

Guilt and Madness in Edgar Allan Poe's "The Tell-Tale Heart": Psychoanalysis Study

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Abstrak – Manusia memiliki emosi yang berbeda-beda dalam dirinya, seperti sedih, bahagia, kesal dan termasuk rasa bersalah yang dapat berasal dari berbagai penyebab. Rasa bersalah yang tidak terkendali dapat menjadi salah satu penyebab seseorang mengalami kegilaan, yang kemudian berdampak buruk bagi diri sendiri dan pihak lain karena emosi kegilaan ini dapat membuat seseorang bertindak di luar nalar. Rasa bersalah dan kegilaan dapat ditemukan pada perilaku seseorang yang sedang mengalami kondisi psikologis yang buruk dalam kesehariannya. Rasa bersalah dan kegilaan juga dapat ditemukan dalam karya sastra, salah satunya dari Edgar Allan Poe dengan cerita pendeknya yang berjudul *The Tell-Tale Heart*. Cerpen ini merupakan salah satu karya fiksi klasik bergenre Gothic yang menggunakan sudut pandang narator yang tidak disebutkan namanya yang mengalami rasa bersalah dan kegilaan yang membuat narator tersebut membunuh seseorang. Oleh karena itu, penelitian ini bertujuan untuk meneliti perasaan bersalah dan kegilaan yang dihadirkan dalam cerita pendek *The Tell-Tale Heart* karya Edgar Allan Poe. Penelitian ini menggunakan metode kualitatif dan menggunakan teori psikoanalisis Sigmund Freud tahun 1923. Penelitian ini dilakukan untuk mengungkap hubungan antara rasa bersalah, kegilaan, dan id narator dalam cerpen *The Tell-Tale Heart*. Peneliti menemukan bahwa "Ego" lebih dominan dari rasa bersalah dan kegilaan. Temuan ini menawarkan perspektif baru tentang bagaimana rasa bersalah dan kegilaan ditampilkan dalam cerpen *The Tell-Tale Heart* karya Edgar Allan Poe dilihat dari teori psikoanalisis yang berpotensi untuk memberikan masukan bagi penelitian dan praktik lapangan di masa depan.

Kata Kunci: kegilaan, rasa bersalah, id, ego, super ego

Abstract - Human being has different emotions within themselves, like sadness, happiness, upset and including guilt which can come from various causes. Uncontrolled guilt can be one of the causes of someone experienced madness, which then has a bad impact on themselves and other parties because this emotion of madness can lead someone to act beyond the reason. Guilt and madness can be found in the behavior of someone who is experiencing a bad psychological condition on the daily life. Guilt and madness can also be found in the literary works and one of them is from Edgar Allan Poe with a short story entitled *The Tell-Tale Heart*. This is a classic of the Gothic fiction genre that uses point of view from an unnamed narrator who experienced the guilt and madness that lead the narrator to killed someone. Therefore, this research is intended to examine the feelings of guilt and madness that is presented in the short story *The Tell-Tale Heart* by Edgar Allan Poe. This research uses qualitative methods and uses Sigmund Freud's 1923 psychoanalytic theory. This research conduct to reveals the relationship between guilt, madness, and the narrator's id in *The Tell-Tale Heart* short-story. Researchers found that "Ego" was more dominant from guilt and madness. This finding offers a new perspective on how guilt and madness are presented in Edgar Allan Poe's short story *The Tell-Tale Heart* seen from psychoanalytic theory which has the potential to provide input for future field research and practice.

Key words: madness, guilty, id, ego, superego.

