

**PEYTON'S NEAR-DEATH PHANTASY IN AMBROSE BIERCE'S AN  
*OCCURRENCE AT OWL CREEK BRIDGE***

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining the  
Bachelor Degree in English Literature



By:

**SUHAELATUL FAIZAH AHMAD**

11150024

**ENGLISH DEPARTMENT  
FACULTY OF ADAB AND CULTURAL SCIENCES  
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA  
YOGYAKARTA**

**2015**

## A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standard.

Yogyakarta, 21 December 2015

The writer



**Suhaclatul Faizah Ahmad**

**Student No.:11150024**



KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA  
**FAKULTAS ADAB DAN ILMU BUDAYA**

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949  
Web : <http://adab.uin-suka.ac.id> E-mail : [adab@uin-suka.ac.id](mailto:adab@uin-suka.ac.id)

**PENGESAHAN SKRIPSI/TUGAS AKHIR**

Nomor: UIN.02/DA/PP.009/ 0059 /2015

Skripsi / Tugas Akhir dengan judul:

*Peyton's Near-Death Phantasy in Ambrose Bierce's An Occurrence at Owl Creek Bridge*

Yang dipersiapkan dan disusun oleh :

**Nama** : Suhaelatul Faizah Ahmad

**NIM** : 11150024

Telah dimunaqosyahkan pada : **Rabu, 30 Desember 2015**

Nilai Munaqosyah : **A/B**

Dan telah dinyatakan diterima oleh **Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga.**

TIM MUNAQOSYAH

Ketua Sidang

Ulyati Retno Sari, M.Hum  
NIP 19772005012002

Penguji I

Danial Hidayatullah, M.Hum  
NIP 19760405 200901 1 016

Penguji II

Fuad Arif Fudiyartanto, M.Ed  
NIP 19720928 199903 1 002

Yogyakarta,

Pib. Dekan Fakultas Adab dan Ilmu Budaya



Dr. Hidayat Zaini, M.A  
NIP 19671109 199103 1 009



KEMENTERIAN AGAMA

UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA

FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949

Web: <http://adab.uin-suka.ac.id> E-mail: [adab@uin-suka.ac](mailto:adab@uin-suka.ac)

---

**NOTA DINAS**

Hal : Skripsi

a.n. Suhaelatul Faizah Ahmad

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Yogyakarta

*Assalamualaikum wr.wb*

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Suhaelatul Faizah Ahmad

NIM : 11150024

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : *Peyton's Near-Death Phantasy in Ambrose Bierce's An Occurrence at Owl Creek Bridge*

Saya menyatakan bahwa skripsi tersebut sudah dapat di ajukan pada sidang Munaqosyah untuk memenuhi sebagai syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, Saya ucapkan terima kasih.

*Wassalamu'alaikumwr.wb*

Yogyakarta, 21 Desember 2015

Pembimbing

**Ulvati Retnosari, S.S., M.Hum**

**NIP: 197711152005012002**

## PEYTON'S NEAR-DEATH PHANTASY IN AMBROSE BIERCE'S

### *AN OCCURRENCE AT OWL CREEK BRIDGE*

By: Suhaelatul Faizah Ahmad

#### ABSTRACT

Every human creature will definitely meet death. Before humans die, they will experience a condition that is known as a process through the death (*sakarât al-maut*). When they are closer to death, humans will face some events that are unlogic and beyond humans logical mind. These near-death experiences are what also happen to Peyton Farquhar in *An Occurrence at Owl Creek Bridge*'s short story. The research purpose is to explain how the near-death experiences can be understood plausibly and conceivably. Thus, the research uses the psychoanalysis theory of Melanie Klein that is the object relations theory. It talks about the phantasy, the defense mechanism, and its relation to the unconsciousness. The research uses qualitative method. Whereas the collection data method uses close reading technique. The research concludes that Peyton experience the unconsciousness by the influence of three triggering thing. Moreover, his unconscious phantasy appears as a series of events that consist of four type events. Peyton's defense mechanisms are introjections, projection, and splitting. His unconscious phantasy and defense mechanism have two functions: to protect himself from anxiety feeling and fear of death; and to achieve pleasure and safety.

