



Edgar Allan Poe's The Cask of Amontillado:

Jungian Archetype of the Shadow

Inst.Maali Abdulhussein Mahdi

University of Karbala

College of Education for Humanities -Department of English

ABSTRACT

Edgar Allan Poe (1809-1849), considered one of the most important symbols of romance in America, was assigned by many literary historians to the honor of having been the so-called "father" of the *short story*. He was also hailed as the founder of the detective novels that came after him.

Most of Poe's stories are disturbing and without any clear moral purposes, for he followed the principle of "art for art's sake" and he warned against "the heresy of didactic". His vision of the human psyche is marvelous; he mostly dealt with a person's hidden emotions that are contradictory to surface reality.

The main theme of Poe's *The Cask of Amontillado* is the depiction of a psychological predicament of an individual who lives the feelings of revenge and hatred against someone else. In this psychological framework, Poe succeeds in addressing the issue of *the shadow*. According to Carl Gustav Jung, the shadow "represents all the personal traits we have ignored, denied, or cut off from ourselves." (Jung, 1980:P.21) Most of Poe's protagonists undergo interior spiritual journeys to face the darkest thoughts hidden in their unconscious mind.

This study deals with the shadow archetype in *The Cask of Amontillado* within the psychological context of Carl Gustav Jung's theory of the archetypes and individuation process.

Key Words: Jung, archetype, psychology, the shadow

ملخص

يعتبر إدغار آلان بو (١٨٠٩-١٨٤٩) أحد أهم رموز الرومانسية في أمريكا ، وقد تم تكريمه من قبل العديد من المؤرخين الأدب لادباء لشرف كونه "أب" القصة القصيرة. كما تم الترحيب به باعتباره مؤسس الروايات البوليسية التي جاءت من بعده. معظم قصص بو مزعجة وبدون أي أغراض أخلاقية واضحة ، لأنه اتبع مبدأ "الفن من أجل الفن" ، وحذر من "بدعة التعليم". رؤيته للنفسية البشرية رائعة. تعامل في الغالب مع مشاعر الشخص الخفية التي تتناقض مع الواقع السطحي.



الموضوع الرئيسي في قصة بو "برميل الامونتيلاو" هو تصوير مأزق نفسي لشخص يعيش مشاعر الانتقام والكرهية ضد شخص آخر. في هذا الإطار النفسي ، نجح بو في معالجة قضية الظل. وفقاً لكارل غوستاف يونغ ، يمثل الظل " جميع السمات الشخصية التي تجاهلناها أو أنكرناها أو قطعناها عن أنفسنا " يخضع معظم أبطال بو لرحلات روحية داخلية لمواجهة أهلك الأفكار المخبأة في العقل اللاواعي. مونتريسور ، بطل رواية " برميل الامونتيلاو" ، هو مثال جيد على الجانب المظلم للطبيعة البشرية. تتناول هذه الدراسة النموذج الأصلي للظل في " برميل الامونتيلاو" في السياق النفسي لنظرية كارل جوستاف يونغ للنماذج الأصلية وعملية التفرد.

INTRODUCTION

1-Carl Gustav Jung's archetype of 'the shadow':

With the development of science, scientists' interest to understand the greatest mystery of all – our own minds – has been the leading force behind many scientific efforts, guiding to the development of hypothesis and theories aimed at elucidating and explaining the mechanics of being human.

However, It is almost unreasonable to understand each brain process, as each human being possesses his/her own different thought patterns with different layers of complexities. Psychology is the science that studies the different aspects of human mind and behavior and tries to understand everything that a mind can produce.

Carl Gustav Jung(1875-1961), a famous Swiss psychologist of the 20th century, contributed a lot to the world of ideas in the field of psychology or analytical psychology. While Freud's psychoanalysis is interested in studying the unconscious, Carl Jung's analytical psychology is concerned with the collective unconscious.