INTRODUCTION

Every human being has different emotions within themselves, including guilt which can come from various sources. People are apprehensive or fearful when they expect something bad to happen, but sad or disappointed when they believe they will never achieve a desired objective (Higgins et al., 1986; Nurjanah, 2022). Guilt can be defined as an emotional and cognitive experience that appears when someone believes that they have violated a moral or ethical standard and it can result in feelings of regret, self-blame, and a desire for punishment or restitution. It is a complex emotion that involves the subjective evaluation of one's actions and recognition of their



negative impact on oneself or others (Baumeister et al., 1994). In general, guilt is a negative emotion that can be felt by people when they have done something wrong or harmed someone else. Guilt can also be a legal term that refers to a person's responsibility for a crime. One of the positive impacts of the feelings of guilt can lead to introspection, self-reflection, and the desire to improve one's behavior, eventually encouraging personal growth and moral development. However, excessive or unresolved guilt can have a negative impacts on mental health that can contribute to anxiety, depression, and self-destructive behavior (Baumeister et al., 1994)

This uncontrollable feeling of guilt can be one of the causes of someone feeling madness, which will then have a bad impact on themselves or other parties. Madness is defined as a Anger, aggression, fear, frustration, confusion, tiredness, isolation, arrogance (megalomania, narcissism, self-dramatization), timidity, and difficulties getting along with others are some of the emotions and behaviors that people experience (Szasz, 2017). The guilt and madness can also be found in literary works such as novels, poetry, and short stories. One of the writers who has a work on this theme is Edgar Allan Poe with a short story entitled *The Tell-Tale Heart*.

The object of this research is *The Tell-Tale Heart* is a short story by Edgar Allan Poe that was first published in 1843. The use of this short story for this research is due to the dominance of narratives in the context of guilt and madness compared to Edgar Allan Poe's other works and also *The Tell-Tale Heart* is one of Edgar Allan Poe's most popular works. This story uses point of view from an unknown narrator who attempts to persuade the reader of the narrator's sanity while also describing the narrator's murder which was triggered by his hatred of the victim's father who, despite his in the end, the narrator succeeded in killing his victim, but the feeling of guilt continued to haunt him through the sound of the victim's heartbeat that continued to be heard in his ears and made him admit his actions. Therefore, this research contributes to the understanding of the themes of guilt and madness and their relationship in a literary work and intended to examine the feelings of guilt and madness that presented in the short story *The Tell-Tale Heart* by Edgar Allan Poe.

This research was analyzed by applying the previous study entitled Murder of the Eye (I): Disruption of Circumscription in *The Tell-Tale Heart* by Kaur & Puri (2023), A Narrative Discourse Analysis of Poe's Short Story "The Tell-Tale Heart": Implications for Language Teaching by Alshafi (2019), The tell-tale heart: Self-esteem, arousal, and relationship initiation by Stinson et al. (2022), Analysis of the Short Story 'The Tell-Tale Heart' by Edgar Allan Poe by Shamaila Amir (2017) and The Tell-Tale Heart: Interoceptive Precision and Ecological Fear Experiences by Allen (2023). The similarity with this research relies on the object and of the study which discusses *The Tell-Tale Heart* by Edgar Allan Poe. While the gap from the five previous studies for this research is in the issues and the theory of the research which is the guilt and madness from the *The Tell-Tale Heart* by Edgar Allan Poe using the theory of psychoanalysis by Sigmund Freud 1923. Thus, this research is important for the readers to find out what is guilt and madness presented in the short story *The Tell-Tale Heart* by Edgar Allan Poe.

According to Sigmund Freud's psychoanalytic theory, the human mind is made up of three different components: the id, ego, and super-ego (Sigmund Freud, 1989; Freud, 1931). The researcher employs this theory to explain the lunacy and guilt depicted in Edgar Alan Poe's short story *The Tell-Tale Heart* via the prism of Sigmund Freud's Id, Ego, and Super-ego theory. The ego serves several purposes. It regulates voluntary movement. Its objective is to survive, thus it must be able to handle both internal (id) and exterior (external) inputs (Lapsley & Stey, 2012). External stimuli are dominated by the ego by being "aware," remembering, fleeing, and actively adjusting. Concerning internal drive impulses, it attempts to manage instinctive drives by carefully selecting the type of pleasure to be obtained or whether satisfaction is to be obtained at all. (Sigmund Freud, 1923). In fact, the ego attempts to harness primal libidinal drives in order for them to submit to the reality principle (Tato & Cua, 2008). The ego is the agent of reasoning, common sense, and defense, whereas the id is a boiling pot of emotions (Siegfried, 2014).