**Keywords:** Death, *Phantasy*, Unconsciousness, Unconscious Phantasy, *Introjection*, *Projection*, and *Splitting*.

## PEYTON'S NEAR-DEATH PHANTASY IN AMBROSE BIERCE'S

### *AN OCCURRENCE AT OWL CREEK BRIDGE*

Oleh: Suhaelatul Faizah Ahmad

#### ABSTRAK

Setiap manusia pasti akan mati. Sebelum humans mati, mereka akan mengalami apa yang dinamakan dengan proses menuju kematian (*sakarât al-maut*). Dalam keadaan menjelang mati tersebut, manusia akan mengalami kejadian-kejadian yang terlihat seakan tidak logis atau diluar nalar. Kejadian-kejadian mendekati kematian ini adalah seperti apa yang dialami oleh Peyton Farquhar dalam cerita pendek *An Occurrence at Owl Creek Bridge*. Tujuan dari penelitian ini adalah menjelaskan bagaimana pengalaman mendekati kematian tersebut dapat dipahami secara logis sesuai dengan akal pikiran dan logika manusia. Oleh karena itu, penelitian ini menggunakan teori psikoanalisis dari Melanie Klein yaitu teori *object relations* yang menjelaskan tentang *phantasy*, pertahanan diri, dan hubungannya dengan ketidaksadaran. Penelitian ini menggunakan metode kualitatif. Sedangkan metode pengumpulan data yang dilakukan adalah dengan menggunakan teknik pemahaman bacaan secara mendalam. Penelitian ini menyimpulkan bahwa Peyton mengalami ketidaksadaran yang dipicu oleh tiga hal pemicu. Lebih lanjut, *phantasy ketidaksadaran* yang ia alami ialah berupa runtutan kejadian yang berjumlah empat macam. Bentuk pertahanan diri yang dilakukan oleh Peyton adalah *introjeksi*, *proyeksi*, dan *pemisahan*. Hasil dari *phantasy ketidaksadaran* serta pertahanan diri yang ia lakukan memiliki dua fungsi: melindungi dirinya dari perasaan gelisah dan takut akan kematian; serta agar dapat mencapai perasaan senang dan memperoleh rasa aman.

**Keywords:** Kematian, *Phantasy*, Ketidaksadaran, *Phantasy Ketidaksadaran*, *Introjeksi*, *Proyeksi*, and *Pemisahan*.

## MOTTO

Humans are born to fight, not to give up

-anonym



Like Life, Death is a gift from God, a ticket to meet Him.

-Hikkaluito

## DEDICATION

I dedicate this graduating paper for

My Beloved Parents and Family,

My Dearest Friends in English Literature A,

My Self,

And Those who search for the truth through Allah swt.

## ACKNOWLEDGEMENT

### **Bismillahirrahmaanirrahiim**

*Assalamu'alaikum Warahmatullah Wabarakatuh*

*Alhamdulillah* *robbil'amin*, all praises, honors, and gratitudes are to Allah, The Most Merciful and The Greatest. For His Love, Mercy, and Blessing, this graduating paper is possible to be presented as one of the writer's masterpieces.

This graduating paper is submitted to fulfill one of the requirements to gain the Bachelor Degree in State Islamic University of Sunan Kalijaga, Yogyakarta.

In finishing this graduating paper, I get many helps from people around. I really appreciate it. I would like to give the thankful regards to:

1. The Dean of Faculty of Adab and Cultural Sciences: Dr. Zamzam Afandi, M.Ag.
2. The Head of English Department: Dr. Ubaidillah, S.S., M.Hum.
3. My academic advisor: Fuad Arif Fudiyartanto, S.Pd, M.Hum, M.Ed.
4. My thesis advisor, Ulyati Retnosari, M.Hum. Thank you for the guidance, suggestion, support, and patience so I can finish my graduating paper properly.

5. The English Literature Departement: Danial Hidayatullah, S.S., M.Hum; Arif Budiman, S.S., M.A; Bambang Hariyanto, S.S., M.A; Dwi Margo Yuwono, S.Pd., M.Hum; Febriyanti Dwi Ratna Lestari, S.S., M.A; Jiah Fauziah, S.S., M.Hum; Witriani, S.S., M.Hum. Thank you so much for giving me a chance to learn many things from you.
6. The English Literature staff: Mr. Daryatno, thank you so much for your help in managing my graduating paper. *Englit* is lucky to have you.
7. *Alm.* KH. Asy'ari Marzuki, *Ibu Nyai* H. Barokah Nawawi, and *Abah* KH. Munir Syafa'at who always teach me to be a good *santri* in PP. Pi Nurul Ummah where I live for four years.
8. My teachers in SMK NU Banat Kudus who give me a chance to develop and improve my English: Dra. Hj. Nur Laila, M.Pdi, Kasiati, S.Pdi, and all the staffs, without you I may not be taught to be brave.
9. My Parents who never bored to show their love for me, who always encourage me, who give me a chance to think about life, H. Ahmad Munfa'at and Hj. Naili Rohmah. A billion thankful will not enough to say how grateful I am to have you as my parents and being your daughter.
10. My beloved siblings, who can always deal and handle my split personality, Halimah Ahmad, Widad Ahmad, Salma Rusyda Ahmad, Muhammad Sofchal Jamiel, Muhammad Wafi al Amani, and two cute and delicate nieces, Oya and Syada. Special Thanks for my sister, Zahro Ahmad, thanks for always taking care of me and everything. I am grateful to be

born and live my life with you. I cannot imagine if it is not you. Thank you so much for being my sisters and brothers.

