

## **STRUCTURAL ANALYSIS ON EDGAR ALLAN POE'S SHORT STORY *MURDERS IN THE RUE MORGUE***

**Mahsunah Etik Rahayuningsih**

Politeknik Maritim Negeri Indonesia

Pos-el: jojomahsunah@gmail.com

### **ABSTRACT**

This thesis presents an analysis on Edgar Allan Poe's short story entitled *Murder in the Rue Morgue*. The purposes of this thesis are, first, to know the intrinsic elements of *Murder in the Rue Morgue* such as setting, character, plot and conflict, and theme. Second, to find out the relationship among the intrinsic elements of the short story. The methods used in this thesis were library research method and structural approach method. The library research method was applied to get information to support the ideas of this thesis, in this research using Edgar Allan Poe's Short Story. Meanwhile, the structural approach method was used to analyze the intrinsic elements and how they are related one to another. The result of the analysis shows how the intrinsic elements especially setting, character, plot and conflict and theme are described in *Murder in the Rue Morgue*. From the analysis above we know, that *Murder in the Rue Morgue* tells about thriller and massacre happens in Rue Morgue, fourth floor apartment. The writer makes conclusion that the theme is "*analytic mind is useless without assistance and cooperation*" The theme is based on the fact that the main character named Dupin has analytic mind, with his analytic mind, he can solve every case happens around him. When there is murder case in Rue Morgue, the cooperation and assistance are formed then the truth is revealed, and the murderer is Ourang-outang.

**Keywords:** structural analysis; Edgar Allan Poe; short story

### **ABSTRAK**

*Penelitian ini menyajikan analisis tentang cerita pendek Edgar Allan Poe berjudul Murder in Rue Morgue. Tujuan dari tesis ini adalah, pertama, untuk mengetahui unsur-unsur intrinsik Pembunuhan di Rue Morgue seperti setting, karakter, plot dan konflik, dan tema. Kedua, untuk mengetahui hubungan unsur intrinsik dari cerpen. Metode yang digunakan dalam tesis ini adalah metode penelitian kepustakaan dan metode pendekatan struktural. Metode penelitian perpustakaan diterapkan untuk mendapatkan informasi untuk mendukung ide-ide tesis ini, dalam penelitian ini menggunakan Cerpen Edgar Allan Poe. Sementara itu, metode pendekatan struktural digunakan untuk menganalisis elemen intrinsik dan bagaimana mereka terkait satu sama lain. Hasil analisis menunjukkan bagaimana elemen intrinsik terutama pengaturan, karakter, plot dan konflik dan tema dijelaskan dalam Murder in Rue Morgue. Dari analisis di atas kita tahu, bahwa Pembunuhan di Rue Morgue bercerita tentang film pembunuhan dan pembantaian yang terjadi di Rue Morgue, di depan apartemen. Penulis membuat kesimpulan bahwa tema adalah "pikiran analitik tidak berguna tanpa bantuan dan kerjasama" Tema ini*

didasarkan pada kenyataan bahwa karakter utama bernama Dupin memiliki pikiran analitik, dengan pikiran analitiknya, ia dapat menyelesaikan setiap kasus yang terjadi di sekitarnya. Ketika ada kasus pembunuhan di Rue Morgue, kerja sama dan bantuan terbentuk maka kebenaran terungkap, bahwa pembunuhnya adalah Ourang-outang.

**Kata kunci:** analisis struktural; Edgar Allan Poe; cerpen

## A. INTRODUCTION

There are lots of masterpieces of literature that can be categorized as classic, middle and modern. Literature will cover not only everything which is written or printed but also oral literature. Poems, plays, and fictions are selected for their aesthetic values and other books are picked for their reputation, or the intellectual excellence together with such aesthetic values as the writing style, composition and presentation. Literature is any writing which has the power to move the reader's heart or to stir his emotions and it could be poetry or prose; some of them are fiction but occasionally they may be non-fiction. Prose is a kind of story which is completely supported by intrinsic and extrinsic element. Prose can be drama or short story. On this thesis the writer applies intrinsic elements to support the structural analysis; they are setting, character, plot and conflict, and theme. This research focuses on the structural analysis; structural analysis is related to the structure and the originality of literature. Basically; literature is structure of elements which are interrelated. Sense of literary elements can be understood and appraised, if they are viewed from the whole piece of literary works. There must be coherence among the elements and those elements cannot be separated one from the others.