The id is the mind's basic, instinctual portion, which contains sexual and violent drives as well as hidden memories. The super-ego functions as a moral conscience, whereas the ego is the practical aspect that stands between the id's and the super-ego's aims (Sigmund Freud, 1920; Sigmund Freud, 1989). Although each aspect of the personality has distinct characteristics, they interact to form a whole, and each component contributes to an individual's conduct in a unique way. The id is the unorganized component of the psyche that contains a person's fundamental wants, whereas the ego is the thinking aspect of our personality that balances the demands of the id and super-ego in the context of reality (Seligman & Csikszentmihalyi, 2000). The super-ego includes societal norms and ideals gained from one's parents and others. Freud argued that psychological diseases emerge when there is a conflict or imbalance between the id, ego, and super-ego drives. (Bocock, 1983; Ramis et al., 2001)

Tormented by the constant beating, the guilt-ridden protagonist is forced to confess his crime, exposing the Super-ego's tremendous influence on his psychological state. As we investigate the layers of guilt and lunacy in "The

Tell-Tale Heart," it becomes clear that Sigmund Freud's id, ego, and Super-ego framework provides a rich psychoanalytic lens through which to comprehend Poe's narrative is many psychological elements. The protagonist's spiral into insanity is a frightening depiction of the interaction between his unconscious urges (id), the conscious effort to repress them (ego), and the overwhelming weight of societal and moral judgement (Super-ego). This psychoanalytic research uncovers the profound and ongoing resonance of *The Tell-Tale Heart* and confirms its place as a masterpiece of psychological horror literature.

The id is the mind's most primal and instinctual aspect. It has sexual and violent tendencies, as well as concealed memories. The id works on the pleasure principle, which means it wants instant gratification of its desires with no regard for the consequences (Sigmund Freud, 1989; Sigmund Freud, 1931). The id thinks in primal, illogical, irrational, and fantasy-oriented fundamental processes. This form of process thinking is self-centered and wishful, with little grasp of objective reality. Someone's id, guilt, and insanity are all linked. The id is the primordial and instinctual component of the mind, which includes sexual and violent desires as well as hidden memories (Sigmund Freud, 1989). When someone acts on their id urges and defies cultural norms, they may feel guilty. Guilt is defined as a sense of regret or responsibility for an offence or wrongdoing. Guilt, in rare situations, can lead to madness, a serious mental disorder that impairs an individual's behavior, thinking, and emotions.

The insanity defense in criminal law refers to the defendant's mental condition at the time of the act. If a defendant is found not guilty by reason of insanity, they are absolved from criminal responsibility and are instead treated for their mental illness. The insanity defense exists to distinguish between criminal defendants who are responsible for their actions and those who are not. The id reflects the unconscious, primitive drives and urges that drive people to seek instant fulfillment (Freud, 1931). The narrator's id manifests as an overpowering yearning to rid himself of the old man's vulture-like eye in "The Tell-Tale Heart," motivated by an irrational and obsessive urge. Unhindered by moral restraints, the id's unrelenting pursuit of the act of murder serves as a potent trigger for the story's unfolding lunacy.

The ego is the element of the psyche that acts as a bridge between the id's desires and the outside world (Sigmund Freud, 1989). It functions on the realism principle, which implies that it strives to satisfy the id's needs in a realistic and socially acceptable manner. The ego is the executive or doer of the personality, and it has two primary functions (Sigmund Freud, 1989). According to Sinding Jensen (2016), the ego serves as a bridge between the id's unrestrained cravings and the external world's reality. In the story, the protagonist's ego fights a long battle to maintain a normalcy facade while harboring a dark secret. First, it prioritizes which inputs to respond to and which instincts to please. Second, it calculates when and how to meet those requirements based on the availability of low-risk options. When compared to the tenacious id, the ego is frequently feeble, and all it can do is cling on, leading the id and claiming some credit at the end as if the action were its own.

