feels the sense of superiority complex. He thinks that no one can find out the body of his wife. As the police officers visit the basement for investigation, they do not find anything. At this time, his senses trick him and he listens to the cry of a child from the wall. 'I was answered by a voice from within the tomb by a cry...the sobbing of a child' (Poe, p.192). His senses make him confused about the voice and he rushes towards the wall and confesses the murder. It was nothing except the deception of senses.

Deception of Senses in The Oval Portrait

In 'The Oval Portrait', the narrator is also deceived by his senses when he begins to observe the painting in candlelight. The narrator spends hours observing the painting and as a result of his long gaze, he closes his eyes so as not to be deceived by his senses. 'Long- long...I gazed...the hours flew by...The position of the candelabrum displeased me' (Poe, p.132). His senses deceive him after the long gazing at the picture in the candlelight. He feels that the pictures become alive. Eventually, his long gaze makes his senses confused and he experiences the picture life-like. The candlelight deceives his vision, so experiences the entire scenario (Čale, 2015, p. 111).

Madness in The Tell-Tale Heart

The Tell-Tale Heart clearly shows the madness of the narrator. He kills the old man for no reason and dismembers his body. Later, he brags about the killing and hiding of the body of the old man with no guilt and regret. 'what you mistake for madness is but over-acuteness of the senses?' (Poe, p. 287). He claims that he is not mad, but his senses become sharp and he can hear

everything from anywhere. Pérez (2020) illustrates that the narrator has mental illness and his madness leads him to kill the old man. He also brags that he is not mad because he perfectly conceals the body that no one knows about (p. 18).

Madness in The Black Cat

The narrator of 'The Black Cat' also shows the symptoms of madness. He kills his wife for no reason and hides her body wisely in the chimney wall. He feels the sense of superiority for concealing the body as he has no regret or guilt about the murder. He also kills his pet named Pluto. This madness doesn't end here as he puts a rope around its neck and hangs it on the tree. 'Slipped a noose about its neck and hung it to the limb of a tree' (Poe, p. 188). These two incidents showcase his madness. Hidayat and Nafisah (2020) elaborate that killing his wife and cat for no reason is an obvious sign of his madness (p. 52).

Madness in Eleonora

The narrator of 'Eleonora' has a similar issue of madness. He claims that people consider him to be mad but he is not and this madness is my intelligence. 'Men have called me mad...whether madness is or is not the loftiest intelligence' (Poe, p. 296). In the story, the narrator puzzles the readers about the events of the story which show his insanity. Burnett expresses that the claim of the narrator indicates nothing except his madness (p. 30). He is confused regarding his madness and calls it intelligence. The narrator usually articulates that he hears the voices of his dead beloved Eleonora as a form of prayer (Renfro, 2017, p. 48).

Marvelous in Poe's Stories

Marvelous is the second element of the theory of Fantastic. When an irrational event cannot be explained via natural explanation and new laws are required to elaborate the irrational event, then the irrational event is directed to Supernatural or fantasy. In simple explanation, supernatural is accepted in Marvelous.

Factors of Marvelous

Supernatural in The Tell-Tale Heart

Claiming to hear everything from hell and heaven shows the supernatural ability of the narrator. Heaven and hell are supernatural places and hearing from these places can definitely be related to the supernatural realm. 'I heard all things in the heaven...hell' (Poe, p. 286). He declares at the beginning that his senses are very sharp, especially the sense of hearing. That's why he can hear voices from these supernatural places like heaven and hell. Gymnasium (2022) explores how listening to the voices from these places along with the voice of a dead old man's heartbeat lead the story towards the supernatural domain (p. 2). The narrator also declares that he can easily see in the dark

pitch room. 'His room was as black as pitch with the thick darkness...opening of the door' (Poe, p. 286). Seeing in the dark is a supernatural capability. Ordinary people require light to observe the dark room, but the narrator having the supernatural ability can see in the dark room of the old man. This is a supernatural entity where humans need light to see; however, the narrator's proclamation is the opposite of ordinary humans. Humans need night vision to see in the dark. He says that the old man cannot see me in the dark which means he is able to see in the dark.

