

**VENGEANCE IN POE’S “THE CASK OF  
AMONTILLADO” AND MAUPASSANT’S “MOTHER  
SAVAGE”: A COMPARATIVE LITERATURE STUDY**

**THESIS**



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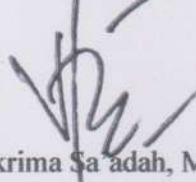
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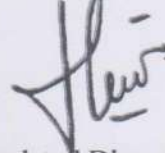
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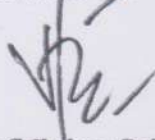
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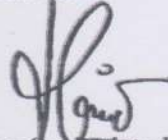
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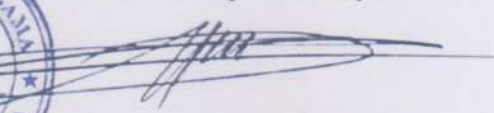


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## ABSTRACT

Andrianti, A. S. (2023). *Vengeance in Poe's "The Cask of Amontillado" and Maupassant's "Mother Savage": A Comparative Literature Study*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Sufi Ikrima Sa'adah, M.Hum., (II) Itsna Syahadatud Dinurriyah, M.A.

The study is aimed to compare and contrast the central theme of vengeance presented in Poe's "The Cask of Amontillado" (1846) and Maupassant's "Mother Savage" (1884) through structural and thematic analogies of comparative literature. The researcher is compelled to provide an examination of the intrinsic elements in the short stories since they are essential to comparisons in the context of structure and themes. The problem to be solved in this study, namely: (1) how is vengeance portrayed through the plot, character and characterization, as well as setting in the short stories "The Cask of Amontillado" and "Mother Savage"?

This study uses a qualitative approach in relation to identifying and uncovering the data related to the problem statements. A descriptive study was applied in this study to analyze sentences, words, quotations, and conversations featured in the short stories. The data were collected by first doing a close reading of the short stories from beginning to end, then establishing a data table. The data table was then classified according to the formulation of problem statements. The analysis was continued by comparing the two short stories by examining plots, characters and characterizations, as well as setting depicted in both stories and relating to the concept of vengeance.

This study reveals that the concept of vengeance appears in the development of the plot, in the way the authors portray the character, as well as in the setting presented in the stories. The plot's similarities arise in the climax, yet the exposition, inciting incident, rising action, falling action, and conclusion all differ. The authors represent the main character as a villain protagonist in a similar way in terms of character and characterization. However, the narrator, the presence of a supporting character, and the character development are distinct. Finally, similarities in the setting lie in how the protagonist exacts retribution during the night on their own house and is set in two periods: the present, when the narrator tells the story, and the past when the protagonist exacts vengeance. Hence, this study implies that seeking justice through revenge is not an appropriate strategy in the face of wrongdoing. By letting go of grudges, the victims are just refusing to respond destructively.

**Keywords:** comparative study, intrinsic elements, vengeance

## ABSTRAK

Andrianti, A. S. (2023). *Balas Dendam dalam “The Cask of Amontillado” Karya Poe dan “Mother Savage” Karya Maupassant: Studi Literatur Komparatif*. Program Studi Sastra Inggris, Fakultas Adab and Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Sufi Ikrima Sa’adah, M.Hum., (II) Itsna Syahadatud Dinurriyah, M.A.

Penelitian ini bertujuan untuk membandingkan dan membedakan tema utama pembalasan dendam yang disajikan dalam “The Cask of Amontillado” (1846) karya Poe dan “Mother Savage” (1884) karya Maupassant melalui analogi struktural dan tematik sastra perbandingan. Peneliti merasa perlu untuk mengkaji unsur intrinsik dalam cerita pendek karena unsur-unsur tersebut sangat penting untuk perbandingan dalam konteks struktur dan tema. Masalah yang ingin dibahas dalam penelitian ini, yaitu: (1) bagaimana balas dendam digambarkan melalui alur, tokoh dan penokohan, serta latar dalam cerpen “The Cask of Amontillado” dan “Mother Savage”?

Penelitian ini menggunakan pendekatan kualitatif dalam kaitannya untuk mengidentifikasi dan mengungkap data yang terkait dengan pernyataan masalah. Studi deskriptif diterapkan dalam penelitian ini untuk menganalisis kalimat, kata, kutipan, dan percakapan yang terdapat dalam cerpen-cerpen tersebut. Data dikumpulkan dengan terlebih dahulu melakukan pembacaan menyeluruh terhadap cerpen-cerpen tersebut dari awal hingga akhir, kemudian membuat tabel data. Tabel data kemudian diklasifikasikan sesuai dengan rumusan masalah. Analisis dilanjutkan dengan membandingkan kedua cerpen tersebut dengan mengkaji plot, tokoh dan penokohan, serta latar yang digambarkan dalam kedua cerpen tersebut dan mengaitkannya dengan konsep balas dendam.

Penelitian ini mengungkapkan bahwa konsep balas dendam muncul dalam pengembangan plot, cara pengarang menggambarkan karakter, serta latar yang disajikan dalam cerita. Kesamaan plot muncul pada klimaks, namun eksposisi, munculnya konflik, peningkatan masalah, penurunan masalah, dan kesimpulan semuanya berbeda. Para penulis merepresentasikan karakter utama sebagai protagonis villain dengan cara yang sama dalam hal karakter dan penokohan. Namun, untuk narator, kehadiran karakter pendukung, dan pengembangan karakter berbeda. Terakhir, kesamaan dalam latar terletak pada bagaimana tokoh utama melakukan pembalasan pada malam hari di rumah mereka sendiri dan berada di dua periode: masa kini, ketika narator menuturkan kisahnya, dan masa lalu ketika tokoh utama melakukan pembalasan. Oleh karena itu, penelitian ini mengimplikasikan bahwa mencari keadilan melalui balas dendam bukanlah strategi yang tepat dalam menghadapi ketidakadilan. Dengan melepaskan dendam, para korban hanya menolak untuk merespons secara destruktif.

**Kata Kunci:** studi perbandingan, unsur intrinsik, balas dendam

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

“Vengeance is always a delight to the weak and petty. And small-minded,” Juvenal, the Roman poet, famously declared (Kline, 2011). Juvenal infers from this statement that only the small-minded pursue retaliation because the notion of vengeance leads to destructive behavior that will harm the perpetrator and violates moral values. Even if the perpetrators succeed in their retribution, they will appear miserable and displeased. It is possible that the perpetrator will feel the sweetness and relief shortly after he seeks vengeance, but not necessarily in the days that follow. Retribution may extend hostility and causing a perpetrator suffering is not enough to satisfy a vengeful individual (Jaffe, 2011).

According to Guerra (2012), vengeance or revenge is viewed as the act selected by the subject to carry out their desire for vengeance, — in other words, a further decisional stage having external factual consequences. Individuals retaliate against injustice by harming the perpetrator in the act of vengeance. Vengeance also refers to the desire to make amends for wrongdoings; hence, one’s soul may be filled with vengeance. Nevertheless, vengeance is more challenging to distinguish from punishment, which is considered a consequence of wrongdoing. Notwithstanding, the aims of vengeance and punishment are distinct. Punishment is driven by a wish to enhance a transgressor’s subsequent behavior, whereas vengeance is influenced by a desire to witness a transgressor’s pain (Schumann &



Ross, 2010). Punishment, unlike vengeance, does not need to be followed by wrath.

Another study on vengeance compares the distinction among anger, feeling of vengeance, and hate (van Doorn, 2018). Anger's purpose is to correct or change unfair circumstances. This could be accomplished through compulsion directed towards the offender of the anger-inducing act, although it is not required. Meanwhile, hate's objective is to harm and eliminate the victim of hatred. The feeling of vengeance is inextricably linked to the feeling of hatred. Hatred and vengeance, both provoked by humiliation, linger further than other feelings and have the objective of inflicting pain. Hatred and feelings of vengeance are not the same things. Elshout et al. argue that thoughts of vengeance cause self-centeredness (as cited in van Doorn, 2018). That is, vindictive responses are frequently triggered by self-threatening offenses that generate unpleasant self-consciousness like guilt and embarrassment. Despite the fact that vengeance rarely brings happiness, people nonetheless have a strong urge to exact vengeance on someone. It is because vengeance is ingrained in human nature.

For much of human history, vengeance has been a part of human conduct. The idea of vengeance is often covered in literary works throughout history, from Greek tragedies in which Orestes desires to murder his mother to retaliate against his father, presented in Aeschylus's *Oresteia* trilogy, to Shakespeare's *Hamlet*. One of the authors who highlights this issue is Edgar Allan Poe, among in his best tales of horror entitled "The Cask of Amontillado." In Poe's "The Cask of Amontillado," the fundamental motivation for the main character, Montresor, to

conduct the heinous murder of Fortunato is his overwhelming need for vengeance. The story does not provide a solid reason for Montresor to seek vengeance. However, Montresor informs his audience that he wishes to revenge Fortunato for an undefined insult and the thousand injuries Fortunato has done to him.