The ego, according to Freud's psychoanalytic theory, is the realistic part of the mind that mediates between the impulses of the id and the super-ego. In the framework of reality, the ego attempts to balance the demands of the id and super-ego. As a result, it is possible that the ego plays a role in preventing madness and controlling feelings of guilt by finding a practical and acceptable manner to express the id's impulses while simultaneously adhering to the moral compass of the super-ego (Sinding Jensen, 2016). However, this is a difficult subject that necessitates additional research and analysis to properly comprehend the relationship between guilt, insanity, and the ego in an individual. The friction between the id's impulsive drives and the ego's efforts to repress them grows more acute, eventually driving the protagonist's spiral into insanity. This internal conflict serves as a dramatic example of Freud's idea of the ego's precarious balancing act (Thurschwell, 2000).

According to Freud (1989), the super-ego is the component of the mind that has a function as a moral conscience and is controlled by morality and societal ideals. The child's desire to be like the parents (ideal formation) and to comply with parental constraints and demands (superego in a broader sense) compose the heir of the Oedipus complex (Groot, 1962; Zhang, 2020). While suppressing all the id's bad tendencies, the super-ego seeks to refine and civilize human behavior. When a person violates society norms, they may feel guilty, which is remorse or responsibility for an offence or transgression. The super-ego can assault a person by making them feel guilty, which can lead to madness, a serious mental disease that affects a person's behavior, thinking, and emotions. When the super-ego's inner voice becomes punitive and unrealistic in its demands, it can become a problem, leading to severe guilt and self-punishment. When the guilt becomes too much to bear, people may unknowingly project their super-ego outside of themselves into someone else (Sinding Jensen, 2016; Hossain, 2017). As a result, by attempting to balance the demands of the id and super-ego in the context of reality, the super-ego plays an important role in controlling emotions of guilt and averting madness (Sibi, 2020).

The super-ego is the psyche's moral and ethical component. It symbolizes society ideals and standards that have been internalized (Sigmund Freud, 1989). The super-ego functions as a moral conscience, regulating behavior to

comply to social standards and ideals. When a person breaks social norms and values, the super-ego acts as a self-monitor, instilling feelings of guilt and shame. The conceptualization of the id, ego, and Super-ego by Sigmund Freud has become a key framework in the discipline of psychoanalysis. The Super-ego also symbolizes the internalized societal and moral norms that govern human behavior (Sigmund Freud, 1989). In "The Tell-Tale Heart," the protagonist's remorse and anxiety are palpable manifestations of the super-ego. The pounding of the old man's heart beneath the floorboards becomes the audible representation of the Super-ego's punishing judgement.

RESEARCH METHODOLOGY

This research uses a qualitative method with psychoanalytic approach to analyze Edgar Allan Poe's short story, *The Tell-Tale Heart*, to explore guilt and madness in the short story which needs to be interpreted with a descriptive method. It is a method for explaining current events when the researcher has no control over the variables (Bennett & Royle, 2004; Parkin Gounelas, 2001). Furthermore, descriptive research aims to determine, characterize, or identify what is, whereas analytical research seeks to establish why something is the way it is or how it came to be (Ethridge, 2004). Descriptive research also aimed to propose solutions to existing difficulties or problems by collecting data in a way that allowed them to characterize the situation more thoroughly than was possible without this method. (Fox, William. Bayat, 2008). This paper's data source is Edgar Allan Poe's *The Tell-Tale Heart*, which subjected to a thorough literary analysis to identify guilt and madness themes in the short story. Thus, this study focused on a textual analysis of the short story and included a total of 30 data to identify the evidence of themes related to guilt and madness. Furthermore, based on the research purposes and objectives, this research classifies and arranges the data using a data analysis technique (Mahsun, 2005), which includes (1) data selection, (2) data interpretation, and (3) data conclusion.