11. My close friends in English Literature Students Chapter 2011, you give me a new circle relationship called friends whom I never had before. Thank you so much for every moments that I pass with you all. I capture it and make it as one of my greatest moment in my life. Thus whom I care most, Debby, Though we may not be close enough but you are my first friend whom I cannot forget, you are the one whom I cannot read, along with Riska *Saeng*, thank you for always encourage me, talking and sharing with me, having time together. Every second is important. To Lina Saputra (*cough*) you have a big dream so do I, let's run and catch our dream. I really thankful for your wise to let me flee on your cozy pinky room, (*ehehe*). For Umma, you are my little sister who always understands me and becomes my companion. Thank you so much for always listening my story. For Nung, you teach me how to be strong and independent. Please send my kiss to Umar, (*ohoho*). For Haida, you are really a kind-hearted friend, there is no option and I can understand it. Thank you for being my friend (can I draw smile emoticon here, 😊 ). For my cat's lover friends whom I cannot live alone, Linda, Lulu, and Nina Kitty, Let's make a cat's welfare foundation. *Mbak* Risa and *dedek* Fatih Arkana. Thanks for always caring me and giving me a chance to be an auntie, (*haha*). *Nae chingu* Ningrum, And Thus whom I cannot forget to mention, Alin, Isti, *Mbak* Nana, Mega, Eka, Tyas, Fahrún, Duta (thanks for repairing my pc, *bro*),

Rinda, Opick, Faqih, Aziz, Buyung, Najmi, Barru, Bima, Yudi, Al, Effendi.

12. My kind reviewers in *pra-munaqosah*: Riska, S.Hum; Lulu, S.Hum; Lina, Haida, and Hikmah; My Moderator: Nung. Thank you for all your suggestion, correction, and scratches on my paper. They really helped me and enlightened me.

13. My little family in Aisyah, from the former members of A5: Lutvi, Suci, Kunti, Eni, Nela, Sonia, Alfi, *Mbak* Latifah, Ita, Rizqoh, Ana, *Mbak* Siha. My 2011 friends: Nuzul and Sodimah (we are the last species to live, let's move out). Special thanks for Minnati Daniyati (If you did not take my phone I wonder when will I finish my paper, *haha*). For my other companions: *Mbak* Hani, Nurul *jumnul*, *Le'* Eni, Salis Mir'ah, *Neng* Azka, Tari, Vida. Special Thanks for *Mbak* Qolbun. My cute neighborhood: *dede* Mika, *Mbak* Elok, Mahla, Azka A7, *Trunyuk* Risa, *Baby* Sofie, Afifah, Ana *Sule* (when will we back home together again?) Uus, Vivien and all whom I cannot mention one by one. Thank you so much for creating memories which I will be missed. I am grateful for having a chance to draw it with you guys. You make me learn about the society.

14. My Cheerful-English teacher, *Mbak* Erni. Thanks for always teach me when I am still a student.

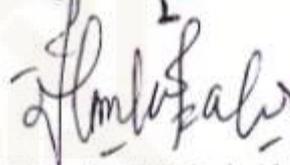
15. My spirit and motivation, Jung Taek Won for *VIXX*, Your voice can always calm me down. Lee Jihoon of *Seventeen* (you resemble of someone whom I care), Kim Taehyung of *Bangtan Seonyeondan*. Though it seems

weird, still I would like to thank for music which always live my life, colors it with many tones, and accompanies me in every path I choose.

And for those whom I cannot mention in every single name, may Allah always bless you and love you all.

*Wassalamu 'alaikum Warahmatullahi Wabarakatuh*

Yogyakarta, December 21<sup>th</sup>, 2015



Suhaelatul Faizah Ahmad  
NIM: 11150024

## TABLE OF CONTENTS

TITLE .....	i
FINAL PROJECT STATEMENT .....	ii
APPROVAL.....	iii
NOTA DINAS .....	iv
ABSTRACT.....	v
ABSTRAK.....	vi
MOTTO .....	vii
DEDICATION .....	viii
ACKNOWLEDGMENT.....	ix
TABLE OF CONTENT .....	xiv
LIST OF FIGURE.....	xvi
LIST OF APPENDICIES.....	xvii
CHAPTER I INTRODUCTION .....	1
1.1 Background of Study .....	1
1.2 Research Question .....	6
1.3 Objective of Study .....	6
1.4 Significance of Study.....	6
1.5 Literature Review.....	7
1.6 Theoretical Approach .....	10
1.7 Method of Research .....	9
1.8 Paper Organization.....	11
CHAPTER II THE INTRINSIC ELEMENTS OF THE STORY .....	21
2.1 About the Story .....	21
2.2 Characters and Characterizations.....	22
2.2.1 Major Character .....	24
2.2.1.1 Peyton Farquhar .....	24
2.2.1.2 The Narrator.....	26
2.2.2 Minor Characters .....	27
2.2.2.1 The Soldiers .....	27