The extent of the harms and offenses is never disclosed. The short story concentrates on the act of vengeance itself rather than the main reason and the behaviors that push Montresor to revenge. Poe does not reveal the motivations that drive the protagonist to commit the crime unless he designates it as a crime of vengeance. In the importance and interpretation procedures in Poe's horror story "The Cask of Amontillado," the characters, location, and time have undergone transformations from good to evil, life to death, or bright to dark from the beginning to the end of the narratives. It thus emphasizes Poe's accomplishment in the field of Horror fiction (Büyükkarcı, 2021).

In addition, several researchers have investigated the issues in "The Cask of Amontillado" (Francisco, 2021; Kresnanda, 2020; Davis, 2019). In her study, Francisco (2021) examined the various underlying themes of "The Cask of Amontillado" through the lens of content/textual analysis and a humanistic literary approach. The found themes include excessive self-esteem, a penchant for prestige, lusting for another's good fortune (envy), and love deprivation. These themes represent Maslow's Hierarchy of Needs' psychological needs. The negative or evil aspect of human nature, emphasized and depicted throughout Montresor's thoughts and deeds, is a feature represented by all of the themes that arose from the story's content analysis.

Kresnanda (2020), on the other hand, scrutinized the unreliable narrator by analyzing the character's unconsciousness of their inner thoughts and behavior. The findings show that the narrator has a solid reason to despise Fortunato and seek vengeance. The narrator was obsessed with the cause of his "unpleasure," which he blamed on his victim, and this obsession drove him to murder Fortunato since he was the source of the narrator's uneasiness. Another study conducted by Davis (2019) reveals that Montresor embodies the psychological idea of the id, acting on his own urges and impulses without experiencing even a smidgeon of remorse. Whereas Montresor's approach is based on the id, Fortunato's is based on the concept of shadow projection. The researcher believes Poe conveys two sides of himself: one depicting him as a victim and the other showing him as the embodiment of evil.

Similar to Montresor, Victoire Simon's character in Maupassant's "Mother Savage" murders Prussian soldiers out of a strong sense of vengeance. Through the male narrator, Maupassant reveals that the revenge has been exacted due to the fact on how the war might possibly harm an individual in the most heinous way. She was unable to cope with the amount of anger and hatred that war brought into her life. The only she saw acceptable to do was to perform the same level of aggression in order to atone for the loss of her darling son. However, there are none of the previous studies about "Mother Savage" available in the field of literature.

Based on the foregoing discussion, previous studies have shed light on the central character's conscious and unconscious thought processes, in addition to

the overarching themes of vengeance and other underlying concepts. This study, as the title suggests, seeks to examine the underlying theme of vengeance in two short stories: Edgar Allan Poe's "The Cask of Amontillado" and Guy de Maupassant's "Mother Savage," employing a comparative study in the construct of analogies to examine literary parallels between two unrelated things or ideas and identities across diverse ethnic and cultural contexts based on the structure and theme.

For people to feel a sense of justice and decency, vengeance has become an unavoidable necessity. Vengeance is no longer regarded as an issue but rather as a means of achieving justice, which everyone perceives subjectively. The disparity between the two characters' conception of vengeance in two selected short stories is an intriguing topic worthy of further examination. However, this study mainly analyzes plot, character and characterization, as well as setting in the framework of structural analogies, as the most relevant to the notion of how vengeance is developed in the narratives.

## **1.2 Problems of the Study**

In line with the background above, the problems of the study are formulated as follows:

1. How is vengeance portrayed through the intrinsic elements in the short stories "The Cask of Amontillado" and "Mother Savage"?

## **1.3 Objectives of the Study**

In line with the problems of the study above, this study aims to

1. To find the portrayal of vengeance through the intrinsic elements in the short stories “The Cask of Amontillado” and “Mother Savage.”

#### **1.4 Significances of the Study**

This study presents theoretical and practical significance. Theoretical significance means contributing scientific knowledge to the development of theory in literary study. It is aimed that this paper can expand the knowledge of literary works components in Edgar Allan Poe’s “The Cask of Amontillado” and Guy de Maupassant’s “Mother Savage” as well as provide advantages as one of the academic learning, specifically in intrinsic elements of the story. This research also could be of great assistance and guidance to others in the future, particularly English Literature pupils.

Moreover, practical significance means filling the gaps in the series of research in the field of literature, specifically the intrinsic approaches which help to develop the storyline in prose. In addition to this, it is hoped that this study provides the readers with some insights that aid their comprehension of vengeance and provide them with further information on the topic. Further, the researcher believes that this current study can convey insight to the readers that vengeance is not the only solution to a problem. People who practice forgiveness do not imply exonerating the transgressor but rather allow them to feel rehumanized.

#### **1.5 Scope and Delimitations**

The scope of this study is on the short story of Edgar Allan Poe entitled “The Cask of Amontillado” as well as Guy de Maupassant’s “Mother Savage.”



Afterward, the researcher concentrates just on the analogies of comparative study, specifically the structural and thematic. In the investigation of the structural analogies, the researcher delimits certain intrinsic elements, including point of view, and language style, in order to avoid non-relevant issues. Therefore, both structural and thematic analogies become key aspects of the investigation in order to address the concept of vengeance effectively.

### **1.6 Definition of Key Terms**

In order to clarify the key terms used in this study, some definitions are put forward:

*Comparative study* is the study of literature that goes beyond the borders of a specific nation. It is also the study of the correlation between literature and other areas of knowledge and belief, including arts, philosophy, history, social science, science, and religion (Remak, 1961).

*Intrinsic element* is a matter of scrutinizing the text on the page with great consideration (Eaglestone as mentioned in Gerdin, 2016).

*Vengeance* according to Schumann & Ross (2010) is a desired hostile reaction in response to a harmful conduct.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Comparative Literature**

Remak (1961) defines comparative literature as the study of literature that transcends the borders of a particular country, along with the study of the relationship between literature and other fields of knowledge and belief, including arts, philosophy, history, social science, science, and religion, and the other.

Accordance to this, A. Owen Aldridge (as mentioned in Domínguez et al., 2015) gives the definition of comparative study as the study of any literary phenomenon from the vantage point of a number of national literature or in conjunction with one or more other intellectual disciplines. Comparative literature, in its broadest sense, is the study of literature without borders. Through the study of international relations, as they pertain to a variety of nations and cultural aspects, comparative literature provides one the ability to comprehend culture from the inside. Corstius (as stated in Febriyansah, 2020) argued that when conducting comparative analysis, the researchers position themselves as a particular reader in relation to the literature that serves as the object of analysis.

##### **2.1.1 Schools of Comparative Literature**

Comparative literature, as an independent academic discipline of literary scholarship, has passed through three significant developmental phases: the French school which emphasizes on influence studies; the American school, which reinforces analogy (parallel studies) and interdisciplinary research; and the practice of Chinese scholars who have advance cross-civilization studies and the Variation Theory (Cao, 2013). However, this paper only concentrates on the

analogies (parallel studies) of the American school due to the fact that it is more flexible. Instead of focusing on the study of the contractual relationship between authors, as do the French school, the American school forms a broader approach to comparative literature, which examines the relationship between literature and other disciplines.

The fundamental principle of American school is to “seek commonality,” which forms the basis of analogy studies. To complement the studies on influence, scholars have looked at the second category in the complete field of cultural relations, namely, literary analogies (Jost, 1974). They have studied parallel situations and advancements, examining literary similarities and identities in a diverse ethnic and cultural setting. Analogy studies enlarged the scope of the fields, which was previously limited to the association between emitter and receiver, and established Comparative Literature (Cao, 2013). From that point forward, Comparative Literature was liberated from the constraints of a variety of circumstances such as time, space, status, and level.

Literary occurrences from various eras, nations, and cultural backgrounds can be integrated into the area of analogy study as long as they have a certain degree of comparability and serve the same purposes. The basis of analogy study is literariness and aesthetics. Though it allows for a great deal of flexibility, it emphasizes that the analogous relationship must arise from or center around aesthetic qualities. The term literariness refers to the requirement that both the focus and the substance be related to the literature itself rather than the outside of it.

Jost (1974), in his book *Introduction to Comparative Literature*, argued that structural and thematic analogies that exist between different cultures and domains could disclose particular relations between specific works. Aside from that, Cao (2013) declared that analogy study has had encompasses a wide range of scope and objects, some subdisciplines of which include comparative poetics, thematology, genealogy, interdisciplinary research, and literature anthropology. Among them, the primary concerns of thematology are the spread, evolution, and cause of formation of the factors that led to the emergence of similar subject matter, motifs, and themes across different international literature, as well as the variety of treatments taken by various authors. As a subfield of Comparative Literature, thematology seeks to transcend spatial and temporal boundaries and synthesize diverse national cultures. Thus, one is to comprehend the varying styles and accomplishments of various authors, the unique characteristics of their respective ethnic literatures, as well as the communications and impacts among these literatures.