RESULTS AND DISCUSSION

In this essay, our primary focus will be on the intricate themes of madness and guilt as they manifest in Edgar Allan Poe's masterful short story, "The Tell-Tale Heart," using a psychoanalytic lens informed by the insights of the renowned psychiatrist, Sigmund Freud. Our analysis of this classic story reveals a plethora of intriguing occasions in which the dual themes of guilt and lunacy play key roles in the narrative's development. We have analyzed the *The Tell-Tale Heart* by Edgar Alan Poe and the finding shows that there are several guilty and madness represent in the fiction. A careful reading of "The Tell-Tale Heart" reveals that the author has successfully weaved a rich tapestry of emotions, psychological struggle, and moral ambiguity into the story's fabric.

Our investigation revealed 30 separate data points that can be ascribed to the presence of guilt and insanity inside the story. 18 of the 30 data points represent guilt, while the remaining 12 represent various sorts of madness shown in the story. The evident pattern that emerges throughout the brief story adds to the intrigue of this exploration. It begins with a powerful, if somewhat cryptic, manifestation of the protagonist's rage directed towards an elderly guy. As the story progresses, the protagonist's initial rage transforms into a profound and unnerving psychosis, leading him to take severe action in the form of performing a horrific deed - the murder of the elderly man. The narrative alters its focus significantly at this point, as guilt gradually infiltrates the protagonist's psyche, manifesting as a persistent, torturous force.

The combination of these complex emotional and psychological factors adds depth and resonance to "The Tell-Tale Heart." We have painstakingly organized our results into a structured table, which is thoughtfully presented below for your reading, to provide a clear and succinct summary of the findings. This tabular summary provides a graphic and comprehensive knowledge of how lunacy and guilt influence the narrative environment, providing vital insights into the human mind as addressed in this great work of literature. The summary of the results we have found can all be seen in the table below:

Table 1: The data summary

| | | Id | Ego | Super-Ego |
|----------------------|---------|----|-----|-----------|
| The Tell-Tale Hearth | Madness | 1 | 11 | 0 |
| | Guilty | 5 | 12 | 1 |
| Total | | 6 | 23 | 1 |

By looking at the table above, the prominent pattern appears here. The researchers found that the "Ego" more prominent in both guilty and madness.

1. Id

The madness that represented in Edgar Allan Poe's short story "The Tell-Tale Heart," there is a connection between guilt, madness, and the narrator's id. The text talks about the desire of killing by someone, in this context is the narrator. The narrator's desire to kill will become greater and then he feels guilty for his actions. Feelings of guilt become so strong that they lead to madness, which is a serious mental condition that affects a person's behavior, thinking and emotions. The narrator's madness is clearly visible in this short story, because the narrator feels disturbed by the eyes of the old man and is the cause of his madness and guilt. The guilt-ridden narrator insists on confessing his crime after killing the old man. As a result, the story shows how id drives, guilt, and madness are interconnected and can lead to bad behavior in a person. One form of id associated with madness appears in the short story in the following lines:

Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

The sentence above describes the narrator's madness which is influenced by his id or the desire to kill the old man which makes him uncomfortable. The narrator has the urge to decide to kill the old man and remove his eyes which he finds disturbing. This explains that what plays a role here is the narrator's id, which is the desires that are not based on common sense and do not care about applicable norms, and most likely the narrator will be more dominant to lead the narrator's actions to murder. After that the narrator uses his ego as evidenced by the sentence *my blood ran cold; and so, by degrees*. The narrator's madness is revealed by his fascination with the elderly man's eyes., and this is demonstrated by his strong desire to get rid of them, and the appearance of "hallucinations" in which he believes that he hears the old man's heartbeat even afterward. The narrator's madness is also seen in his rejection of madness which is a common characteristic of people suffering from mental illness.

The guilt felt by the narrator is one of the complex forms of power that develops in the story. In this case, the feeling of guilt that appears in this literary work lies in the part where the narrator feels that he did not do what he did a week before killing the old man. This shows that the narrator is trying to convince himself that he is a very good person as evidenced by his kindness a week before he killed the old man. One form of identity can be seen in the short story in the following lines:

I was never kinder to the old man than during the whole week before I killed him.