2.2.2.2 The Lietenant .....	27
2.2.2.3 The Captain .....	28
2.2.2.4 Peyton's Wife.....	28
2.2.2.5 A Federal Scout.....	29
2.3 Plot .....	29
2.4 Setting .....	34
2.4.1 Setting of Place .....	34
2.4.2 Setting of Time .....	36
2.5 Point of View .....	36
2.6 Theme .....	37
CHAPTER III PEYTON FARQUHAR'S NEAR-DEATH PHANTASY .....	39
3.1 The Unconsciousness.....	40
3.1.1 The Triggering of Peyton's Unconsciousness .....	41
3.2 The Object Relations Theory .....	46
3.2.1 The Phantasy .....	46
3.2.1.1 The Events of Peyton's Phantasies .....	46
3.2.2 The Object of Phantasy .....	53
3.3 The Defense Mechanism.....	56
4.3.1 Introjection.....	57
4.3.2 Projection .....	58
4.3.3 Splitting.....	60
CHAPTER V CONCLUSION .....	62
5.1 Conclusion .....	62
5.2 Suggetion .....	63
REFERENCES .....	65
APPENDIX .....	68

## LIST OF FIGURE

Fig. 1 .....	33
--------------	----



**LIST OF APPENDICIES**

Ambrose Bierce’s *An Occurrence at Owl Creek Bridge* ..... 68

Curriculum Vitae..... 80



## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

When God creates humans, He sends them to the Earth by giving them both life and death. He sends them into the world so they will learn about life until the time when God call humans back to His side through death. Death is drawn as a stage where humans shall exceed in order to meet His creator. Thus, it becomes a natural thing when humans meet their death someday because in truth every life creature shall meet death. As God creates life, he creates death as well.

In connection with death, humans are apparently agreed with its existence. They agree that someday humans will pass away though strangely in fact they reluctant to die. Humans are reluctant to die because they have natural instincts. Their natural instincts appear since they born. The natural instincts are the life and death instinct. The instinct of avoiding the death is called the life instinct because they have an intention to survive or still alive while the death instinct is the way humans aware of the dangerous thing that makes them anxious.

Shihab says that humans are complex creature. In one side they want to know deeper about the death mystery but in other side they have an intention to avoid it (2006: 9). Sholikhin adds that humans see death as something that they will fear about. But in contrary it appears as something that they miss and yearn about (2012: 7). As humans are complex creature then they have both an intention

to stay away from death and still want to get close to it. It means that humans have a curiosity about death. The humans' curiosity of death comes up in form of questions.

They throw questions such as what humans will see when they die, what humans will feel when they are in the death agony, and what humans will find out when they die for sure. Those based on Shihab are included as metaphysic questions where many intellectuals still cannot find the answer. It is because in humans' life there are some matters which are left as mystery by God (Shihab, 2006:9-11). From the description above it is clear why the thought of death cannot be rip off in humans' mind.

Since basically humans will die, then they will experience moments that bring them closer to death, or it is known as near-death experiences. These near-death experiences can happen to every human and in any condition. These near-death experiences is called as a process of getting closer to death or (*sakarât al-maut*).

If death is decipherable as a moment where the soul is being apart from humans' body so it makes the life that they go through is closed or is cut off for real, then the near-death experiences becomes moments where humans are in the boundary of life and death. It means it is a cut-off process of humans' life soul from their body (Shihab, 2006: 53). If life is marked as white and death is black then the near-death experiences are in gray color. It is on gray zone.

Mostly when humans are experienced the near-death experience, they will come to moments where they feel like in a mystical place. Thus, occasionally this kind of tale or story is heard. It is a kind of story that tells about the strange moments or events where humans' witness over something that they have never been experienced. It is like when they see a long bright road on a dark place or they witness their whole life is rolled like a movie.

This kind of thing is well-happened to the main character of Ambrose Bierce's *An Occurrence at Owl Creek Bridge* too. The writer chooses a short story as the research object because it contains the uniqueness of short story. The description of short story is explained below.

Short story is included as a literature. According to Abrams, literature designs as a fictional and imaginative writings, poets, prose fiction and drama (2009: 179). Then, he describes short story as "a brief work of fiction which differs in its magnitude and its length limitation that impose difference effect on the story and its elaboration choice of the element to reach those certain effect" (2009: 331).

As it has been explained before, short story contains uniqueness. Its unique characteristic consists of four things. Those are, first, it is said as a brief work since physically it has short length. Its maximum words are around 15000 words or in pages are approximately 50 pages (Stanton, 2007: 75). Then the next characteristics of short story are its magnitude and its capability to serve the story in a different elaboration and effect.