Additionally, examining the intrinsic elements in short stories is required since they are relevant to comparisons in the context of structure as well as themes. This is because of the reason that comparative study focuses on analogies and structural parallels.

## **2.2 Intrinsic Element of Short Story**

Intrinsic elements have a vital role in the creation of literary works, including the short story. The intrinsic element is the key to the author's ability to capture a reader with their writing of a tale. The fundamental elements that are used to analyze a work of fiction literature include theme, plot, character and

characterization, setting, point of view, and style. These components contribute to the existence of prose as a literary work. This research is about theme establishment through intrinsic and extrinsic elements. Hence this paper focuses only on plot, character and characterization, as well as setting.

### **2.2.1 Plot**

Plot is the logical interplay of a text's several thematic aspects that leads to the alteration of the initial scenario as portrayed at the beginning of the narrative (Klarer, 2004). Since the plot is composed of ideas, tendencies, motives, and messages that stem from both the occurrence and the character, the narratives may disclose the theme of the story and the way the author defines its major character. Plot is one of the factors that determine whether a story is excellent or not. A narrative without a decent plot will be incomprehensible. Linear plot (sometimes known as progressive plot) is commonly used in novels, short stories, or plays. A German critic, Gustav Freytag, in 1863 established the plot diagram that applies to most works of fiction.

It begins with an introduction or exposition of the characters and setting then, followed by the inciting incident. After that, the rising action occurs, driving to a climax. Shortly after the climax culminates, falling action emerges, bringing the reader to the resolution and then the conclusion.



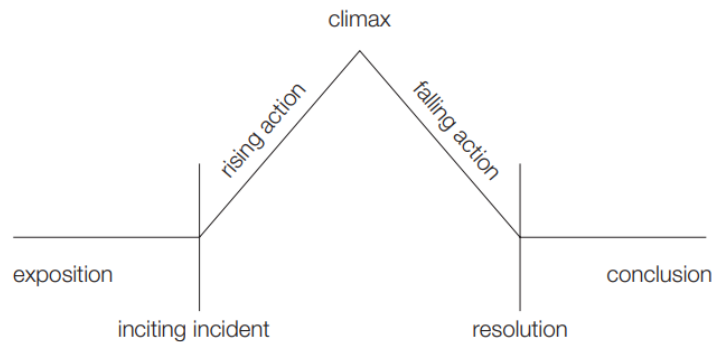


Fig. 1 Adapted from Freytag's Pyramid in Mays (2018)

### a. Exposition

The initial stage of the plot starts with the exposition or introduction of the characters in the story. At this point, the writer will introduce the characters involved in the tale, the basic setting, as well as the background information the reader needs to know before the conflicts originate (Mays, 2018).

Inciting incident emerges following the presentation of exposition. In this stage, the very first possible conflict occurs in the plot, which the characters may not yet be aware of (p. 79). This conflict usually arises from tensions among characters; nevertheless, it can also occur because the major character is facing trouble.

### b. Rising Action

Rising action begins with an inciting incident or destabilizing event, which destabilizes the initial situation and instigates open conflict (Mays, 2018).

Normally in this stage, the tension in most stories is maintained by the introduction of a new conflict or the escalation of an existing one. The protagonist confronted two conflicts, which are internal and external conflicts. The inner struggle that influences the protagonist's emotion and state of mind is referred to

as internal conflict. On the other hand, external conflict is defined as a conflict between the protagonist and any outside entity, for example, a villain, nature, or the government.

### **c. Climax or Turning Point**

The third stage is the development of the earlier rising action stage, which is the climax of a story. The plot's climax, often known as the turning point, is the phase of the highest emotional intensity at which the plot's outcome and the fortunes of the characters are revealed (Mays, 2018). In this story, like in many others, the turning point is a new insight or an epiphany, a startling revelation of the truth prompted by a trivial incident (p. 79). Hence, it frequently entails internal or psychological occurrences. Typically, the climax will result in tension for the reader and make them wonder what the protagonist will be doing next to solve the problems.

### **d. Falling Action**

The ongoing problems or conflicts experienced by the protagonist that arise in the rising action can be settled one at a time in this stage. Mays (2018) in her book stated that the falling action relieves emotional tension and takes the reader closer to a settlement of the conflict(s). Aside from that, the reader's tension will also gradually lessen, resulting in them likely growing more enthralled by the main character. This is a result of the character's ability to find solutions to issues. In some fictional works, the resolution of the conflict is reached by a turn of events that is completely unexpected (p. 80).

### **e. Conclusion**

This final stage, the conclusion, is where the protagonist successfully resolves the conflicts and confronts the reader with a new and relatively stable situation (Mays, 2018). The writer will reach a level of completeness, and the reader will be able to grasp a conclusion at this point.

### **2.2.2 Character and Characterization**

The term character refers to any individual in a work of literature who acts, appears, or is alluded to as performing a role (Mays, 2018). Short stories only have a limited number of characters compared to novels; the main character becomes the focus of attention. Other characters appear in the narrative merely to serve as the supporter of the main character to accentuate his characterization. Mays mentioned that characters present in the literary work are often human or entities with human-like qualities, whether aliens and sentient machines, animals, or elves and monsters, with elements of thoughts or emotions so that the readers experience as if they are dealing with real people (p. 211).

Characterization exists alongside the character. Fictional characters are the result of meticulous, purposeful characterization—the art and practice of expressing fictional personages—rather than nature, chance, or God (p. 214). In other words, it is defined as the manner in which the narrator describes and portrays the character in a story. Derived from the usage of the term character in literature, Mays also reasoned that the reader must take into account not only who a character is and what are his or her most essential qualities, motivations, and values, along with how the text shapes our viewpoint of, and degree of sympathy or admiration for the character, as well as what purpose the character serves in the story and what they may reflect (p. 214). In the story, there are commonly two

major characters. Meyer (as mentioned in Abdi, 2015) stated that the protagonist is the key figure who engages readers' interest and empathy, whereas the antagonist is the character who opposes the protagonist. However, conflicts are also generated by factors other than the antagonists, sometimes as catastrophic events, moral beliefs, or nature.

Furthermore, in her book *The Norton Introduction to Literature*, she disclosed two kinds of characters, heroes and villains (Mays, 2018). She mentioned that it is usual practice to refer to the male character who plays the leading part as the hero (the female version is called the heroine), the "good guy," as opposed to the villain, who is known as the "bad guy." Heroes and heroines are often superhuman or godlike. These are characters literature urges us to adore and even emulate; therefore, heroes and heroines may also be secondary characters. An antihero is a specific kind of protagonist who is controversial in a different way. It exhibits characteristics that make them the reverse of a conventional hero, which may be difficult to admire.

### 2.2.3 Setting

Short stories, just like the other form of prose, include setting as one of their inherent aspects. The writer typically selects a setting associated with the main theme or moral message that they intend to convey to enhance the story much more dynamic. Setting applies to the geographical location, the time period of an event, and the circumstances under which the story takes place. This is supported by the statement of Mays (2018) that setting is often categorized into three primary elements: place, time, and social environment or milieu. The setting of

the place alludes to the location of the story's events. It could be placed having specific names or initials and otherwise locations with ambiguous names. The implementation of a certain name for a location must reflect, or at least not oppose, the location's geographical circumstances.

The setting of time applies to answer the question "when" an event presented in a fiction work occurs. This is commonly associated with real-time or time that has something to do with historical events. Time may be very restricted, comprising only a few hours or even minutes, particularly in short stories, which do not encompass as much time or space as novels do. Even in short stories, the action may last for years or even decades. Meanwhile, all aspects of societal behavior, including social status, regional condition, view of life, and behavioral tendencies, encompass the social setting.

As Mays suggests, as an essential component of good fiction, setting can disclose and shape a character's behavior, perspective, and values; it can sometimes be an actor in the plot, and it frequently motivates characters' actions (p. 283). Furthermore, setting is essential in this research because it examines the significance of cultural background and fundamentally deals with the social conditions, social group and their attitudes, behaviors, customs, and language employed in the narrative's events.

#### **2.2.4 Theme**

A theme, much like the other components of the story, plays a significant part in the overall narrative. A story lacking of a central topic will be dull, confusing, and lifeless. Love, grief, hope, and other universally experienced emotions may all serve as recurring themes in works of literature. As explained by Mays (2018),

a theme is “a general idea or insight conveyed by the work in its entirety.”

Conforming to this, she argued that the theme is not the only thing that fiction should be concerned with, nor is it the only thing that we should take away from the thrill of reading it. The goal of the theme fiction is not to be understood in the standard sense of the word “objective” or “purpose.” On the other hand, the theme of a fictional work serves as the work’s point in the sense of its “essential meaning(s).” And the readers’ experience of any work is not complete until they have grappled with the question of its theme, no matter what that topic may be.