At the beginning of his scientific career as a psychologist, Carl Jung was an early ardent supporter of the Austrian neurologist and the founder of psychoanalysis, Sigmund Freud (1856-1939) (McGuire, 1974:P.27). Jung and Freud shared the same interest in studying the nature of the unconscious in human beings. It is well-known that Freud's work has suffused contemporary Western thought and popular culture. In his poetic tribute to Freud, W. H. Auden describes him as having created "a whole climate of opinion / under whom we conduct our different lives". (Thurschwell,2009:P.1)

This rapprochement between the two scientists did not last long because the two scientists, Freud and Jung, were having different concepts on the mechanism of the unconscious. Jung, who did not accept Freud's over-estimation of sexual problems, left the circle of Freudians in 1913 and founded the school of analytical psychology. However, Jung believed that the unconscious has two segments: the "personal unconscious," which resembled Freud's idea, and the "collective Unconscious,"(Jung,1980:P.3) which consists of universal memories of the common human past. Jung believed that the:

"personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*.

I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It



is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us.”(Jung,1980:P,4)

It contains "archetypal images" that are the traditional expressions, developed over thousands of years, of symbols upon which the society as a whole has come to depend,:

“ the collective unconscious is made up of a collection of knowledge and imagery that every person is born with and is shared by all human beings due to ancestral experience. Though humans may not know what thoughts and images are in their collective unconscious. It is thought that in a moment of crisis the psyche can tap into the collective unconscious...”(Ibid,P.8)

“For Jung, the mind of humankind is like the body, has pre-established forms of behavior and belief. These forms are demonstrated in repeated patterns of psychic functioning.” Within this context, Jung’s theory of archetypes is entirely incompatible with John Locke’s belief that the human mind is just like a *tabula rasa*, and a human can only acquire knowledge through experience and perception. (Bilsker,2002:P.58) Actually, Jung’s idea of archetypes is similar to that of Plato’s philosophical ideas - pure forms which incarnate the fundamental features of a thing or an object.

the archetype of the shadow is one of the main four Jungian archetypes, the others are *anima* in man and *animus* in woman and the *old wise man*. The shadow “personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly - for instance, inferior traits of the character and other incompatible tendencies” (Jung: 1969,P. 285). The idea of human shadow was actually built on Sigmund Freud’s ‘unconscious mind,’ founded on suppressed memories and thoughts realized in the form of automatic responses.

In another word, it is the dark and primitive side of the personality that does not go with the norms and laws of conscious life. According to Jung, the realization of the shadow is a fundamental part of individuation formation and recognizing the shadow demands a great moral effort (Moreno,1970:P.42). On the other hand, if the shadow is denied and repressed, it will be out of control and it can burst forth suddenly and lead to neurosis (Ibid,P.43).

However, Jung’s concept of the unconscious mind, or what he called the shadow, is still different from that of Freud who attributes all the contents of the unconscious to sexual desire. Jung thinks that the shadow is complementary to the conscious. For him, fantasy serves to draw attention to significant inner realities. He believed that the unconscious and the conscious are the two poles of energy in the human being and this energy flows between them without stopping. The energy is represented through all the activities of the body, including sexual activity.

In literary criticism the word “ archetype” is most often used to refer to characters, plots, themes, and images that recur throughout the history of literature, both oral and written (Hull, 2014: P.41). Abrams explains the power of archetypal motifs by pointing out their universality:

“In literary criticism the term archetype denotes recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a variety of works of literature as well as in myths, dreams



and even social rituals. Such recurrent themes are held to be the result of elemental and universal forms or patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the affective reader, because he or she shares the archetypes expressed by the author. (Abrams,1999: 12).”

Therefore, readers respond psychologically and almost instinctively to archetypal stimuli. When writers use archetypes in their works, they are automatically appealing to the unconscious of the readers.

2- Edgar Allan Poe: A psychological perspective:

Edgar Allan Poe is one of the notable American literary writers who threw a spotlight on the mechanism of working of the human brain in their works even prior to the emergence of field of Psychology. He is seriously aware of the complexities of the human mind and its influences on human behavior. His perception of the human mind is revealed distinctly in most of his literary works. Most of his protagonists characters are victims of complex mind issues such as hatred, persecution, superstitions, revenge, schizophrenia, etc. (Meyers,1992).

It is logically known that the psychological state of a person and the events that a person went through in his life are clearly reflected on his thoughts and views, and the litterateurs are no exception. Studies find a lot of evidences of neurotic trace in Poe's paternal inheritance; a complex of inferiority was detected in most of his family members. This inferior nervous system made many of Poe's family inclined towards flights from reality, and addicted to alcohol.