It means that how the magnitude of the world is built within the story. Clearly a short story needs to be formed in a solid framework. It means all the elements in short story –the characters (with its characterization and actions), the plot, the setting of time and place, theme- are created all at once, concurrently with symbolism too. Since the beginning of the story, the story is narrated in a compact and clear way. It shall not be long-winded (Stanton, 2007: 78).

Third is the capability of the short story to serve the story in a different elaboration and effect. Most of the short story delivers its story form one occurrence. It develops form one important events. Usually, it uses a realistic style to deliver its story. It explores the occurrence in the reality and elaborates it into fiction. It makes the story looks close to reality. It means the readers which read to story can feel the close gap with the story inside it (Stanton, 2007: 82).

Fourth is that short story usually is built with one or more themes and has an effect to the readers. The aim of the unity of theme and effect has an impact to enlightening the story. (Stanton, 2007: 88). In a short story, it contains a spontaneous spiritual quality as well. It means a short story has an ability to deliver its meaning in a special way. Relating to the characteristic of the short story where it has a capability to elaborate the element of the story to get a certain effect, it is included as the special way of short story to deliver its story.

A spontaneous spiritual quality consists of microcosmic effect. It is formed as a microcosmic effect that contain within the story. The microcosmic effect is the moment where the readers get the hidden meaning of the story. Based on

Stanton, what he means by the microcosmic effect is the short story has a capability to deliver the meaning behind the story by only giving a piece of an occurrence. It has an ability to reveal the secret of the universe as if it captures the real world and builds it into story in a minor frame. (2007: 84, 88).

Among many other short stories that tell about death, moreover about humans' near-death experience before humans meet death, *An Occurrence at Owl Creek Bridge* by Ambrose Bierce is the one who can show it in a proper way. It is capable enough to show the humans' experience of death through psychology side.

*An Occurrence at Owl Creek Bridge* tells about the main character named as Peyton Farquhar. He is a respectable Southern civilian endorser. He is caught up planning to destroy the bridge. The destroyed bridge will block the food and weapon access to the North. Since the North and the South have a fight war, he wants to show his support for his region by destroying it. Ironically, he cannot fulfill his plan.

As a punishment, he shall to die hanged under the Owl Creek Bridge. Thus, Farquhar tries to escape from his death punishment. His series of acts to escape are all appears in his unconscious phantasy. It is because he experiences moments that is called as near-death experiences.

What happened to Peyton is apparently same with humans in general as well when they are in death agony. Though everything that happens to humans when they are in near-death experiences looks mysterious, absurd, seems hard to

be understood by logic mind but it is basically can be explained clearly and logically. Thus the writer is interested to analyze Peyton's near-death experiences that are showed through unconscious phantasy.

In doing so, the writer analyzes it through psychological side of the main character. The proper theory that is appropriate to the research object is the Melanie Klein's psychoanalysis theory. Klein's theory is known as the object relations theory. The object relation theory discusses about phantasy that happens to infants, the defense mechanism that is practiced by the infants, and the unconsciousness that happens to them. This theory is chosen because it can explain the events that happens to Peyton and can relate it to the near-death experiences properly.

Relate to humans' near-death experiences, when humans meet death, they can get a painful thing or as opposed a pleasing thing. They can meet the terrible or horrible thing or the beautiful and loving one. It is like what Allah has shown it through His verse in holy Qur'an, surrah Al-Anbiyaa': 21: 35.

كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ وَنَبْلُوكُم بِالشَّرِّ وَالْخَيْرِ فِتْنَةً وَإِلَيْنَا  
تُرْجَعُونَ

“Every soul will taste death. And We test you with evil and with good as trial; and to Us you will be returned”. (<http://quran.com/21/35>)

This verse says that every life creature will meet death. Allah will give some obstacles and pleasures for humans before they come back to His side. Allah

gives a test for humans to get to know how strong humans faith are and He gives obstacles to humans to know how long humans can hold it on. It also relates to the short story: *An Occurrence at Owl Creek Bridge* and appropriate to Melanie Klein's object relations theory.

## **1.2 Research Question**

The research only has one question to find. The question is bagaimanakah proses pengalaman mendekati kematian yang dialami oleh peyton dapat dijelaskan secara logis how are the near-death experiences of Peyton Farquhar in *An Occurrence at Owl Creek Bridge*?

## **1.3 Objective of Study**

Based on the research question above, the objective study of the research is to analyze how the near-death experiences are shown by Peyton Farquhar using psychoanalysis scope.

## **1.4 Significances of Study**

The research has some significances of study: theoretical significance and practical significance. Theoretically, the research can be a handbook or reference for those who learn about literature and moreover about psychoanalysis of Melanie Klein's theory. Practically, the research can appear as one of the additional works and a reference work for thus who practice to analyse the Melanie Klein's psychoanalysis theory; the object relations theory, moreover, the phantasy theory.