Structural analysis cannot be separated from other analysis for example if psychological analysis as applied on someone's paper then must be structural analysis in it as guidance. On the other hand, structural analysis is based on pure structural theory oppresses the literature autonomy. The writer is interested in analyzing Edgar Allan Poe's short story because she assumes that most of Poe's stories are about mystery of death and detective case that is why she interesting in analyzing his works. There are lots of Poe's short stories e.g., *The Tell-Tale Heart*. *The Pit and the Pendulum*, including the short story that the writer will analyze which is called *The Murders in the Rue Morgue*.

Relating to the background of the study, the problem of this thesis can be stated as follows: (1) how are the intrinsic elements of *The Murders in the Rue Morgue* such as setting, character, plot and conflict, theme described; (2) how do the intrinsic elements relate one to another.

## B. THEORETICAL FRAMEWORK

### 1. Structural Analysis

Structural analysis according to Hawkes (1978, p. 16), poetry (literature) is a structure. So that the literary work is an arrangement of systemic elements, in which between the elements become reciprocal relationships and determine each other. Structure has three basic ideas, namely the idea of unity, the idea of transformation and the idea of self-regulation.

First, the structure is a round whole, that is, the parts that form it cannot stand alone outside the structure. Second, the structure contains the idea of transformation, it means that the structure is not static. The structure is capable of carrying out transformational procedures, it means that new materials are processed by the procedure and through the

procedure. Third, the structure regulates itself, in the sense that the structure does not require help from outside itself to ratify its transformation procedures. Each element has a certain function based on the rules in that structure. Each element has a function based on its location.

## **2. Edgar Allan Poe**

Edgar Allan Poe was born in Boston America, on January 19, 1809—October 7, 1849. He was an American writer, editor, and literary critic. Poe is best known for his poetry and short stories, particularly his tales of mystery and the macabre. He is widely regarded as a central figure of Romanticism in the United States and of American literature as a whole, and he was one of the country's earliest practitioners of the short story. He is generally considered the inventor of the detective fiction genre and is further credited with contributing to the emerging genre of science fiction. He was the first well-known American writer to earn a living through writing alone, resulting in a financially difficult life and career. Poe was born in Boston, the second child of actors David and Elizabeth "Eliza" Arnold Hopkins Poe. His father abandoned the family in 1810, and his mother died the following year. Thus orphaned, the child was taken in by John and Frances Allan of Richmond, Virginia.

## **3. Short Story**

A short story is a work of fiction that is categorized by its length. Historically, short stories are typically between 1,000 and 20,000 words long and can be consumed in a single reading session. According to Hidayati (2009, p. 91), short stories are a form of essay in the form of fictional prose with a relatively short size, which can be read in one sitting down, means that it does not require much time.

Short stories form of free and imaginary or imaginary works. Short stories are easily known to the public, because the use of words is very economical and the source of the story comes from everyday life, both someone's experience or others. According to Kemendikbud (2014, p. 6), Short stories form of prose, a short story tells a piece of life of a character full of contention, events, and experiences. This means that short stories are essays in the form of free stories, not bound by rhyme, rhythm, and soundness like poetry.

Sumardjo in Hidayati (2009, p. 91) explains short stories according to their physical form are short stories. The short size of a story is indeed relative. This means that there is no absolute or definite explanation for the length of the story.