#### **2.2.4.1 Vengeance**

Retaliation may generate both positive and negative emotions, but the degree to which such responses are visible is determined by how the effect is implemented. Eadeh, Lambert, and Peak (2017) present a more sophisticated view of the hedonic implications of revenge, one that recognizes both bitter and sweet responses to such activities using a variety of distinct effect indicators (mood, linguistic analyses, and direct ratings of emotional responses). They argue that every act of vengeance has the potential to provoke either positive (sweet) or negative (bitter) results in the same group of people. The amount to which the various types of reactions can be tracked is determined by how they are assessed. It is ideal to employ a measure that genuinely analyses participants’ reactions to a vengeance-related stimuli, even if the purpose is to comprehend people’s responses to such stimuli.

In the study conducted by Eder, Krishna, and Mitschke (2021), the findings suggest that vengeance-taking is sweet because it makes the vengeance-seeker

feel less resentful about her own punitive conduct. However, the researchers reinforce models that claim revenge is neither entirely sweet nor entirely bitter. Individuals are enraged by provocation, and most people loathe injuring others, even if the consequences are allegedly scientific. Punishments of an innocent person, but not of a prior transgressor, exacerbate these bitter feelings for revenge-seekers. Yet, the pleasant emotion is fleeting, giving away negative thoughts about the original infraction (Eder et al., 2021). The outcome could be an increasing retribution loop that reinforces punishing acts against a transgressor negatively.



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## CHAPTER III

### RESEARCH METHOD

#### 3.1 Research Design

This study is qualitative research, meaning it focuses on describing and analyzing data from a written source. According to (Lambert & Lambert, 2012), the purpose of qualitative descriptive studies is to provide a comprehensive overview in common terms of specific events experienced by individuals or groups. It is applied to identify and uncover the data related to the problem statements. Since this research analyzed the data descriptively, relying on the structural and thematic analogies of a text, a qualitative approach was employed. Descriptive qualitative is an advantageous approach for researchers who intend to determine who was involved in a particular event, what was involved, and where the event took place. In addition, this paper utilized a comparative study in order to compare, contrast, and examine the phenomena occurred in two different short stories taken as a whole.

##### 3.1.1 Data Source

The primary data source for the present study was taken from Edgar Allan Poe's short story entitled "The Cask of Amontillado" (1846) along with Guy de Maupassant's "Mother Savage" (original title: *La Mère Sauvage*) that was published in 1884. The data signified the written text of the short stories. This study focused on the sentences, words, quotations, and conversations featured in the short stories. Moreover, the secondary data source was collected from books,

journal articles, and websites that support the idea of vengeance as well as the theory of analogies of comparative study.

### **3.1.2 Data Collection Technique**

To collect the data, the researcher applied library research. In library research, the researcher is responsible for thoroughly examining pertinent data in order to establish the usefulness, credibility, and authority of the research project.

Therefore, the researcher gathered the data according to these steps:

1. First, the researcher close read the short stories from the beginning to the end of the story five times.
2. The researcher applied the data table to gain the best understanding of the two short stories entitled “The Cask of Amontillado” and “Mother Savage.”
3. Afterward, the researcher classified the data based on the formulation of statement problems.
4. To complement the data validation, the researcher collected additional information from journals, articles, websites, and other sources which are considered reliable and valid.

### **3.2 Data Analysis Technique**

The data obtained was examined using literary theory. The researcher undertook the method of a comparative study by analogies in order to analyze the data:

1. The researcher compared and contrasted the two short stories by scrutinizing the plot, character and characterization, as well as the setting

depicted in both stories. Afterward, the researcher connected those elements to the concept of vengeance.

2. The researcher drew conclusions on the result of the study using the analysis.



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## CHAPTER IV

### ANALYSIS

#### **4.1 The Portrayal of Vengeance in The Cask of Amontillado through Plot, Character and Characterization, and Setting**

Both Poe's "The Cask of Amontillado" and Maupassant's "Mother Savage" revolve around the concept of vengeance as their primary theme. This theme appears very prominent throughout the plot, characters and characterization, as well as the setting presented in the short stories. The analysis that follows compares and contrasts the two narratives from each point.

##### **4.1.1 Plot in "The Cask of Amontillado" and Mother Savage"**

In the narrative of "The Cask of Amontillado," Montresor initiates his story by announcing how many injuries Fortunato has wounded him up to this point and his desire to seek vengeance. "The thousand injuries of Fortunato I had borne as best could, but when he ventured upon insult, I vowed revenge" (Poe, 1899, p. 258). This story opens somewhere in the middle of its narrative rather than the chronological order. In the introduction stage, this is referred to as *medias res* in Latin, which translates to "in the midst of things." This goes beyond passing over irrelevant backstories. It begins outside of the natural beginning point of the narrative. The reader is left in the dark about what actions Fortunato has taken that compelled Montresor to the point where he is determined to exact vengeance against him. Otherwise, the story in "Mother Savage" begins with the narrator "I" reminiscing about the time he spent in Virelogne with his close companion, Serval, in one autumn. "It had been fifteen years since I have visited Virelogne.

One autumn I returned to do some hunting and stayed with my friend Serval, who had finally rebuilt the chateau that the Prussians has destroyed” (Maupassant, 2007, p. 52). This then leads to Serval telling a story about the history of the family of Savage. Here, Maupassant arranges the events in chronological order, which means that they occurred sequentially, from first to last.

The first conflicts in “The Cask of Amontillado” start to arise when Montresor expresses that he has been injured and degraded by Fortunato, also when Montresor declares that he is fed up with Fortunato’s attitude and says, “I must not only punish, but punish with impunity” (Poe, 1899, p. 258). Differently, the initial conflict in “Mother Savage” arises at the moment when Victor joins the military and left his mother alone, “When the war broke out, Mother Savage’s son, who was then thirty-three years old, volunteered, leaving his mother all alone” (Maupassant, 2007, p. 53). Moreover, the first conflict in “Mother Savage” is also marked by Victoire Simon’s designation to accommodate four Prussian soldiers in his home since she is deemed adequate, “The old woman had to take four of them because she was known to have money” (Maupassant, 2007, p. 54). These inciting incidents ultimately result in a much higher complexity major conflict, which will be discussed in further detail.

Therefore, the rising action in the narrative “The Cask of Amontillado” is marked by Fortunato’s determination to experience amontillado, which, ironically, is part of Montresor’s strategy to get revenge on him.

“As you are engaged, I am on my way to Luchesi. If anyone has a critical turn, it is he. He will tell me” —  
 “Luchesi cannot tell Amontillado from Sherry,”  
 “And yet some fools will have it that his taste is a match for your own.”

“Come let us go.”

“Whither?”

“To your vaults.”

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

“I have no engagement; come” (Poe, 1899, p. 259).

“Mother Savage,” on the other hand, the arrival of a letter at Victoire Simon’s hand indicating that Victor has been killed in warfare marks the rising action.

*“This letter had a sad story to tell you. Your boy Victor was killed yesterday by a cannonball, which cut him practically in two”* (Maupassant, 2007, p. 55). In this

sense, the conflict that is presented in both stories is an external social conflict.

This type of conflict refers to a situation in which problems emerge from beyond the character themselves as a result of their relationship with others. The

distinction is that in “The Cask of Amontillado,” the conflict appears in the form of the protagonist’s suffering at the hands of the antagonist, whereas in “Mother

Savage,” the tension occurs as an avenue for the protagonist’s dissatisfaction with the government’s mandates.

In each tale, the accomplishment of the two protagonists’ desire for vengeance serves as the primary conflict. They are able to put their vengeful desire into action. Montresor is effective in trapping Fortunato in the catacomb of the Montresors and leaving him to die slowly, as well as Victoire Simon succeeds in burning down her home, where four Prussian troops are fast asleep. The

distinction is visible in how the major characters are punished for their deeds. In

“Mother Savage,” Victoire Simon confesses her conduct to the Germans

thoroughly, from the very beginning to the very end.

she told the whole story from beginning to end —from the arrival of the letter down to the final screams of the burning men inside her

house. She did not leave out a single detail of what she had felt and what she had done” (Maupassant, 2007, p. 58).

Victoire Simon even requests the Germans to send a message to the mothers of the four soldiers she murdered, informing them that their son has perished as a result of her, and it concludes with Victoire Simon receiving a death sentence.

“This one has their names on it so you can write home about them.” She calmly handed the white sheet to the officer, who was now holding her by the shoulder, and she continued:  
 “You can write them how this all happened, and you can tell their parents that I was the one who did it—I, Victoire Simon, The Savage! Never forget it” (Maupassant, 2007, p. 58).