In the sentence above, the narrator's id made him believe that he was good person a week before he murdered the old man. This suggests that the narrator's claim that he has never been nicer to the old man than he was in a week before his murder can be interpreted as an attempt to rationalize and justify his actions. He attempts to persuade himself and the audience that he is not a nasty guy who intends to harm the old man. This can be interpreted as an expression of unconscious guilt and an attempt to blame external forces that lead him to murder the old man.

2. Ego

The ego, which described guilt in Edgar Allan Poe's short story "The Tell-Tale Heart," is not dealt with clearly. A psychoanalytic investigation of the story, however, indicates that the narrator is motivated primarily by his ego, which is the realistic component of the mind that mediates between the id's and superego's demands. The narrator's ego seeks to balance the demands of the id impulses with the moral compass of the superego in the context of reality. However, in compared to the id, the narrator's ego is feeble, and the ego can only hold on, directing the id and claiming some credit at the end as if the action were its own. One type of identification can be seen in the following lines of the short story:

In an instant I dragged him to the floor, and pulled the heavy bed over him.

The line demonstrates how the narrator's id impulses drive him to murder, and how his ego attempts to find a realistic and acceptable manner to express the id's goals while simultaneously sticking to the moral compass of the superego. However, the ego is unable to stop the narrator from murdering the victim, and he acts rashly, dragging him to the floor and pushing the heavy bed over him. This action demonstrates how the narrator's id instincts have gained control and the ego is powerless to stop them. Another one of the forms of *Ego* in the short-story is seen in the following line:

I have told you that I am nervous: so I am.

The narrator's comment expressing his concern deserves more scrutiny since it reveals a complicated element of the protagonist's mind and motivations within Edgar Allan Poe's classic tale, "The Tell-Tale Heart." Analysing this declaration, one could see it as an intentional attempt on the narrator's behalf to justify his actions and, as a result, relieve himself of the tremendous guilt that begins to weigh on his conscience. It is as if he is building a mental fortress to protect himself from the reality of his heinous crimes, both for his own psychological survival and for the reader's potential empathy. This utterance can be interpreted as a complex embodiment of the narrator's internal conflict, displaying the workings of his ego as he grapples with the enormous moral quandary, he has created for himself. By expressing his uneasiness, he is striving to persuade not only the reader, but also, maybe more significantly, himself, that he is not a nasty or wicked guy at heart.

This psychological maneuver is an intriguing case study in the human potential for self-deception and the many ways in which the mind might strive to protect its own self-image. Furthermore, an important component of the narrator's coping method is his attempt to externalize his acts and assign them to external causes. In his desperate attempt to shift guilt for the horrible murder he has perpetrated, he demonstrates a common human tendency to shift blame elsewhere, a phenomenon that is extensively studied in the field of psychology. This mechanism not only demonstrates the narrator's insanity, but also the complicated interaction of shame, fear, and the human ego within the depths of his tortured brain. In essence, this simple comment about his anxiety unravels a labyrinth of psychological complexities and provides us with a significant insight into the protagonist's thinking, making it a critical component in unravelling the thematic complexity and depth of "The Tell-Tale Heart."

3. Super-Ego

The super ego that described the guilt in Edgar Allan Poe's short story "The Tell-Tale Heart," there is a connection between guilt, lunacy, and the narrator's superego. The plot deals with a murderer's guilt and whether the narrator is insane or experiencing sensory overload. The narrator's superego functions as a moral conscience, seeking to perfect and civilize his behavior while suppressing the unsuitable urges of the id. In contrast, the narrator's superego becomes harsh and unrealistic in its demands, resulting in significant guilt and self-punishment. The narrator's remorse grows so great that he develops lunacy, a terrible mental disease that hampers behavior, thinking, and emotions. The narrator's insane preoccupation with the old man's eye, which he considers as wicked and blames for his guilt and insanity, demonstrates his lunacy. As a result, the story shows how the superego, guilt, and madness are all interconnected and can lead to disastrous behavior in a person. One of the forms of *Super-ego* in the short-story is seen in the following line:

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!"