## **C. RESEARCH METHOD**

### **1. Type of Research**

The researcher employs the descriptive qualitative research on this research. Kirk & Miller (in Moleong, 2007, pp. 2-3) said that the qualitative research is taken from the qualitative observation which is the opposite of quantitative observation, where the quantitative observation, people usually used the numeric or quantity. In brief, descriptive qualitative research is the research employing the method of collecting, describing, classifying and analyzing the data and then drawing conclusion.

### **2. Method of Research**

The writer uses library research in writing this thesis. Below is the definition of Library Research according to Sugiyono (2012, p. 11) "*Studi pustaka adalah kajian*

*teoritis, referensi serta litaratur ilmiah lainnya yang berkaitan dengan budaya, nilai dan norma yang berkembang pada situasi social yang diteliti.*" In other words, library research is a theoretical study, references and other scientific literature related to culture, values and norms that develop in the social situation whom studied

### 3. Method of Approach

"The writer analyses the data by using structural approach. Structural approach is matter should be committed to understand the prose (short story, novel and roman) by understand the physical and inner structure in it. According to Teeuw (in Pradopo, 1995, p. 46) "*Analisis struktural merupakan hal yang harus dilakukan untuk memahami prosa (baik cerpen, novel, dan roman) yaitu dengan memahami struktur fisik dan struktur batin yang terdapat di dalamnya.*" Generally structural approach assumes that a work of literature consists of some autonomous elements that can be understood as a unity.

## D. FINDING AND DISCUSSION

In this chapter the writer analyzes intrinsic elements of Edgar Allan Poe's short story *Murder in the Rue Morgue* which is published in 1841. First, the writer analyzes the setting then continues to analyze character, plot, conflict, and theme. The writer starts to analyze from the setting because according Nurgiyantoro (in Santosa, 2011, p. 7) "*setting adalah dasar, mengarah pada pengertian tempat, hubungan waktu dan lingkungan sosial tempat terjadinya peristiwa-peristiwa yang diceritakan*".

There are lots of explanations about setting; it could be certain place, certain area, certain people with the certain character and those are the causes of situation, environment or era and the way of life and the way of thinking. Setting must create a certain character. After a character is formed there must be plot and conflict to spice it up to get story alive. Theme must be created after the author or reader knows the whole story. This short story tells about the main character named Dupin who has an analytic mind. Analytic mind which he uses for processing indication in his brain becomes very gorgeous solution. When a murder case happens in Rue Morgue none can solve but Dupin. But one thing should be remembered; analytic mind is not everything. In *Murder in the Rue Morgue* it reflects that analytic mind without cooperation and assistance will not reach the solution but misunderstanding.

The characters that the writer wants to analyze are "*I*" as the main character, Dupin as the narrator's friend, The Sailor as the owner of Orang-outang and the last is Le Bon as a bank clerk who become the victim of miss-arrest.

### 1. Setting of *Murder in the Rue Morgue*

Setting is a moment which occurs or is caused by a character in one time or place. There are three types of Setting. They are setting of places, setting of time, and social setting.

#### a. Setting of Places

##### (1) Paris

Paris is where the main character resides. According to the stow Dupin lives here since 18--. The author does not mention the year exactly.

Residing in Paris during the spring and pan of the summer of 18--, I there became acquainted with a Monsieur C. Auguste Dupin (Poe, 1841, p. 2).

**b. Setting of Time**

**(1) Morning at three o'clock**

The murder happens in the morning at three o'clock. It is reported on the next evening newspaper so that Dupin and "I" character know that Le Bon is imprisoned.

"EXTRAORDINARY MURDERS. - This morning, about three o'clock, the inhabitants of the Quartier St. Roch were aroused from sleep by a succession of..." (Poe, 1841, p. 5).

**(2) At Night**

Both Dupin and "I" character hang out. When they just get that long dirty street, both of them keep silent but then Dupin breaks forth with some invaluable words.

We were strolling one night down a long dirty street in the vicinity of the Palais Royal. Being both, apparently, occupied with thought, neither of us had spoken a syllable for fifteen minutes at least. All at once Dupin broke forth with these words... (Poe, 1841, p. 3).