Unlike Mother Savage, no one knows what Montresor did, as evidenced by the use of the first-person point of view in which he acts as the narrator of his own tale and retells how he plans his revenge toward his friend.

The falling action of Poe’s “The Cask of Amontillado” is depicted after Montresor has accomplished his work of putting the stones one at a time to plaster Fortunato into the wall and when the two of them had their last conversation together.

I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato (Poe, 1899, p. 264).

Victoire Simon, in the story “Mother Savage,” receives her death penalty as a result of her conduct by the Germans, which marks the falling action stage. “The Prussian officer approached to look. She had been cut almost in two, and her stiffened fingers still clutched the letter, hatched in blood” (Maupassant, 2007, p. 58). Mother Savage takes her punishment fearlessly since she is aware of what the



German army will do to her later. She accepts the reality that she will be executed since she has nothing left to fight for now that both her husband and his son have passed away.

During the conclusion stage, Montresor leaves Fortunato all alone inside the catacomb, and then he ironically wishes Fortunato to rest in peace.

There came forth in return only a jingling of the bells. My heart grew sick— on account of the dampness of the catacombs. I hastened to make an end of my labour. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!* (Poe, 1899, p. 265).

The irony is apparent in the way Montresor seamlessly pleads for peace throughout Fortunato's death, yet at the same time; he is the one who murders Fortunato in a sadistic manner: he lets Fortunato die slowly. Montresor is the one who is responsible for Fortunato's death. In the meantime, the short story "Mother Savage" comes to a close by directing the reader's attention back to the dialogue that the narrator "I" and Serval have regarding the way in which they perceive Victoire Simon from their respective views.

My friend Serval added, "In reprisal, the German destroyed the local chateau, which I owned."  
For my own part, I thought about the mothers of those four poor boys who had burned inside, and of the terrible heroism of that other mother, shot dead against that wall (Maupassant, 2007, p. 58).

The quotation above implies that the narrator feels compassion for Mother Savage and the four soldiers, but Serval is still resentful of the way Mother Savage handled the situation since he had his property ruined. At this point, there occurs a change from a reverse plot to a progressive plot. "The Cask of Amontillado" employs a regressive or flashback plot; to the contrary, the main narrative of the

story “Mother Savage” utilizes a combination of the progressive and regressive plot.

<b>Plot</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Climax	Montresor is able to put his vengeful desire into action; he traps Fortunato in the catacomb and left him to die slowly.	Victoire Simon is able to put her vengeful desire into action; she succeeds in setting her house on fire where four Prussian troops are asleep.

Table. 1 Similarities in the plot

<b>Plot</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Exposition	Poe opens the story somewhere in the middle of its narrative with regressive plot.	Maupassant arranges the events in chronological order with a combination of progressive and regressive plot.
Inciting Incident	Montresor’s decision to punish with impunity.	Victor’s enlistment and the moment when four Prussian soldiers come to Mother Savage’s house.
Rising Action	Fortunato’s determination to experience amontillado.	The arrival of the letter indicating Victor’s death.
Falling Action	Montresor has accomplished his work to plaster Fortunato into the wall.	Victoire Simon receives her death sentence.
Conclusion	Montresor ironically wishes Fortunato rest in peace and left him alone. No one knows Montresor’s conduct toward Fortunato.	The story directs back to the two narrators’ dialogue in the present time.

Table. 2 Differences in the plot

#### 4.1.2 Character and Characterization in “The Cask of Amontillado” and “Mother Savage”

Both “The Cask of Amontillado” and “Mother Savage” illustrate the concept of how the desire for vengeance could be expressed successfully through the protagonists of the stories, Montresor in “The Cask of Amontillado” and Victoire

Simon in “Mother Savage.” Each of them takes on the role of villain protagonist, which indicates that while they are the focus of the story, they are not the hero of their own tales. Characteristics of Montresor are conveyed in an indirect manner through his actions, his inner monologue, and the way he expresses himself in conversation. He keeps his sentiments of hatred to himself and does not let Fortunato become aware of it until the day comes when the anger he harbors compels him to take Fortunato’s life.

The character of Montresor is also portrayed as having a dual personality, especially in front of Fortunato, “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” (Poe, 1899, p. 258). The fact that he has been wronged for such a long time has given him considerable experience in formulating strategies for exacting retribution. He tricks Fortunato by acting as though he does not want Fortunato’s presence in order to win a solution from a wine specialist in the Amontillado offer he took. Additionally, Montresor makes frequent references to Luchesi, which triggers Fortunato as a wine expert to immediately see the Amontillado; it makes it simple for him to enter Montresor’s game. This shows from the quotations as follows: “As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. he will tell me” (Poe, 1899, p. 259), “My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi” (p. 259), “We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi” (p. 260), “herein is the Amontillado. As for Luchesi” (p. 262). This strategy allows Montresor to win easily over Fortunato.

During the time that the two of them were already inside the catacomb, Montresor is caught multiple times advising Fortunato to go back since the down there is cold and damp; he pretends he does not want Fortunato to become ill, “we will go back; your health is precious” (p. 260), “We will go back; you will be ill, and I cannot be responsible” (p. 260), “Come, we will go back ere it is too late. Your cough” (p. 261), “Once more let me *implore* you to return. No? Then I must positively leave you” (p. 263). Montresor professes to care about Fortunato’s health in order to appear to be a good friend, but he actually does not. Despite this, Fortunato is adamant that he will proceed with his path (to encounter Amontillado) and prove that he is, in fact, an authority on the subject matter. It is clear that Montresor has a very good understanding of Fortunato’s personality and traits based on the strategy that he employs in order to trap Fortunato. It makes it exceptionally effortless for him to lure Fortunato into his game without him having to take Fortunato by force.

Further, Montresor’s family has adopted the phrase “*Nemo me impune lacessit*” as their slogan. This Latin phrase translates to “no one insults me with impunity.” This is further supported by the sign that can be seen in the Montresor’s vaults, which depicts a human foot stepping on a snake, “A huge human foot d’or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel” (Poe, 1899, p. 261). The family sees themselves as the foot that is crushing on the serpent. A part of what makes him a murderer is that he comes from a long history of honorable lineage in his family.

In “Mother Savage,” the personality of Victoire Simon can be understood not just through the narrator’s portrayal but also from how she behaves throughout the

text. As a result of her husband's passing, Victoire Simon, known as the Mother Savage herself, is a single mother who raises her thirty-three-year-old son named, Victor, alone. Victoire Simon shows her unwillingness to take part in the war in a roundabout way when Victor has to leave her so he can enlist in the military. In spite of the fact that she does not directly participate in the battle, she does so by allowing her only son to fight for his nation in the war; she is indirectly taking part in it. Knowing that she is compelled to suffer through the agony of being parted from her son demonstrates that she plays a role in the said war. By doing so, Victoire Simon is unwillingly taking part in the battle that she is unable to stop or end; she has no other choice.

The following description of Victoire Simon, which was provided by the narrator, illustrates how she stands apart from the other women in the area.

So, she lived by herself in her isolated cottage, far from the village at the edge of the forest. But she was not a bit afraid, being made of the same stuff as the men of the countryside —a hardy old woman, tall and gaunt, who seldom laughed and whom nobody dared to cross" (Maupassant, 2007, p. 53).

Here, the speaker paints a clear picture of Victoire Simon, stating that she is courageous and masculine. In comparison to the women of the 19th century, who were typically submissive inside their houses and reliant on others, gender stereotypes are regarded as existing in stark juxtaposition with Mother Savage, who lives independently far away from the village without the assistance of anyone else.

It was unusual for women to live independently outside of the village during that time, yet she chose to do so. Also, it is established that Mother Savage is

capable of surviving without the help of the other people in the village. This indicates that she has given her decision to live away from the village a lot of thought and that she is ready, willing, and able to deal with the consequences of her choice on her own. This is further supported by her physical abilities, which are regarded as possessing traits that are similar to those that the men of the countryside have.

A different portrayal of Mother Savage involves the narrator depicting her as a wealthy individual: “However, no one felt sorry for the old woman because everybody knew that she had money” (Maupassant, 2007, p. 53) and in other depiction, “They were billeted with the people of the area, according to the wealth and resources of each family. The old woman had to take four of them because she was known to have money” (p. 54). Victoire Simon is obliged to become a self-sufficient woman after the death of her husband so that she can provide for both herself and her son, Victor. When her son is sent off to war, she permits her house to be occupied by four German troops to whom she treats extremely well and kind. This is another role that Victoire Simon is required to play in the story. In spite of the notion that Germany is regarded as an adversary of her nation, she acts in a manner consistent with that of a foster mother toward the four German soldiers.