## 1.5 Literature Reviews

The writer has searched many graduation papers relating to death and *An Occurrence at Owl Creek Bridge*' short story in libraries and online library but the writer cannot find any analyses about it. This paper comes as the first graduating paper that talking about *An Occurrence at Owl Creek Bridge* uses Melanie Klein's psychoanalysis theory. However, the writer finds several essays and articles in journals which take *An Occurrence at Owl Creek Bridge* as the object research.

There are sixth journals consisting of essays and articles and one seminar paper that talk deep down to Ambrose Bierce's *An Occurrence at Owl Creek Bridge*. First is the *Narrative Technique in "An Occurrence at Owl Creek Bridge"* by Harriet Kramer Linkin. This article is published by Journal of Narrative Technique, Vol. 18, No. 2 (Spring, 1988), Page: 137--52. He analyzes the narrative techniques of the story. He explains each section in story and the usage of it to make a steady plot.

Second is *Bierce and Biography: The Location of Owl Creek Bridge* by David M. Owens. This article appears in the American Literary Realism, 1870-1910, Vol. 26, No. 3 (Spring, 1994), Page: 82-89 and is published by University of Illinois Press. This article describes clearly about the location of the Owl Creek Bridge in a reality world and in a fiction world. He investigates the real location of the Owl Creek Bridge and follows its trace about the usage of the bridge in 1860s. Also, he relates it into the fiction version that its short story appears in 1890s.

Third is *A Possible Source for the Conclusion of Ambrose Bierce's "An Occurrence at Owl Creek Bridge"* by Stephen E. Tabachnick. This article is found in *ANQ: A Quarterly Journals of Short Articles, Notes, and Reviews*, Vol. 26, No. 1, Page: 45-48, 2013. It is published by University of Memphis. His works tells about the comparison between Ambrose Bierce's short story and Charles Dickens's *Sketches by Boz* released in 1836. He analyses about the hallucinatory of the main characters in each of the story.

Fourth is the article entitle as "*Silence as Literary Device in Ambrose Bierce's 'An Occurrence at Owl Creek Bride'*" written by Afruza Khanom from the University of Dhaka, Bangladesh. It is published by *Teaching American Literature: A Journal of Theory and Practice*, Spring Edition, 2013, 6:1. This article analyzes the silent moment of the main character that is obscurely seen in the story. He explains the multiple function of the silent. First, silence shows the exact sequence of events that makes Farquhar's leave in hanging with uncertainty atmosphere. Second, silence of the soldiers describes the human capacity of extreme violence and the denial of severity through the silent detachment. Third, the silence moment when Farquhar is hanged shows the disorienting times while the dream stages uncover the suppressed anxiety.

Fifth is the essay *Through the Narrative with Word and Camera* by Carroll Britch. Published in *College English*, Vol. 43, No. 3, March, 1981, Page: 242--51. It talks deeply about the comparison between the narrative story of Ambrose Bierce the story adaption in a movie directed by Robert Enrico.

Sixth is Peter Stoicheff's essay entitled as "*Something Uncanny: The Dream Structure in Ambrose Bierce's 'An Occurrence at Owl Creek Bridge'*" which the copyright refers to the 1993 edition of *Studies in Short Story*. His essay talks about the story and a brief analysis about the dream interpretation of Freud and Maury's distortion of external phenomena.

Seven is the seminar paper named as *The Lesson to be Learned from Peyton Farquhar – "An Occurrence at Owl Creek Bridge" and is (anti) hero* written by John Schulze from Humboldt-Universität zu Berlin, German, in 2004. The paper discusses about whether Peyton Farquhar is tend to be created as a hero or anti-hero.

Based on the journals and paper that has been mentioned above, the writer only finds one seminar paper that discuss about the main character of *An Occurrence at Owl Creek Bridge*. But, the graduation paper that the writer writes about is different. The writer takes *An Occurrence at Owl Creek Bridge* as the object of the research and finds out how the main character, Peyton Farquhar, draws his near-death experiences in psychology side and analyzes it using Melanie Klein's psychoanalysis theory: the object relations theory, the phantasy and the unconsciousness.

## **1.6 Theoretical Approach**

The approaching technique uses in the research is the objective approach which focuses only about the intrinsic element of the short story. The intrinsic

elements are the characters, the settings, the plot, the theme, and the narrator's point of view.

Based on Surosoet. et. al. the literature in objective critics is seen as an independent work and out of any outside influences; the author, the circle around it, the readers or the world around it. A literature work is within itself, has no influences from the author or the social culture around it (2009: 28).