**c. Social Setting**

The social setting is commonly France, first because the story takes place in Paris and other towns there and second, Paris is the capital town in France. We can see here in some paragraphs also saying about Parisian situation.

It was an ordinary Parisian house, with a gateway. on one side of which was a glazed watch-box, with a sliding panel in the window, indicating a loge de concierge (Poe, 1841, p. 10).

**2. Characters in the *Murder in the Rue Morgue***

**a. Aguste C Dupin**

According to the theory Dupin is the main role or a main character because he shows continually from the beginning of the story until the end. There are lot of scenes focusing on Dupin in *Murder in the Rue Morgue*.

Actually, he really cares and is interested in challenge around him; for example, when his favor guy (Le Bon) is arrested by the police he turns to interfere the case so he will make it clear.

Dupin seemed singularly interested in the progress of this affair at least so I judged from his manner, for he made no cements. It was only after the announcement that Le Bon had been imprisoned. that he asked me my opinion respecting the murders (Poe, 1841, p. 9).

Dupin is a kind of certain guy; nevertheless, he must know the result before taking the decision. He will not make mistake so that person who is innocent cannot be a victim.

A concealed spring must, I now know, exist; and this corroboration of my idea convinced me that my premises at least, were correct. however

mysterious still appeared the circumstances attending the nails (Poe, 1841, p. 13).

Although Dupin is a nobleman but he is humble. He wants nobody knows him that he is coming from illustrious family. It can be seen here that the motive for being reclusive is that Dupin does not want anybody to know his background.

We admitted no visitors. Indeed, the locality of our retirement had been carefully kept a secret from my own former associates; and it had been many years since Dupin had ceased to know or be known in Paris. We existed within ourselves alone (Poe, 1841, p. 3).

Dupin is a curious and responsible person. He likes challenge. He knows that the actual murder is not Le Bon because the murder happened in the reclusive room. So, he decides to interfere himself into that case. In the short story Murder in the Rue Morgue the paragraph shows his demeanor.

Dupin seemed singularly interested in the progress of this affair -at least so I judged from his manner, for he made no comments. It was only after the announcement that Le Bon had been imprisoned. that he asked me my opinion respecting the murders (Poe, 1841, p. 9).

Dupin is an honest guy also. It can be seen when he says to his new friend "I." character when they just meet at the first time at library.

I was deeply interested in the little family history which he detailed to me with all that candor which a Frenchman indulges whenever mere self is his theme. I was astonished, too, at the vast extent of his reading; and, above all, I felt my soul enkindled within me by the wild fervor, and the vivid freshness of his imagination (Poe, 1841, p. 3).

As Dupin has analytic mind this makes him have very good reasoning skills. For example, when Dupin spends the night along with "I" character both of them talk about everything, Dupin still remember clearly what they were talking about.

"It was the fruiterer." replied my friend, "who brought you to the conclusion that the mender of soles was not of sufficient height for Xerxes et id genus omne." "The fruiterer! - you astonish me - I know no fruiterer whom so ever." "The man who ran up against you as we entered the street - it may have been fifteen minutes ago/" I now remembered that, in fact, a fruiterer, carrying upon his head a large basket of apples, had nearly thrown me down, by accident (Poe, 1841, p. 4).

Dupin is a bewilder guy. Which his analytic mind Dupin makes the people surround him feel so confused.

The occupation ts often full of interest and he who attempts It for the first time ts astonished by the apparently illimitable distance and incoherence

between the starting-point and the goal. What, then, must have been my amazement when I heard the Frenchman...? (Poe, 1841, p. 4).

Dupin is a guy who is full of consideration. Lucky to Dupin because he meets with "I" character so that Dupin can "lay his head down to his chest". Although he has analytic mind, competence, and wealth but still he needs a person in his side to support any way.

"We must not Judge of the means," said Dupin, "by this shell of an examination. The Parisian police, so much extolled for acumen, are cunning. but no more (Poe, 1841, p. 9).