The youth, Poe, found his compensation in drawing and in writing poems and stories. However, his idealistic end of superiority as a "litterateur" must be regarded the "guiding fiction" of his life. His erratic behavior always estranged from him friends he made and he appeared to make enemies much more easily than friends. He wished to be loved, rather than to love. Poe always believed in his superiority over his fellow writers and this was well exemplified in this declaration by Poe himself; "my whole nature utterly revolts at the idea that there is any being in the universe superior to myself!". Similarly, autobiographical factor is found in *The Cask of Amontillado*, wherein the protagonist is going through a bitter psychological dilemma of avenging himself from a friend who dares and thinks himself superior. (Harrison,1902)

Two notable things were revealed in Poe's literary works ,especially his poetry, a very considerable degree of "introversion (in the sense which Jung uses the term) and a flight from reality." Along his career as a litterateur, Poe is interested in depicting the interior struggle within his own soul and "worshipping only the beauty whose expression is art." "In his themes he is neither American, nor Virginian, nor of the nineteenth century." Poe writes in his story "Berenice":

“:The realities of the world affected me as visions, and as visions only, while the wild ideas of the land of dreams became, in turn, not the material of my everyday existence-but in very deed that existence utterly and solely in it self,”



This view agrees fairly with Jung's theory of the introvert who is, "interested in thinking rather than in feeling, assumes the conventionally correct emotions."

Poe's characters are to a great degree autobiographical;

"they are melancholy men, pursued by unrelenting fate; they are neurotic, hypochondriac, monomaniac, victims of vain delusions; they are the prey of melancholia, insane from sorrow or from the thirst for revenge."

His views in understanding the human psyche is unique, when he was accused of being mad, he simply admits that, "Men have called me mad; but the question is not yet settled, whether madness is or is not the loftiest intelligence." In the study of his own diseased thought he is distinctly psychological, he writes about his case: "what the world calls 'genius' is the state of mental disease arising from the undue prominence of someone of the faculties. The works of such genius are never sound in themselves, and, in especial, always betray the general mental insanity." (Ingram, 1880)

Hence, Poe never made real friend and enemies instead were constantly appeared by reason of his genius as well as of his intolerance of the claims of the incompetent fellows. In fact, Poe's sadistic impulses were turned loose upon the characters of his stories, some of whom must have reflected the real personality of Poe himself. In "The Cask of Amontillado," Poe's message is that "a wrong is never righted till the aggressor is punished and knows he is punished by the injured one."

THE CASK OF AMONTILLADO

"The Cask of Amontillado" was first published in the November 1846 issue of Godey's Lady's Book, a monthly magazine from Philadelphia that published poems and stories by some of the best American writers of the nineteenth century. (Sova, 2001: P.45)

Like other stories of Poe, it has stayed in print without interruption since 1850. "The Cask of Amontillado" is a story of a man named Montresor who plans to take secret revenge on a man named Fortunato. fifty years after Fortunato's murder, Montresor now tells the story of his horrible crime. Montresor holds a hidden hatred against Fortunato for an offense that is never declared. Montresor invites drunken Fortunato to the vault of his house to taste Amontillado, a kind wine, Amontillado, that Montresor has just bought. He leads drunken Fortunato through a series of chambers beneath his palazzo to the place of Amontillado. When the two men reach the last underground chamber, Montresor chains Fortunato to the wall, which he builds to seal him in, and leaves him to die. Without a detective in the story, it is up to the reader to solve the mystery. Montresor must be insane, though even this is questionable because of the intricate details of the plot. (Baraban, 2004: P.47)

The major source from which Poe took the idea of his story was Joel Headley's "A Man Built in a Wall." (Headley, 1944: 191) In *The Cask of Amontillado*, Poe shows his consistent use of archetypal images throughout his work, like death and resurrection, the hero's journey to the underworld, and the quest for forbidden knowledge. The journey of death to the underworld is a recurrent image in many literary works and this image is cleverly depicted by Poe in *the Cask of Amontillado*.



the Cask of Amontillado starts with Montressor, the narrator, complaining that he had received a thousand injuries from his intended victim, Fortunato, and he is now determined to take his revenge;

“The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity.”(C.A,P.1)

When Montressor, the narrator, tells the reader about the heinous situation of his friend's murder, which took place fifty years ago, the reader feels that Montressor is fully aware of his inhuman action. However, by using the pronoun “you” in the extract above, Montressor may refer to his other side; namely, his unconscious mind or shadow. Jung believes that:

“The unconscious is commonly regarded as a sort of incapsulated fragment of our most personal and intimate life—something like what the Bible calls the "heart" and considers the source of all evil thoughts. In the chambers of the heart dwell the wicked blood-spirits, swift anger and sensual weakness. This is how the unconscious looks when seen from the conscious

side.”(Jung,1980:P.33)

According to Jung, when a person is suffering from “matters of vital importance,” the “unconscious motives overrule [his] conscious decisions.” Montressor is dramatically captured by the bitter memories of Fortunato's behavior and his solid determination to revenge. However, “when memory is suffering from the disturbing interference of the unconscious contact, then certain memories managed to reach the conscious and what Jung calls perception via the unconscious...” Though the common aspect of unconscious manifestations mainly irrational and chaotic, they sometimes hold “symptoms of intelligence and purposiveness.”

Montressor manifests super intelligence to attain his goal. To execute his crime effectively, Montressor studied the plan of killing his rival in all its aspects. Firstly, Montressor decided to use Fortunato's “connoisseurship in wine” as a pretext to lead him to his inevitable death.

Secondly, Montressor was careful in choosing the place and the time of his crime. Both the time and the place are cleverly chosen by the schemer;

“was about dusk, one evening during the supreme madness of the carnival season, that [he] encountered [his] friend. [Fortunato] accosted [him] with excessive warmth, for he had been drinking much.” In that time of year people were in masquerade and thus appearing as something they were not; Fortunato wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by



the conical cap and bells.” (C.A,P4)

The masquerade setting *The Cask of Amontillado* is cleverly chosen by Poe as a reference to “the fact that the older level of consciousness could let itself rip on this happy occasion with all the wildness, wantonness, and irresponsibility of paganism.” In the time of masquerade, people show characters that are different from their real ones, through the clothes they wear and doing things they cannot do on the days of the regular year. Actually, Jung believes that the modern man is unaware in such occasions, like carnivals, there are “remnants of a collective shadow,” which denotes that the personal shadow is partially generated from “a numinous collective figure”:

“We are no longer aware that in carnival customs and the like there are remnants of a collective shadow figure which prove that the personal shadow is in part descended from a numinous collective figure. This collective figure gradually breaks up under the impact of civilization, leaving traces in folklore which are difficult to recognize. But the main part of him gets personalized and is made an object of personal responsibility.” (Jung, 1980: P.262)

Most of reckless acts done by persons are an inevitable result of social restrictions imposed by society for many years and cannot be eliminated. On such occasions, the individuals find an opportunity to break free from restrictions, regardless of other people’s feelings.

Through the setting, Poe intentionally presents a strange situation in which the image of ordinary life is reversed. Fortunato, according to Montresor’s utterance is a “man to be respected and even feared,”; a man capable of unjustly inflicting a “thousand injuries” and “insults” on Montresor. Fortunato’s social importance is more than once mentioned by Montresor: “You are rich, respected, admired, beloved.” Yet, Fortunato’s supremacy disappears in the carnival atmosphere; “The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells.” The “conical cap and bells” make him appear like a clown, taking everything as a jock.

Despite all we know about Fortunato, the outfit he wears now shows him in a completely different appearance. He appears like an idiot in his clown costume, takes everything in the world as a joke. For all the abilities implied by his success, he just looks like an extremely vulnerable man. His vulnerability is revealed by the description of his costume.

Montresor, on the other hand, is bitterly obsessed with his fall into social insignificance. Montresor plays a different role, as he does not wear strange clothes or an external mask to hide his true personality. He keeps his appearance as it is, but he conceals what he feels, his own shadow. However, he shows Fortunato fake feelings of love and friendship instead.

Montresor is very clever in hiding his real intention without using any visible mask on his face. He is, surely, wearing the invisible mask of love and innocence through which he can mislead others. By appealing to Fortunato’s pride and hiding his monomaniacal hatred, Montresor successfully implements his plan; “You are happy, as once I was. You are a man to be missed. For me it is no matter.”