Moreover, this research applies the psychoanalysis theory of Melanie Klein. It is called as the object relations theory. The object relations theory discusses about the phantasy, its relation to the unconsciousness, and the defense mechanisms. The main of the theory is the object relations theory and the support theory is the unconsciousness idea.

### **1.6.1 The Psychoanalysis Theory**

The psychoanalysis theory is one of theories that discusses and analysis about humans' personalities. It is firstly introduced by Sigmund Freud. Freud's idea discusses about humans' mind and its effect toward their behavior and action on their daily life. He believes that childhood's experiences gives big influences to their adult life, apparently through their sexual drives experiences. The term of psychoanalysis is firstly known as "psychical analysis". It is used in his publication with Breuer's *Studies on Hysteria*. At that following year, Freud begins call his approach as "psycho-analysis" (Feist and Feist: 2008: 19). Freud's key terms and concepts are about the three *levels of mental life—unconscious,*

*preconscious* and *conscious*; *id*, *ego*, and *superego*; and *Oedipus-Complex* (Feist and Feist, 2008: 63).

### 1.6.2 Object Relations Theory

Based on Feist and Feist, Melanie Klein's object relations theory is different from the Freud's one. It differs from three aspects that are: First, Klein's is focus on the consistent patterns of the interpersonal relationships while Freud's more on biologically based drives. Second, Klein's is rather maternal while Freud's is more paternal. Third, Klein's generally sees the humans' contact and relatedness as the motive of human behavior while Freud's sees it as a sexual pleasure motives (2008: 139).

Based on the descriptions above, the appropriate aspect that is proper in this research is the first and the third aspect: its interpersonal relation theory, and its human contact and relatedness. Klein's idea is based on infants (humans) that explain "the very tendency of infants to relate to partial objects gives their experiences an unrealistic or fantasy-like quality that affects all later interpersonal relations" (2008: 136). It means, Klein's idea is "tends to shift the focus of psychoanalysis theory from originally based *stages of development* to the role of early fantasy in the formation of *interpersonal relationship*" (2008: 140).

Klein's basic theory derives from analyzing the infants. Different with Freud's that believes the importance of child's life starts from 4 to 6 years of life. Klein's believes that it comes earlier, at 4 to 6 month after the child is born (2008:

136). Based on Klein's argument, it means that humans' active mind is started at the very beginning. It is when they are still at very young age.

She believes that infants do not start their life with a blank mind. But they live with an inherited predisposition that awares of anxiety. This inherited predisposition is the life and the death instict. It has an aim to reduce the anxiety and achieve pleasure. (2008:140).

### **1.6.2.1 The Phantasy**

Phantasy cannot be separated from unconscious mind since "the phantasies are physic representations of unconscious id instinct" (Feist, 2008: 140). They are settled to be together because phantasy can only appear on unconscious condition. The unconscious phantasy is formed from two aspects that are by both reality and predispositions (2008: 140).

The phantasy should not be confused with the fantasy. The phantasy appears in unconscious mind while the fantasy appears in conscious mind. Based on Segal, the unconscious phantasy happens because it is "rejected from the conscious –Klein's says it as out of the conscious- thought but having an effect 'from the back of the mind' where humans are unaware of it while the fantasy appears on conscious such as daydreams" (2000: 18).

When Klein says that infants are born with an inherited predisposition, it means they already have natural innate. It is the way they handle their anxiety that arouse because of the conflict of their life and death instict. It is what means as

unconscious phantasy appears with the influence of the reality and the inherited predisposition.

Moreover, the reality also influences the unconscious phantasy. If the unconscious phantasy is seen as a fortress then the inherited predisposition and the reality are the aspects that influence the tenacity of the fortress while defense mechanisms are the type of way the fortress is worked out. The reality gives an influence of the way of the phantasy form that is drawn in the unconscious mind.

The unconscious mind lays deeper on humans' mind than dreams or daydreams. The effect of phantasy gives more powerful influence on humans' behavior in their mind since it can distort their view or feel over something. It reveals something behind humans' acts or sight. Klein believes that the unconscious phantasy can have powerful effects on humans' behaviour (Segal, 2000: 26).

#### **1.6.2.2 The Object of Phantasy**

Based on Klein as cited by Feist and Feist, humans have innate drives or instincts (2008: 141). The instinct can appear as life instinct or death instinct. Drives must have an object. Klein evolves Freud's idea about the object of drives which initially describes as any person, part of a person, or thing that has a satisfied aim (2008: 139).

Klein develops this idea into how any person, part of person, or thing, basically, the infant's real or fantasized early relations with mother or breast become later a model for all interpersonal relationships. (2008: 139-40). Based on

the idea, it can be correlated that all human past experiences can appear as an innate act, thought or desire that affect strongly on their mind.