**b. "I" character**

"I" character is also the man character as Dupin but the "I" character is rather flat. It can be known from his actions which tend to reveal his feeling only. "I" character shows himself as a listener of Dupin and the teller of the story.

Residing in Paris during the spring and part of the summer of 18--, I there became acquainted With a Monsieur C. Auguste Dupin (Poe, 1841, p. 2).

"I" character is an observer in this short story even Dupin's expression "catches his eyes" on it.

What I have described in the Frenchnan, was merely the result of an excited, or perhaps of a diseased intelligence (Poe, 1841, p. 3).

**c. The Sailor**

The Sailor's position is as peripheral character, his action shows that he is Dupin's assistant who gives the exact testimony. The Sailor helps him for saying the truth when the murder happens and what his effort is.

He is an extractive, cool, hot and smart man. The author says so while both Dupin and "I" character face the ourang-outang. And when they are ready with their pistols, they are surprised by the coming of a gorgeous man described as a suitable hearing from the door. We can see how wonderful he is.

"Be ready," said Dupin, "with your pistols, but neither use them nor show them until at a signal from myself." The front door of the house had been open, and the visitor had entered... (Poe, 1841, p. 17).

On the other side he wants to possess this beast. It takes lots of trouble. From the first time The Sailor meets the ourang-outang, there is so much challenge wants for The Sailor's companion. His ultimate intention is to sell it because he does not want his neighbor's unpleasant curiosity. Paragraph below shows how they meet.

The Sailor drew a long breath, with the air of a man relieved of some intolerable burden, and then replied, in an assured tone.... (Poe, 1841, p. 18).

He is responsible man because he is the owner of the ourang-outang, He tries hard to catch the beast when he loses his chance to catch it when it escapes from its cage and

takes away The Sailor's razor and enters Madame L'Espanaye's room by creeping through the rod. This shows responsible he is.

"I don't mean that you should be at all this trouble for nothing, sir," said the man. "Couldn't expect it. Am very willing to pay a reward for the finding of the animal - that is to say anything in reason" (Poe, 1841, p. 18).

### 3. Plot and Conflicts of *Murder in the Rue Morgue*

As stated by the writer above that dramatic structure of the plot is divided into five; they are exposition, complication, climax, resolution and conclusion (sec p.18). here the writer discusses plot and conflict.

Plot can be divided into three stages, they are exposition, complication, and resolution. Generally, plot consists of introduction, conflict, climax, anticlimax, and ending (sec p. 20). Structure is a unity, even If only one of them 15 changed It Will "distort the unity of the elements. The plot of *Murder in the Rue Morgue* is mixture between flash back and forward.

#### a. Exposition

Exposition is an opening in a literary work such a novel, drama or short story. Appropriate with the statement, exposition has a function as an introduction for giving the explanation about every matter which is needed to understand the next scene of the story. In *Murder in the Rue Morgue* the introduction starts when "I" character describes the circumstances in which he meets a man named C Aguste Dupin. Both men are searching for remarkable book at an obscure library in the Rue Montmartre, in Paris, and begins to have conversation. Soon, they become friends and decide to share the expenses of a residence together. During "I" character stays in Paris, he lives in Dupin's residence and they hang out together. The next day in the morning when they read a newspaper, a murder happens in Rue Montmartre, and the victims are Madame L'Espanaye and her daughter. In finishing the case Dupin gets assistance from neighbor around the flat. Then "I" character continues to talk it over with Dupin about his background and everything.

After knowing each other Dupin offers to share the expense of renting the house together, they start to arrange everything. Lucky them, both almost have everything in common. They do not like glitter of life and commotion so they decide not to open the door widely and limit the visit of people.

...I was permitted to be at the expense of renting, and furnishing in a style which suited the rather fantastic gloom of our common temper, a time-eaten and grotesque mansion, long deserted through superstitions into which we did not inquire, and tottering to its fall in a retired and desolate portion of the Faubourg St. Germain (Poe, 1841, p. 3).