Aside from the way in which she treats the four Prussian soldiers, Victoire Simon’s generosity is mirrored in the interaction that the narrator has with her at the beginning of the narrative. “I also recalled that the good woman who lived there had asked me in, one day when I was bone tired, for a glass of wine, and that Serval had later told me the family history” (Maupassant, 2007, p. 53). It is made



very obvious by the narrator “I” that Mother Savage is a kind woman. She generously offers a glass of wine to the narrator even though she does not know him personally; the narrator is not a native of Virelogne.

The development of the story makes it very clear that war has the potential to change seemingly innocent and regular people into monstrosities. This is clearly illustrated by the plot of the story. Warfare does not only bring out the vicious side in its participants but also draws it out in others. The character of Mother Savage, as shown carefully in the story, as a respectable woman who has a warm, big, loving heart, turns 180 degrees into a psychopathic killer who had an immense need for vengeance. Her unwilling involvement in the aforementioned war resulted in such a character.

Moreover, her title of “savage” serves as a vivid contrast to that of other conventional women. The term “sauvage” in the original French title “La Mère Sauvage,” as applied to man, refers to someone who lives outside of society, beyond the reach of its law, without fixed above; by analogy, who is harsh and aggressive (Larousse as stated in Dickason, 1977). As Victoire Simon loses control of her emotions and makes a plan to take revenge on four men, the label of “savage” emerges in her. These qualities are beyond what one would expect from an ordinary woman living in the nineteenth century, and because she possesses these attributes, she takes a firm stand on exacting revenge on the German soldiers. She yearned for others to experience the same emotions that she did.

In addition, in the tale “The Cask of Amontillado,” Fortunato is portrayed as the antagonist who is working against Montresor, the protagonist of the story. The antagonist creates the conflict and is typically viewed as the ‘bad’ one, but the



readers are unable to determine that Fortunato is the oppressor as they do not have knowledge of Fortunato's evil deeds that Montresor declares have hurt him for a long time. He was once a dear friend of Fortunato until Montresor vows revenge on him. He is initially revealed by Montresor through his own word, how Fortunato has caused a severe wound to Montresor, which is what drives Montresor to seek vengeance on him. "The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge" (Poe, 1899, p. 258). However, this antagonist lacks emotional intelligence as he is blind to the realization that Montresor is extremely mad at him. According to what Montresor says about Fortunato in the story, Fortunato considers himself to be an expert in wine, "He prided himself on his connoisseurship in wine" (p. 258), but it is not evident in how he handles the wine as shown by the following quotation:

"It is nothing," he said; "let us go on. But first another draught of the Medoc." I broke and reached him a flacon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand (Poe, 1899, p. 261).

Instead of taking a careful sip to taste the wine's flavor on his palate, Fortunato swallows it all at once. When immediately taken, the balance of sourness, sweetness, and somewhat bitter taste is lost, and just the taste of alcohol remains.

In most cases, a technique involving swirling allows the wine to oxygenate and keep around one-third of the glass by limiting the pour in order to achieve the desired level of flavor (Hagan, 2020).

The following attributes describe Fortunato as a fool. It is evident by the attire he wore on the Carnival and the ease with which he falls for Montresor's tactics.

"The man wore motley. He had on a tight-fitting party-stripped dress, and his

head was surmounted by the conical cap and bells” (Poe, 1899, p. 259). He is dressed up in a clown-like costume that featured a variety of types, pieces, and colors, none of which appears to belong together. Add to it the fact that he is wearing bells and a conical hat, which is essentially a paddy hat, neither of which go well with his clothing. It is not unusual for people to go dressed up during Carnival season, but the costumes they wear are typically reminiscent of Venetian masquerades, with classic capes or gowns.

It has been established in the prior that Fortunato regards himself to be a wine expert. Because of this idea, he easily enters Montresor’s foul game, and Fortunato has unwittingly made it simpler for Montresor to get revenge on him. As a consequence of this, Fortunato appears to be provoked whenever Montresor utters Luchesi’s name multiple times; the quotation in the following supports this point.

“As you are engaged, I am on my way to Luchesi. If anyone has a critical turn, it is he. He will tell me” —  
 “Luchesi cannot tell Amontillado from Sherry,”  
 “And yet some fools will have it that his taste is a match for your own.”  
 “Come let us go.”  
 “Whither?”  
 “To your vaults.”  
 “My friend, no; I will not impose upon your good nature. I perceived you have an engagement. Luchesi” —  
 “I have no engagement; come” (Poe, 1899, p. 259).

When it comes to wine, he does not want anyone else to be able to match him in terms of recognizing which wines are of great quality and which are not. Due to this, he keeps trying to convince Montresor that he is the most knowledgeable wine expert in town. The preceding quote shows another important fact about

him: his ambition of earning a reputation as a wine expert causes him to place himself in a precarious position, which ultimately leads to his downfall. Fortunato was under the impression that he and Montresor were good friends until Montresor locks him out of the damp catacomb and starts to brick him in. At that point, Fortunato realizes that he has been tricked. It is ironic that someone who was buried alive in a catacomb was given the name Fortunato, which means “luck” in Italian. Fortunato is an example of irony.

In contrast to the story of Montresor and Fortunato in “The Cask of Amontillado,” the story “Mother Savage” does not feature a human antagonist; rather, the struggle is caused by the situation which the character has to deal with. This narrative presents a sequence of opposing conflicts as opposed to a single antagonist character. It begins with Victor having to part ways with his mother in order to serve in the military. Victoire Simon is forced to go through an overwhelming longing for her son until a letter arrives announcing that Victor has died in a horrific situation while fighting in combat; the intriguing and persuasive challenges that Victoire Simon, who plays the role of the protagonist, has to overcome. The next characters to appear in “Mother Savage” are the four Prussian soldiers who are present throughout the story. In this context, the four troops are not being discussed as separate people but rather as a unified.

The narration in the text gives an account of their personalities. The first thing the narrator does is describe their appearance, depicting them as having a huge bodies, white skin, blonde beards, and blue eyes.

These were four big fellows with fair skin, blond beards, and blue eyes who had not grown thin in spite of all the wear and tear they had endured; they seemed to be good boys even though they were in

a conquered country. Finding themselves alone with the old woman, they took pains to show her all possible consideration and did everything they could to save her trouble or expense (Maupassant, 2007, p. 54).

According to the quotation above, the four German troops could easily defeat her and exploit her as a slave because of the reason that she is regarded as an enemy of their land. In point of fact, they show Mother Savage a great deal of respect in return for her generosity. After being invited into her home, they show their gratitude by diligently helping with house chores, avoiding causing any disruptions, and keeping their spending low (despite Victoire Simon's wealth).

You could see them every morning, all four of them, washing up at the well in their short sleeves, pouring great quantities of cold water over that fair, rosy Northern skin of theirs even on the days when it was snowing most heavily — while Mother Savage came and went, getting their soup ready. Later they could be seen cleaning up the kitchen, washing windows, chopping wood, peeling potatoes, washing linen —in short, doing all the chores like four good boys working for their own mother (Maupassant, 2007, p. 54).

It can be noticed that they practically occupy the position of a mother and her children, helping each other in accomplishing housework. While the four Prussian soldiers are busy with chores like washing dishes and chopping wood, Mother Savage is in charge of preparing meals for them to eat to keep their bellies full while they are working.

The second character who appears in “Mother Savage” is the main narrator, who goes by the pronoun “I.” He starts the tale with a flashback of his last experience from his trip to Virelogne, which happened 15 years ago. The narrator views Virelogne as a joyful place in his mind. A place that he adores but which, for many others, serves as a breeding ground for hostility and resentment.

I was madly in love with the area. It is one of those delightful corners of the world that possess a sensual appeal for the eyes. This is almost physical kind of love. Those of us who are easily seduced by landscapes retain fond memories of certain springs, certain woods, certain streams, and certain hills which can move our hearts like happy events (Maupassant, 2007, p. 52).

Because of the way the narrator “I” views Virelogne from his vantage point in the narrative, it is clear that he is not originally from Virelogne. He does not know what it is like to lose his hometown and neighborhood to a person intent on exacting her individual revenge, and as a result, he considers Virelogne to be such a happy place. There is a strong indication that the main narrator is a male. “One autumn, I returned to do some hunting and stayed with my friend Serval, who had finally rebuilt his chateau that the Prussian had destroyed.” Over the course of its history, France has earned a reputation for its enthusiasm for hunting. Hunting has always been prevalent in rural regions, and as stated by Heberlein, Ericsson, and Wollscheid (2002), hunters are likely to be male. In historic hunter-gatherer culture, men typically took on the role of hunters, while women were responsible for gathering. This was backed by the gender roles that were prominent in the society of France during the 19th century. During that time, women were expected to maintain the traditional ideals of what it meant to be “feminine” in terms of how they presented themselves in terms of clothes, physique, and manner. This was in contrast to the traditional role of men, who were expected to venture out and hunt.