Supernatural in The Black Cat

The story of 'The Black Cat' has elements of the supernatural too. The narrator kills his pet cat and hangs it on the tree. At night, his house gets on fire and it turns everything into ashes. 'The cry of fire...The whole house was blazing' (Poe, p. 188). There is no explanation of the fire that how the fire gets to the house. Moreover, after looking at the burnt site of the house, his eyes are caught by a giant figure on the wall. 'The figure of a gigantic cat...truly marvelous. There was a rope about the animal's neck' (Poe, p. 189). The narrator finds the giant figure of the cat having rope around its neck. This is similar to the cat which he murdered the previous day. He himself calls it truly marvelous because he is not able to explain this incident. This is definitely a supernatural element of the story. Another supernatural incident is the fire that destroys the entire house of the narrator except the one wall where the silhouette of a large cat appears. 'I approached and saw...the figure of a gigantic cat' (Poe, p. 189). The appearance of the cat on the wall showcases the supernatural element in the story (Seiringer, 2022, p. 54).

The black cat seems appears as supernatural in the story. The narrator meets a similar cat having the characteristics of Pluto. 'As large as Pluto, and closely resembling him in every respect' (Poe, p. 189). One day, the narrator comes across a cat similar to Pluto. The cat comes from nowhere as the people do not know about it. He brings the cat home to compensate for his guilt. 'It also had been deprived of one of its eyes' (Poe, p. 189). The next morning, the narrator realizes that this new cat has only one eye like Pluto. This particular incident of the story directs the cat to have a supernatural entity. Wall explores the relevant idea of the supernatural that finding the similar cat, deprived of one eye, and similar characteristics like Pluto lead to the supernatural realm.

Another prospect of the supernatural is the wall up of the cat with the dead body. The narrator conceals the dead body of his wife in the wall and renovates it cleverly. When police officers come to investigate the disappearance of the narrator's wife, the narrator along with the officers visit the basement. The officers do not find anything and they start to leave. Suddenly, the narrator hears the cry of a sobbing child from the wall and he rushes to make it silent. 'a cry...like the sobbing of a child' (Poe, p. 192). Now the police get suspicious and destroy the wall and find the body of the narrator's wife along with the cat inside the wall. The focus point is whether the narrator walls up the cat as well or this is the supernatural ability of the cat

to go inside the sealed wall. Consequently, it shows the supernatural phenomenon of the story.

The cat's supernatural ability leads the narrator to kill his wife. The narrator and his wife visit the basement accompanied by a cat. The narrator nearly falls down due to the cat that makes him angry. He takes the axe and tries to kill the cat, but his wife grasps his hand. In rage, he kills his wife with the same axe. 'I withdrew my arm from her grasp and buried the axe in her brain' (Poe, p. 190). According to Casulli (2018), the cat has supernatural power that forces the narrator to kill his wife (p. 16).

Supernatural in The Assignation

Poe's story 'The Assignation' also presents the similar event of the supernatural. The heroic character appears from nowhere and dives into the water and rescues the drowned baby in the dark pitch water. Before the narrator, many people tried to save the baby but they were unable to find the baby. 'A figure muffled in a cloak...plunged headlong into the canal...he stood with the still living and breathing child within his grasp' (Poe, p. 230). A harbinger from an unknown sphere emerges from nowhere in Poe's story 'The Assignation' and saves the child. Other people also dive in, but they fail to find the baby and this man finds a child in a moment (Drost, 2006, p. 73). This event shows a supernatural power of the character because he comes from nowhere and finds the baby in the dark water. These characteristics are directed to supernatural capabilities. This really gets the attraction of the readers about the power which the character has. Finding a child in this darkness presents the supernatural ability of the character.

Supernatural in Eleonora

Poe's story 'Eleonora' also has the point of the supernatural. After the death of Eleonora, the entire valley becomes dull and greenery fades away. 'The star-shaped flowers shrank...the green carpet faded... ruby-red asphodels withered away' (Poe, p. 298). The fading beauty of the valley does not have any relation with the death of Eleonora. This is a supernatural phenomenon where the beauty of the valley goes with the death of Eleonora.