Starting from all the points above, the story develops. This is "I" character who will tell all the story later. Their relationship gets closer, so "I" character knows almost everything, even what Dupin feels and the investigation that Dupin does.

#### b. Complication/Conflict

The conflict starts when "I" character and Dupin read newspaper headlines about a horrible murder in the Rue Morgue. The suspense begins when one night at 3 am, eight or ten neighbors of Madame L'Espanaye and her daughter, Mademoiselle Camille, wake

to shrieks from their fourth-floor apartment. The police arrests Adolphe Le Bon, a bank clerk who once does Dupin a favor. With the arrest of Le Bon, Dupin becomes interested in pursuing the investigator and search the criminal. Dupin is eager to survey the setting because the newspaper portrays the apartment that shows it is impossible to everyone inside to escape. This makes the case so mysterious.

"EXTRAORDINARY MURDERS. - This morning, about three o'clock, the inhabitants of the Quartier St. Roch. ...

On the hearth were two or three long and thick tresses of grey human hair, also dabbled in blood, and seeming to have been pulled out by the roots. (Poe, 1841, p. 5).

**(1) Internal Conflict**

**(a) Conflict between Dupin and His Beliefs to Finish the Case**

Dupin has to examine the evidence, including reinventing the one which is available in Madame L' Espanaye's residence until he makes a soliloquy that there is not a thought crossing his mind about spirit. He tries and tries to find the answer over and over again to make sure that his decision is not false.

The means of egress employed by the murderers. It is not too much to say that neither of us believe in praeternal events. Madame and Mademoiselle L'Espanaye were not destroyed by spirits (Poe, 1841, p. 12).

Madame and Mademoiselle L'Espanaye were not destroyed by spirits. The doers of the deed were material, and escaped materially. Then how? (Poe, 1841, p. 12).

**(2) External conflict**

**(a) Conflict between Dupin and The Sailor**

Dupin feels bad when he talks to The Sailor; when he asks for The Sailor's responsibility. Dupin knows that he is innocent and the ourang-outang is guilty. But Dupin tries to convince him that there is an innocent man named Le Bon imprisoned. Dupin needs him to confess all he knows, or at least Dupin wants The Sailor to give a responsibility because he is the owner of ourang-outang. The appearance of The Sailor and his character makes everything clear. This means that the case is over. There are lots of things including his own testimony to help Dupin.

You were not even guilty of robbery, when you might have robbed with impunity. You have nothing to conceal. You have no reason for concealment. On the other hand, you are bound by every principle of honor to confess all you know. An innocent man is now imprisoned, charged with that crime of which you can point out the perpetrator (Poe, 1841, p. 18).

**c. Climax**

The climax begins when the police have no way out to solve the murder case. Dupin suggests that the police have been so distracted by the atrocity of the murder and the lack of motive that, while they have been concerned what has occurred.

They have failed to consider that the crime can be something that has never occurred before. Using two pistols. Dupin reveals that he awaits the arrival of a person who will prove his suggestion to the crime. Dupin also names the elements of the crime that he believes the police have mishandled. It is an odd murder case because they find strange evidence that actually it is not a human effort but super human. It was ourang-outang who does it.

In the manner of thrusting the corpse up the chimney, you will admit that there was something excessively outré - something altogether irreconcilable without common notions of human action, even when we suppose the actors the most depraved of men (Poe, 1841, p. 15).

The complication is about taking an initiative to reach the goal then continue to the next phase for resolution. Resolution follows climax. In this part, all the matters which is showed by the characters are solved.

#### d. Resolution

In the resolution phase. Dupin adds that the owner ourang-outang must be a sailor, since, at the base of the lightning rod, he finds a ribbon knotted in a way unique to naval training.

When the Sailor arrives, Dupin draw his pistol and demands all the information he knows about the murders, because he believes that The Sailor is innocent. The taller answers all the puzzles starting from the beast escaping from his resident and reaching his razor before it arrives in Madame L'Espanaye's room. The next effort is trymg to catch the ourang-outang, with The Sailor's help, for making easy to capture the ourang outang.