It is mentioned in the narrative that the narrator “I” has had a personal interaction with Mother Savage, during which Mother Savage offered the narrator “I” a glass of wine; however, the story does not specify whether the narrator

accepted the offer. “I also recalled that the good woman who lived there had asked me in, one day when I was bone-tired, for a glass of wine, and that Serval had later told me the family history” (Maupassant, 2007, p. 53). In addition to this, the narrator claims that he has encountered Victor, who is the only son of the Savage family., “The son, whom I had seen before, was a tall, wiry fellow who also had a reputation as a fierce killer of game. They were called the Savages” (p. 53).

Afterward, there are two narrators guiding the story since it is told utilizing frame narration, which is when one story is told inside another story. This gives the impression that there is more than one narrator. Serval, a close friend of “I,” acts as the story’s second narrator. He relays information about the Savages’ past both directly to “I,” the main narrator, and indirectly to the reader. The point of view from which Serval relates the story of Mother Savage, which is in the third person and omniscient, has an effect on the characteristics that each individual character possesses. The two narrators’ perspectives on Mother Savage are revealed in the story’s final scenes. As a result of Mother Savage’s self-centered activities, Serval shows that he is not willing to have his home destroyed by the Germans. In the meantime, “I” thinks that Mother Savage’s actions indicate terrible heroism.

Last but not least, the character shown in “Mother Savage” is Victor, the one and only child of Mother Savage. Victor’s character is portrayed through the actions of the characters and the other character’s remarks about him. Initially, the main narrator mentions seeing him before. “The son, whom I had seen before, was a tall, wiry fellow who also had a reputation as a fierce killer of a game” (Maupassant, 2007, p. 53). The main narrator, who has had the chance to meet



with Victor in person, provides a description of his physical appearance, stating that Victor is tall, wiry, and well-known in the game for his harsh reputation.

His mother, Victoire Simon also portrayed his appearance as seen in the quotation: “her tall, gaunt boy with his hooked nose and brown eyes and thick mustache that seemed to cover his upper lip like a pelt of black fur” (Maupassant, 2007, p. 54). In addition to this, Victor is characterized as a man who is 33 years old and who volunteered to fight in the Franco-Prussian war. “When the war broke out, Mother Savage’s son, who was then thirty-three years old. Volunteered, leaving his mother all alone” (Maupassant, 2007, p. 53). This action, on his part, demonstrates that he is a responsible citizen who fulfilled his obligations. Because Victor is determined to fight to the end for his nation, his death in war is a noble and honorable one.

<b>Character and Characterization</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Protagonist	Villain protagonist: Montresor	Villain protagonist: Victoire Simon

Table. 3 Similarities in character and characterization

<b>Character and Characterization</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Antagonist	Fortunato	Does not feature human antagonist
The narrator	The narrator is the protagonist; Montresor tells his own story.	Two narrators: “I” and Serval; tells the story of the Savages.
Supporting Character	-	The four German soldiers, “I”, Serval, Victor.
Character Development	Montresor is portrayed as evil from beginning to end.	Victoire Simon is depicted from good to evil because the effect of a war.

Table. 4 Differences in character and characterization



### 4.1.3 Setting in “The Cask of Amontillado” and “Mother Savage”

Plotting and character development are strongly influenced by the setting, which is strongly linked to both processes. Characterization and setting have a two-way, interactive relationship with each other. In many different ways, the features of the environment will influence the qualities of the characters in the story. The environment has a significant influence on a person’s personality because the two are intertwined. Narrated in “The Cask of Amontillado,” the story takes place in Italy during the carnival season, which is a period of celebration and joy, but the author does not specify a particular city and year. The settings of place span from the location where the Carnival is held, when Montresor searched Fortunato, to the underground catacombs of Montresor’s family. The story takes place over the course of one evening. “It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend” (Poe, 1899, p. 258). It is clear that Poe provides a limited amount of information regarding the location, and he does not discuss it at any great length. The reader is subtly encouraged, through the reading of this work, to view the conflicts and facets of human existence that he depicts, such as the vengeful act that ultimately results in death, as timeless and universal. In this case, the lack of attention paid to the setting paradoxically turns out to be the most important aspect.

The carnival, celebrated annually before the start of Lent, has a rich and long heritage that, according to the city’s archives, dates back over a century and maybe even farther, to pre-Christian pagan customs (O’ Rourke, 2015). The most eye-catching aspect of the Venice Carnival has always been the elaborate masks

and costumes worn during the masquerade celebrations. In the past, masks were designed to serve both symbolic and practical purposes. In the days gone by, when the Venice Carnivals were in full swing, the streets of Venice were packed with people covering their faces behind masks, which allowed them to blend in with the crowd and eliminate any social stratification. In addition, wearing a mask provided the wearer with the ability to conceal his identity while engaging in salacious or immoral activities.

Montresor is shown wearing a mask, just like the majority of attendees at Carnival celebrations, “Putting on a mask of black silk, and drawing *a roquelaure* closely about my person, I suffered him to hurry me to my palazzo” (Poe, 1899, pp. 259–260). Montresor takes great precautions to ensure that no one will discover the nature of his mission, as he has vowed to exact vengeance without worrying about consequences. He does this by meticulously planning the timing of the carnival. Since he is able to conceal his true identity by wearing a Carnival costume, this enables the execution of his mission to proceed without a hitch and eliminates any reason for anyone to be suspicious of him. The costumes that Fortunato wears help as well to create an even more festive mood for the carnival. “The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells” (p. 259). In order to demonstrate his participation in the carnival event, Fortunato dresses in flashy apparel. Although, in most circumstances, people dress up in costumes such as Venetian masquerade masks.

In the same way that Poe’s work set the time period of the carnival celebration, Maupassant’s “Mother Savage” established the timespan during

which the war between the nations of France and Germany took place. According to the text, the story of “Mother Savage” is said to take place in 1869, which was the year that the Franco-Prussian war was going on. In the years 1867, 1868, and 1869, France and Prussia were on the verge of war and were merely reluctant to recede; thus, the Franco-German war that began in 1870 could have started any time during those three years (Wawro, 2003).

The purpose of the location in “The Cask of Amontillado,” which is Gothic fiction, is to express a sense of liberation, either in parallel with or in contrast to the characters’ own personal experiences. When one travels deeper into the vaults of the cask, the space available to them becomes increasingly cramped. The deeper Fortunato goes into the catacomb in order to get a taste of Amontillado, the more he is alienated from his freedom and the more imprisoned he becomes. Fortunato’s state also goes against the idea of the carnival, which represents energy, happiness, and a celebration of freedom, in which both Montresor and Fortunato engage at the beginning of the short story. Fortunato is eventually imprisoned in a location that depicts the polar opposite of freedom: a man-sized coffin with no air and no way out. It can be argued that Montresor’s plight contrasts with Fortunato’s in that he achieves liberation at the end of the story: he comes out alive.

It is intriguing that the protagonist of both stories exacts their vengeance in an identical setting: their own household. While Montresor chose his family catacombs under his palazzo to kill Fortunato, Mother Savage in the story “Mother Savage makes the decision to set fire to her home where the four Prussian troops are sleeping in. First, under the guise of wine tasting, Montresor

invites his friend, Fortunato, to his palazzo. Second, Mother Savage welcomes the four Prussian soldiers to stay in her place for some time. What these two motifs have in common is that they both share the condition of inviting and welcoming guests. The notion of welcoming guests requires hosts to be courteous and hospitable. They use their own houses to provide the impression of safety, comfort, and hospitality so that their victims do not suspect they would be the target of vengeance. From a more speculative perspective, the house might represent the owners' dignity or soul, which has been "wounded" by the objects of their vengeance. Montresor, who has been injured by Fortunato, and Mother Savage, who has been affected by the state of war, are represented by the four German troops as the enemy of her country. As for Mother Savage, who is driven by emotions, setting her entire house on fire while four German warriors were asleep was the simplest and quickest way to exact her vengeance.

Both Montresor and Mother Savage decide to exact their vengeance in the nighttime, but they do so for significantly distinct purposes. Montresor picks the evening, and more specifically, he picked the night when carnival season is in full swing, "It was about dusk, one evening during the supreme madness of the carnival season" (Poe, 1899, p. 258). The term "dusk" is commonly used as another word for evening twilight which refers to the time between sunset and the start of nightfall. Because he does not want anyone to find out about his deeds, Montresor decides to carry them out throughout the night, as was mentioned earlier. In order to carry out this activity, Montresor even instructs his servants to return the next day when he is back at his house. On the contrary hand, Mother Savage decides to carry out her plan during the night while the four Prussian

soldiers are sound asleep. She reasons that if the soldiers are conscious, there is a lower chance that she will be successful in her mission to murder them. The troops that consist of four muscular guys with massive bodies would be able to defeat one elderly woman easily, despite her image as a strong woman.