II. Fantasy

Fantasy in The Oval Portrait

'The Oval Portrait' presents the scenario of fantasy when the narrator defines a portrait life-like. The beauty of the woman in the painting mesmerizes him and he feels the picture comes to life. 'I had found the spell of the picture in an absolute life-likeness of expression' (Poe, p. 133). The picture takes the form of life and is the fantasy of the narrator. He fantasizes the entire scene because of the beauty of the woman. Abdullah (2016) expresses the idea of fantasy that the narrator fantasizes the scenario and he is attracted towards the beauty of the portrait (p. 19). Brno (2014) discusses that the story can be seen as an example of fantasy. The entering of the narrator into a room shows another dimension of the world where he fantasizes the story of the portrait (p. 2). He

further explains that the narrator's perception is already a part of a fantastic world where it is possible to transform a portrait into life or the portrait takes the life of a woman (p. 39).

Fantasy in The Man That was Used Up

Poe's other story 'The Man That Was Used Up' is a fantasy story where the narrator experiences military mutilation. The story explores the after effects of military engagement in various fighting. In a war, the soldier loses physically and mentally. The story is about Brigadier Smith who fought in battles against Native Americans where they captured him and disfigured his body parts.' There was only a single leg... Pompey, bring me that leg... now for that arm...my shoulders and bosom... my teeth...my eye!!...you would let me go out without my palate. (Poe, p. 453). He asks his servant to bring every part of the body for assembling. Now he has a prosthetic body which the servant can assemble and disassemble at a particular time. He has artificial body parts such as a wig, legs, teeth, eye, chest, hand etc. Almeida (2010) notifies that Brigadier Smith seems to be a grotesque and comic figure. This is one of Poe's griffin characters (p. 3). According to Oxford Learners' Dictionaries, a griffin is a creature having the body of a lion, an eagle's wings, head and legs. Brigadier Smith has the same attributions in regards to body parts. This can only be possible in fantasy as there is no example found in this real world.

Fantasy in The Conversation of Eiros and Charmion

Poe's story 'The Conversation of Eiros and Charmion' represents fantasy too. The story starts with two people who meet after their death named Eiros and Charmion and they discuss the end of the world. Eiros dies in apocalypse as he explains to Charmion (died after 10 years of Eiros) that there is a comet detected in the solar system and astronomers believe that there is no impact on Earth from this comet and doesn't relate to ancient prophecies about the end of the world. When it comes near to Earth, people are excited about this moment. This is an ancient prophecy regarding the destruction of the world. When the comet hits, it bursts into flame and it has a deadly impact on Earth as people begin to suffer a lot. Meeting after the death directs the story towards the fantasy.

The story revolves around the conversation of two who people meet after their death. They talk about how the world ends and what opinions of the people are. 'EIRO. Why do you call me Eiros? CHARMION ... you always be called. You must forget too, my earthly name...EIRO. This is indeed no dream! CHARMION. Dreams are with us no more' (Poe, p. 492). The story starts with this dialogue and it is between the spirits of the dead persons. Drost (2006) expresses that the story begins with two spirits who died in the destruction of the world. They get their new names after their death. This conversation is a fantasy based on unexperienced knowledge. He further explains that it is a recollection of the memory of the souls, unbound by any limitations (p. 182). This story is surely directed in Marvelous from two factors; fantasy or no natural explanation.

Conclusion

Edgar Allan Poe is one of the pioneers of short story writings. He produces diverse themes related to human psychology, society and supernatural phenomena. His stories not only have the elements of the supernatural but also have natural phenomena too. The theory of fantastic by Todorov offers a clear distinction of natural and supernatural factors which he calls Uncanny and Marvelous. In Uncanny, natural factors like hallucination, delusion, delirium, and madness are included and on the other hand, Marvelous have supernatural and fantasy. Not all of the events are related to the supernatural, however; a few of them are related to natural phenomena too.

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