It was a minute anatomical and generally descriptive account of the large fulvous Ourang-Outang of the East Indian Islands. The gigantic stature, the prodigious strength and activity, the wild ferocity, and the imitative propensities of these mammalia are sufficiently well known to all. I understood the full horrors of the murder at once. "The description of the digits," said I, as I made an end of reading, "is in exact accordance with this drawing. I see that no animal but an Ourang-Outang, of the species here mentioned, could have impressed the indentations as you have traced them. (Poe, 1841:16)

The Sailor feels good after the case is solved. When Dupin informs the solution about the truth that the murderer is ourang-outang, the police release Le Bon. He is happy for being released but he is sarcastic, rather than grateful, about Dupin's assistance. Dupin says that the prefect has ingenuity, but does not has reasoning skills.

Le Bon was instantly released, upon our narration of the circumstances (with some comments from Dupin) at the bureau of the Prefect of Police (Poe, 1841, p. 20).

**e. Conclusion**

In Murder in the Rue Morgue the conclusion is that Le Bon is release just because, Dupin can solve the case with the assistance from many sides, including the witness, society, and The Sailor himself. The final decision is that the one who does the butchery is the ourang-outang, which is bought by The Sailor from Borneo Island by a ship. The Sailor's statement, really helps Dupin a lot. The Sailor tells everything happening in that murder night.

I have scarcely anything to add. The Ourang-Outang must have escaped from the chamber, by the nod, just before the break of the door. It must have closed the window as it passed through it. It was subsequently caught by the owner himself, who obtained for it a very large sum at the Jardin dee Plantes (Poe, 1841, p. 20).

**4. Theme**

From the analysis above we know, that *Murder in the Rue Morgue* tells about thriller and massacre happens in Rue Morgue, fourth floor apartment. The writer makes conclusion that the theme is "*analytic mind is useless without assistance and cooperation*". The theme is distinctly described by the intrinsic elements namely setting, character plot and conflict which support the analysis.

The theme is based on the fact that Dupin has analytic mind, with his analytic mind, he can solve every case happens around him. When there is murder case in Rue Morgue Dupin's analytic mind cannot solve the mystery, due to the lack of proof. Thus, he needs assistance from other people living around the criminal spot, including The Sailor's assistance. He is the key to the truth. After the cooperation and assistance are formed then the truth is revealed. The murderer is ourang-outang.

**E. CONCLUSION**

After the writer discusses the intrinsic elements namely setting, character, plot and conflict, and theme of Edgar Allan Poe's short story entitled *Murder in the Rue Morgue*. she concludes that there are correlations among the elements. Every setting in *Murder in the Rue Morgue* is showed in a complexity, i.e. although the setting takes place in France, the inhabitants are coming from different countries; they are from around Europe. This makes the detective story finds simplicity when the murder case happens in Rue Morgue. Each ethnic is asked to match the voice that will become the evidence. There are more than five towns that can be found in the short story. Those towns are Paris, Library in Rue Montmartre, Palais Royal, Quartier St. Roch, and Bois de Boulogne. All of those places have correlation to the theme. The setting when the murder happens is in Quartier St. Roch. The assistance and cooperation from the eyewitness and people who has communication with Madame L'Espanaye and her daughter before they die appear in Quartier St. Roch too. Rue Morgue is the name of street where the flat exists; the witnesses who are Parisian, Dutchman, Englishman, and Spanish stay together to give the testimony to Dupin to be matched with the strange voice.

The main character on *Murder in the Rue Morgue* is showed as ingenuity person who has analytic mind. All the elements refer to the theme that is about analytic mind, assistance and cooperation. All characters support the theme, including "I" character, prefect, and the inhabitant of Rue Morgue, and The Sailor is the key of all. Without assistance and cooperation among those people, it is hard to obtain the right evidence.