The similarities between the two stories are clear through the way each author of “The Cask of Amontillado” and “Mother Savage” set the plot of the story on two different periods of time. As Montresor reveals his dark story to the readers in the present, it happens at a different time period from the moment when he executes his vengeful plan to kill Fortunato. This is evident through how Poe utilizes a regressive plot and Montresor’s use of past participle tenses in telling his narrative. As previously said, Poe did not include a precise year that this story takes place. The story relies on one night of the carnival as the only available source of information regarding the setting of time. Given that the carnival is celebrated around February or March (the same month in which Fortunato is killed), Montresor confesses his action sometime later after the murder.

The readers get the impression that “Mother Savage” is situated in the village of Virelogne, France, and the events happen throughout the autumn season. “One autumn I returned to do some hunting and stayed with my friend Serval, who had finally rebuilt the château that the Prussians had destroyed” (Maupassant, 2007, p. 52). The initial setting where the narrator “I” introduces the story and informs the readers that the events take place in the present, which is in the year 1884. “It had been fifteen years since I had visited Virelogne” (p. 52) and “Suddenly I recalled that I had seen it before, the last time in 1869, well kept up, covered with vines, and few chickens around the front door” (p. 53).

On top of that, the social environment in the narrative “The Cask of Amontillado” indicates the wine culture in Italy. McCarthy and Ewing Mulligan (as mentioned in Nur GEÇER & Battal, 2018) claimed that having 3,000 years of experience in viticulture, Italy is at the forefront of global wine production. It should come as no surprise that Edgar Allan Poe chose to center his narrative on wine, as the title suggests, given that Italians traditionally have a big drinking culture and regard wine as an intrinsic part of their culture. Poe frequently incorporates wine throughout every event in the story. It begins with Montresor’s portrayal of Fortunato as a wine expert; “In painting and gemmery Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere” (Poe, 1899, p. 258). Second, from the depiction of Fortunato’s character, who is continuously drunk; “He accosted me with excessive warmth, for he had been drinking much” (pp. 258–259); “I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off” (p. 263); as well “It was not the cry of a drunken man” (p. 263). Later, when Montresor promises Fortunato wine tasting of a rare Amontillado, as seen in the quotation, “My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts” (p. 259).

Meanwhile in the story “Mother Savage,” Maupassant makes an attempt regarding the social environment in this text to demonstrate the distinct roles that were undertaken by Mother Savage and French women in general. Throughout the nineteenth century, women were faced with a significantly different set of conditions than men. The legal position of women was unequivocally inferior to



that of men (Bullock & Deakin, 1973). In French culture, women were expected to take care of their households, which included their husbands, children, parents, and sometimes even their in-laws. This was a natural outcome of the ideology of domesticity, which held that men and women perform distinct roles in societal institutions (Fuchs & Thompson, 2005). The men were in the sphere of politics, business, and wage-earning, whereas the female was in charge of nurturing the child and family.

The narrator's in-depth description of the surroundings highlights the parallels between the two stories, which are presented in clear and concise language. For instance, the following passage, taken from Poe's short story "The Cask of Amontillado" (1846), quickly sets the tone in the underground catacomb:

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 thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite (Poe, 1899, p. 262).

This sentence aims to instill in the reader the sense of dark and suspense of the catacomb. Poe effectively elevates the reader's sensation of horror by manipulating the details of the story, such as the dampness and darkness of the caves. While in "Mother Savage," the narrator opens up the tale by giving the reader a vivid sight of Virelogne as a lovely place.



At Virelogne, I loved the whole countryside, dotted with little woods, and traversed by streams that course through the soil like veins carrying blood to the earth. We fished for crawfish, for trout, and eels. Such blessed happiness! There were spots to swim, and we could flush snipe from the tall weeds that grew along the banks of these narrow ribbons of water (Maupassant, 2007, p. 53).

The quotes above imply that both short stories, Poe and Maupassant, are adept at using the narrative technique of showing rather than telling in their short stories. It allows the reader to perceive the story's expository elements through sensory details, language, or the way characters see and interact with their environment, as distinguished from the authors' descriptions of the scenes. The author makes an effort to show the reader the occurrence by utilizing images and actions, as opposed to merely telling what is happening through the use of narration.

<b>Setting</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Time	In one evening until midnight	During night time
Set in two different periods	Montresor confesses his action in the present, sometime later after he murders Fortunato.	“I” tells the story in 1884, 15 years later after his last visit to Virelogne in 1869.
Location where vengeance takes place	Inside the protagonist's own property: The Cask of Montresor's family in his palazzo.	Inside the protagonist's own property: Victoire Simon's house.

Table. 5 Similarities in the setting

<b>Setting</b>	<b>“The Cask of Amontillado”</b>	<b>“Mother Savage”</b>
Country	Italy, without specific region	Virelogne, France
Year	No specific year	1869
Occasion	Carnival season	Franco-Prussian war
Social Environment	Wine culture	Gender stereotypes

Table. 6 Differences in the setting

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

This chapter provides an overview and suggestions. After conducting an examination of vengeance through intrinsic elements in the short stories “The Cask of Amontillado” (1846) and “Mother Savage” (1884), the researcher draws some conclusions and suggestions to the readers.

#### **5.1 Conclusions**

This study employs structural and thematic analogies of comparative literature to compare and contrast the central theme of two works from different ethnic and cultural settings: Poe’s “The Cask of Amontillado” and Maupassant’s “Mother Savage.” Considering that structure and themes may be compared throughout stories, it is necessary to study the intrinsic elements inside the narrative. The similarities in the plot development appears in the climax where both protagonist are able to put his vengeful desire into action. Rather than the chronological order, Poe opens “The Cask of Amontillado” somewhere in the middle of Montresor’s story, in which Montresor confesses his hatred toward Fortunato. Poe also utilizes the regressive or flashback plot in order to help the readers understand the backstory of the upcoming events. This differs in the narrative of “Mother Savage,” Maupassant arranges the events chronologically from first to last using the combination of the progressive and regressive plot. The distinctions are also visible in the event that serves as the story’s inciting incident, rising action, falling action, and conclusion.

The similarities are shown in the way the author presents the main characters of the two stories in the role of villain protagonist, which implies that they are not the hero of their own tales. The development of the main characters in both stories is different. While Montresor in “The Cask of Amontillado” is portrayed as evil from beginning to end, Victoire Simon in “Mother Savage” is the polar opposite. She initially gives off a positive impression, but after being exposed to the horrors of war, she becomes hostile. In the narrative “Mother Savage,” there is no human antagonist; instead, the struggle is brought on by the situation that the character has to deal with. The narrator also differs; in “The Cask of Amontillado,” the narrator is the protagonist, but in “Mother Savage,” the two narrators relate the story of the savages. The author’s presentation of the supporting characters reveals additional distinctions. In “The Cask of Amontillado,” only the protagonist and antagonist are presented without secondary characters, whereas in “Mother Savage,” supporting characters are present.

Moreover, the setting influences the qualities of the characters in the story, which leads them to seek vengeance successfully. In the two stories, the similarities lay in the way the protagonists exact retribution in the setting that is during the night time in their own home; they create an atmosphere of warmth and welcome in their own homes to fool their victims into thinking they are secure from retaliation. Further, each author of “The Cask of Amontillado” and “Mother Savage” place the plot in two distinct time frames: the present time in which the narrators recount their story and the moment when they take vengeance. On the other hand, the country, year, occasion, and social environment described within the narrative are all distinct from one another. “The Cask of Amontillado” takes

set in Italy around carnival season without specifying an area or year, and wine culture is accentuated by Poe's choice to center his narrative on wine. The societal construction of gender stereotypes is evident in "Mother Savage," which is set in Virelogne, France, in 1869 during the Franco-Prussian War. Therefore, this study suggests that vengeance is not an effective strategy for pursuing justice in the face of wrongdoing. By releasing grudges, the victims are simply refusing to respond in a destructive manner.

## 5.2 Suggestions

According to the conclusion obtained from the comparative study on vengeance in Poe's "The Cask of Amontillado" and Maupassant's "Mother Savage" through intrinsic and extrinsic elements, this research might serve as a beneficial resource for people interested in evaluating literary works, primarily short stories. This paper accentuates the importance of evaluating other aspects, such as plot, setting, character and characterization, as well as social and historical aspects, when identifying the central theme underlying the story.

For students who are interested in literature, this research suggests that they should expand their knowledge in comprehending the plot, character and characterization, setting, and other elements of literary work. There is a plethora of material accessible that can assist students in appreciating various artistic elements included in prose. Moreover, students should be able to implement the lesson from the stories to deal with the difficulties that they face in real life.

For other researchers, this research is intended to provide motivation, knowledge, and reference material for pursuing research in literary works,

particularly short stories, from a broader and deeper perspective. The researcher recommends for future research that presents similar issues regarding comparative literature use different disciplines that may be studied as comparison points, including movements, trends, genres, also forms.



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S U R A B A Y A

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