We should remember that Montresor’s revenge is not a revenge for himself, but rather for all his predecessors whom he always boasts about. He regards himself as the vindicator of his ancestors and the protector of his family’s glories. He can not endure that his family name is a



subject of ridicule, no matter what the social status of the offender is. Fortunato accused Montresor's ancestors of something bad. Montresor is very proud of his family, when Fortunato expresses surprise at the extensiveness of Montresor's vaults, Montresor answers: "The Montresors . . . were a great and numerous family." (C.A,P7)

In fact, Fortunato's prosperity has somehow become associated in Montresor's mind with his diminution. Montresor's decision to destroy his enemy is pointedly explained in his motto, "Nemo me impune lacessit," (No one insults me with impunity). This indicates that Montresor is suffering from a deep dynastic wound. He, then, feels that Fortunato must be punished for all his mistakes committed against him and his family.

Fortunato is asked by Montresor to pass a judgment on a cask of Amontillado, as he is an expert in good wine. Being very proud of his long experience in wine, Fortunato is highly susceptible to Montresor's appeal. Thus, Montresor persuades Fortunato easily to follow him into the wine cellar. The journey to the wine cellar under Montresor's house is metaphorically a journey to the underworld, the world of Montresor's shadow;

"I said to him—"My dear Fortunato, you are luckily met.
How remarkably well you are looking today! But I have
received a pipe of what passes for Amontillado, and I have
my doubts." "How?" said he. "Amontillado? A pipe?
Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to
pay the full Amontillado price with consulting you in the
matter. You were not to be found, and I was fearful of
losing a bargain." (C.A,P2)

Apparently, the journey of the underworld is Montresor's descending into his unconscious in which he faces the most fierce feelings of vengeance, according to Jung:

"it is generally believed that anyone who descends into the
unconscious gets into a suffocating atmosphere of
egocentric subjectivity, and in this blind alley is exposed
to the attack of all the ferocious beasts which the
caverns of the psychic underworld are supposed to
harbour." (Jung, 1980)

The journey of Montresor and Fortunato through the catacombs becomes gloomier and more ominous as they walking down towards the catacombs;

"We passed through a range of low arches . . . and . . . arrived at a
deep crypt. . . . At the most remote end of the crypt there appeared
another less spacious. Its walls had been lined with human
remains, piled to the vault overhead, in the fashion of the great
catacombs of Paris. Three sides of this interior crypt were still
ornamented in this manner. From the fourth the bones had
been thrown down, and lay promiscuously upon the earth,
forming at one point a mound of some size. Within the wall. .
we perceived a still interior recess, in depth about four feet, in



width three, in height six or seven.”(C.A,P11)

The place of Catacombs is very significant. Catacombs are well- known as the places used by the pagan people to burn the dead and they are also the places of worshipping and human sacrifice. The notion of ‘sacrifice’ was always found in all old myths and traditions even after the emergence of religions.

Sacrifice never understood as killing, on contrary it is a sacred means to purify people from all sins and wrongdoings. Consequently, sacrifice gives a new chance for the people in getting some hope to have a good life, physically and spiritually.

The whole tradition of sacrificing a human being to the gods was actually built on the idea of purification and sacredness of gods. Gods were always represented as mysterious power that ran the universe. These sacrifices and pagan rituals of slaughtering or burying someone alive were meant to give a solid basis to a construction of worshipping. They are also used to mark the territory of the sacred space. By making sacrifices to gods and by appeasing their possible envy with a human construction, pagans could live peacefully.

The notion of sacrifice then is built on one meaning in all old myths, that is sacrifices is essential for the continuity of life. According to those old myths, death is the other side of life. There is a strong connection between the dead and the living; each takes its strength from the other and the victim is going to his death voluntarily for the benefit of his clan or tribe.

Back to Jung’s thought and his theory on archetypes, when one deviates from the original patterns of archetypes, one would face a serious collision between the original and the new patterns of archetypes stored in his brain,

“Because man has consciousness, a development of this kind does not run very smoothly; often it is varied and disturbed, because consciousness deviates again and again from its archetypal, instinctual foundation and finds itself in opposition to it. There then arises the need for a synthesis of the two positions. This amounts to psychotherapy even on the primitive level, where it takes the form of restitution ceremonies..”

(Jung, P. 40)

In *The Cask of Amontillado*, Montresor is a good example of one who completely deviates from the original structure of archetypes followed by man.