Structure of plot in the *Murder in the Rue Morgue* flashes back and returns to the present time. The plot is ended by the assistance of all the characters of the short story; this makes the conundrum replied. Meanwhile the conflict starts when the inhabitant wakes from the shrieks in the morning. The evening case is stated in a morning newspaper, and the main character reads it accidentally. By the news he knows that his favorite guy is being prisoned. And his bravery to give the assistance comes to the prefect. From the conclusion above the writer has described intrinsic elements of *Murder in the Rue Morgue* namely setting, character, plot and conflict, and theme. And all of those intrinsic elements relate one to another.

## REFERENCES

- Brown, W. & Olmsted, S. (1962). *Language & Literature*. New York: Harcourt, Bra & World.
- Endraswara, S. (2003). *Melodologi Penelitian Sastra*. Yogyakarta: Pustaka Widyatama.
- Fauzan, U. (2016). Structural Analysis of “Peanut & Sparky”: A Short Story by Arnie Lightning as A Way in Understanding Literature. *JELTL: Journal of English Language Teaching and Linguistics*, 1(1), 39-50. <http://dx.doi.org/10.21462/jeltl.v1i1.21>
- Hawks, T. (1978). *Structuralism and Semiotics*. London: Methuen.
- Hidayati, P. P. (2009). *Teori Apresiasi Prosa Fiksi*. Bandung: Prisma Press Prodaktama. <https://www.kompasiana.com/yusinuraeni/5a60a203f1334406c416f213/analisis-struktural-dan-semiotik-dalam-cerpen-2011-karya-putu-wijaya?page=all>
- Irshad, A. & Ahmad, M. (2015). The structural analysis of “Take Pity”: a short story by Bernard Malamud. *European Journal of English Language, Linguistics and Literature*, 2(1), 26-31.
- Jabrohim. (2003). *Metodologi Penelitian Sastra*. Yogyakarta: Hanindita Graha Widya.
- Kemendikbud. (2014). *Pengertian Gaya Bahasa dan Struktur Cerpen*. Jakarta: Depdiknas.
- Kosasih, E. (2014). *Jenis-Jenis Teks*. Bandung: Yrama Widya.
- Laurence, P. (1993). *Literature: Structure, Sound and Sense*. New York: Harcourt Brace Jovanovich.
- Meyer, M. (1990). *The Bedford Introduction to Literature*. New York: St. Martin’s Press, Inc.
- Nurgiyantoro, B. (1985). *Teori Pengkajian Fiksi*. Yogyakarta: Gajahmada University Press.
- Panuti, S. (1991). *Memahami Cerita Rekan*. Jakarta: Gramedia.
- Poe, E. A. (1982). *The Murders in The Rue Morgue*. Retrieved from <http://www.online-literature.com/poe/38/>
- Prihatmi, S. R. (1990). *Dari Mochtar Lubis Hingga Mangunwijaya*. Jakarta: Balai Pustaka.

- Rani, S. A. (1984). *Ikhtisar Sastra Indonesia*. Jakarta: Pustaka Setia.
- Ratna, N. K. (2004). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Rokhman, M. A. et al. (2003). *Sastra Interdisipliner*. Yogyakarta: Qalam.
- Rokhmansyah, A. (2014). *Studi dan Pengkajian Sastra*. Yogyakarta: Graha Ilmu.
- Semi, A. (1993). *Metode Penelitian*. Jakarta: Gramedia.
- Sumardjo, J. (1995). *Sastra dan Masa*. Bandung: ITB.
- Sumardjo, J. & Saini K. M. (1994). *Apresiasi Kasustraan*, Jakarta: Gramedia Pustaka Utama.
- Suwondo, T. (2003). *Studi Sastra Beberapa Alternatif*. Yogyakarta: Hanindita Graha Widya.
- Taylor, R. (1981). *Understanding Elements of Literature*. New York: St. Martin Press.
- Todorov, T. (1985). *Tata Sastra*. Jakarta: Djambatan.