The significance of the final sentence in this gripping short story, "The Tell-Tale Heart," extends far beyond the narrative's conclusion; it serves as a critical juncture in the unravelling of the narrator's complex psyche, specifically in terms of Freudian psychoanalytic concepts such as the super ego. As the story progresses to its frightening finale, the formation of the narrator's super ego becomes clear, illustrating the subtle interaction of guilt, morality, and psychological strife. The narrator's developing lunacy drives him to dispose of the old man's lifeless body beneath the floorboards, which is the first notable instance of the super ego coming to the fore. It is during this gruesome deed that the moral and ethical components of his personality, represented by the super ego, begin to exert their influence, albeit indirectly, provoking a tremendous internal struggle within the narrator.

The narrator's perilous mental state becomes obvious as the story progresses and the suspense mounts. The presence of the super ego is evident as the three officers arrive to investigate the weird sounds heard in the residence. The narrator believes the sounds he hears coming from the elderly man's heart are the agonizing ramifications of his conscience. This internal tension, exacerbated by his inflated ego, becomes too much for him to bear, culminating in a climactic scene in which he is forced to reveal the heinous secret of the old man's final resting place. This dramatic sequence of events emphasizes the narrator's super ego's ability to shape his ultimate actions. In direct contrast to the unbridled lunacy that caused the narrator to commit the heinous deed in the first place, the super ego's insistence on moral rectitude reveals the narrator's deep internal turmoil. It's as if the narrator's super ego triumphs in the end, forcing him to confront the stark reality of his actions and their moral implications.

In essence, the creation of the super ego at this vital point represents the narrator's deep awakening. His guilty conscience compels him to reveal the location of the old man's body to the officers, serving as a powerful reminder of the intricate interplay between the conscious and unconscious aspects of the human mind, as brilliantly depicted in this enduring work of literature.

CONCLUSION

After analyzing Edgar Allan Poe's literary work, entitled "The Tell-Tale Heart," researchers found thirty details that gradually are connected to the themes of madness and guilt in the story's structure. After a careful analysis, it was discovered that 12 of the thirty parts vividly showed the story's present madness, while the remaining 18 are indicative of guilt. Such a thorough examination of these two psychological factors broadens our comprehension of the complicated human psyche as depicted in this classic work. The visible pattern that emerges throughout the narrative is very intriguing. It begins with the narrator's developing disdain and wrath against the old guy, a powerful depiction of a simmering psychological tension. This emotional change demonstrates the human ability for suppressed emotions, which eventually find an expression in madness, ending in the narrator's catastrophic decision to kill the elderly man.

The complicated interaction of fury, insanity, and the slow descent into moral darkness is highlighted in this narrative arc. In the aftermath of the heinous event, the narrator's mind becomes a battleground for the formation of guilt. This strongly elicited emotion creeps into the narrator's mind, eventually eroding his sanity and generating a significant internal dilemma. This stormy mental journey exemplifies the intricacies of the human mind and its ability to grapple with the consequences of one's decisions. Furthermore, the researchers' insightful discoveries highlight the significance of the "Ego" and "Super Ego" in the context of guilt and insanity. The "Ego" is revealed to play an important role in both the appearance of guilt and the descent into insanity, mirroring the protagonist's internal struggle as he grapples with his desires and the consequences of his actions. Notably, the "Super Ego" becomes less powerful in the novel, emphasizing the narrator's early preference for deadly aim over moral considerations.

However, the ultimate turning point occurs when the narrator's "Super Ego," or the voice of his conscience, expresses itself, leading him to confront his sins and confess to his heinous conduct. Finally, this extensive research not only improves our understanding of "The Tell-Tale Heart," but it also provides a deeper understanding of the human condition, the intricate workings of the human mind, and the compelling interplay of guilt, madness, and the ever-present struggle between the "Ego" and the "Super Ego." Poe's story becomes a microcosm of his anguished protagonist's difficult psychological terrain, a profound portrayal of human nature's intricacies.

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