Montresor uses very cruel and devilish tricks to lead Fortunato to his painful end. The situation here is similar to that of the old myths but with different motives. Firstly, the victim, Fortunato, is ignorant and does not have any knowledge about his fate. Secondly, the reasons that make Montresor insist to commit his crime are illogical, and the crime is not possible to be carried out in a society governed by laws. Actually, Montresor is acting outside the laws and norms of his society

It is noteworthy that Fortunato’s character can be easily deceived as long as he is blinded by his pride. The British writer C.S. Lewis says, “It was through pride that the devil became the devil: Pride leads to every other vice: it is the complete anti-God state of mind.”(Lewis,1943,P.9)



Fortunato unknowingly helped Montresor to carry out his plan without facing any difficulty or obstacles. Devil's temptation plays on Fortunato's pride, which leads him to his tragic end. More than one time, Montresor pretends that the case is not important and asks Fortunato to leave it. Unfortunately, Fortunato never changes his mind and insists to go to the catacomb with Montresor;

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi—

" "I have no engagement;—come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing.

Amontillado! You have been imposed upon." (C.A, P8)

Ironically, more than once, Montresor tries to prevent Fortunato from going down to the catacomb. Actually, Montresor is pushing his victim even closer to his death under the disguise of love and care. Montresor wants to give himself legitimacy and the right to kill Fortunato. Moreover, greed and pride prevent Fortunato from perceiving the situation;

"It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation." (C.A, Ibid)

Back to Jungian concept of "individuation" which denotes "the process by which a person becomes a psychological 'in-dividual,' that is a separate, indivisible unity or 'whole'," Montresor's behavior shows that he is actually under the effective states of both the conscious and the unconscious. Jung believes that in cases of strong emotions like love, hate, grief...etc, "the ego and the unconscious change places." It is simply the unconscious can become "autonomous" in all people, the sane and insane, especially in violent situations. However, for Jung, the conscious and the unconscious both have this "tendency to autonomy" and "nothing produced by the human mind lies absolutely outside the psyche realm."

What Montresor has done is something contrary to all traditions, norms, and religious teachings. However, the murderer does not show any kind of remorse or regret at what he did. Half a century later, he talks about the incident as if it were a normal thing and he does not mention a word that he is sorry for what happened, what really matters is his forefather's reputation; "For the half of a century, no mortal has disturbed them. In pace requiescat!" Montresor does not even try to declare repentance or to draw closer to God by purifying his soul from what he committed.

When Fortunato begs Montresor "For the love of God, Montresor!" to leave him alive, the murderer replies, "Yes, for the love of God!" but he does not stop building his wall. Surely he does not mean that he is acting for the love of God; instead, he is blatantly and defiantly rejecting it.



CONCLUSION

It is clear that Edgar Allan Poe is a great reader of the mysteries of the human soul. The story revolves around the pent-up feelings of hate and revenge in the mind of a person who is trying to take revenge on someone, who has offended him and his family's reputation one day. Most of Poe's themes are about the disturbed unconscious of his characters, and the presence of horror in his stories makes them more appealing.

Poe himself lived a conflicted and a disturbed life, so he may choose those themes in his writing to overcome his own grief and depression. Moreover, he tells his readers indirectly about the different reasons for the complexity of human behavior.

He is very clever in depicting the workings of the criminal mind: "Narrated by a boastful murderer, it opens a window onto the criminal mind as Poe saw it". (encyclopedia) Poe tried to show how the human psyche works in order to make readers develop a better understanding of intricate human conduct and the reasons behind such emotions.

It is worth noting that the story carried a moral lesson. Although, the writer did not intend to be a mentor, he could not avoid this matter as long as he deals with human nature. Certainly, Fortunato's drunkenness leads, in part, to his downfall; he would not have been so slow to discover Montresor's intentions had he been sober. Moreover, it is also Fortunato's passion to taste the rare wine that pushes him to follow Montresor to the vaults. Even though Poe was never able to ignore the "power of the bottle" during his lifetime, this may denote his acknowledgment of the debilitating results of alcohol. He fell into a fatal coma after an overdose of alcohol.

Last but not least, in Poe's works the exploration of the human psyche is really impressive and imposing. Insofar, the application of Jungian Archetypes helps a lot to interpret the psychological states of the characters in the story and explore the hidden recesses of human mind. Jungian Archetypes have been widely adopted to do literature analysis in which Edgar Allan Poe's writings seem to be a perfect match.

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