As it has been said before that drives or instincts need an object. The object of the drives or instincts has a desire. A desire to live means there should be something that is strong enough to encourage humans to stay live. Same like death drives or death instinct, it needs an object to light up humans' base ability to survive and to be out of the danger through their natural power. Relate to Klein's previous view, the object of phantasy can be shown as any person, part of person, or thing that gives an influence to the later unconscious phantasy.

### **1.6.3 The Defense Mechanisms**

The defense mechanisms are the way humans protect themselves from the harmful things that threaten their life. Klein sees the infants (human) adopt "psychic defense mechanisms to protect their ego against the anxiety aroused by their own destructive fantasies" (2008: 143).

Moreover, the defense mechanisms are described as the way humans being attempt to hide their emotional truth from themselves (Mollon, 2008: 14). It means the defense mechanisms has a function to cover humans' real feeling over something. This is because the truth feeling whom they actually have may hurt them. Thus, it protects them from the destructive feeling. Several types of defense mechanisms that is applied by Farquhar are *introjection*, *projection*, and *splitting*.

### **1.6.3.1 Introjection**

Based on Klein, introjections is a situation that “the infants fantasize taking into their body those perceptions and experiences that they have had with the external object. . . the infants tries to introject good object to take them inside itself as a protection against anxiety” (2008: 143).

### **1.6.3.2 Projection**

Projection is “the fantasy that one’s own feelings and impulses actually reside in another person and not within one’s body” (2008: 144). By projecting the destructive thing into the external objects, the infants can deal with their anxiety. Their anxiety comes up as the anxiety of being destroyed by dangerous internal forces. Thus, projection makes humans believe that their own subjective opinions are true (2008: 144).

### **1.6.3.3 Splitting**

Splitting is keeping apart incompatible impulses by managing the good and bad aspects of themselves and of the external objects. Splitting can give both good and bad effect. It depends on the way infants can deal with themselves. If it goes too excessive and inflexible splitting can lead to pathological repression (Klein as cited by Feist and Feist, 2008: 144).

#### 1.6.4 The Unconsciousness

Melanie Klein is used to be a Freudian at first but she develops his idea wider than before and introduces her own idea that is known as the object relations theory. Still she keeps Freud's idea about the unconsciousness. The unconsciousness is known as something that process on humans' mind but is out of conscious (Klein as cited by Segal, 2000: 18). Thus, unconsciousness appears together with phantasy. It is simultaneously appeared with the phantasy.

Since it appears along with phantasy then it has a function to reduce the anxiety over threatening things. In humans' daily life, the unconsciousness is as a place to answer why something can happens behind humans' back mind in a logic way. "The idea of the unconscious motivation is an inference that provides an explanation for humans' gap and distortion on conscious mind" (Mollon, 2000: 5). It can explain something that conscious mind cannot do with logic and acceptable explanation toward humans' certain case.

Based on Bargh, as cited by Bargh and Morsella, the definition of the unconscious is related to the humans' lack of awareness of the influence triggers (2008: 74). It means the influence triggers affects to humans' mind but because humans' are lack of awareness, they cannot recognize it. It comes as the unconscious thing that they cannot control over it. The unconsciousness needs a triggering thing to emerge it up.

In Klein, the unconsciousness becomes the bridge for infants to deal with their anxiety. Thus, the unconsciousness helps them to deal with their anxiety without they recognize it.

## **1.7 Methods of Research**

### **1.7.1 Type of Research**

The writer uses qualitative method as the type research with a help of researching library. The qualitative method is a new method where the collected data and the analysis is qualitative. It makes humans as the main instrument of the research. It means the writer shall master the theories and understand it so they will be able to ask some questions, analyze, take photographs and construct the social situation.

This method is applied to know the exact and real data. It focuses on the meaning instead of generalization (Sugiyono as cited by Izzaturrohmah on his graduating paper *Understanding Johnny Cade's Life in Hinston's The Outsider*, 2015: 14). Thus, the writer analyze Ambrose Bierce's short story *An Occurrence at Owl Creek Bridge* to get to know the real data and the meaning of the story.

### **1.7.2 Data Sources**

The writer classifies the data after gathering it all into the main data and the secondary data. The main data is the short story written by Ambrose Bierce *An Occurrence at Owl Creek Bridge*. The data is the events that the main character is experienced. It is taken from the narration of the narrator in telling the events of

the main character. Meanwhile, the secondary data takes from many sources such as handbook, theory book, books, journals, essays, papers, and some websites which talks and discussed about the object of the research and its relation.

### **1.7.3 Data Collection Technique**

There are some steps the writer uses in doing the research. The writer firstly read the story using close reading technique to know deeply about the story. Second, the writer takes the data within the short story that relate to the research. Third, the writer chooses the Melanie Klein's psychoanalysis theory. The writer does marking and taking note of the theory that relates to research. Fourth, the writer collects the information that helps the research. Fifth, the writer applies the Melanie Klein's psychoanalysis theory of the data that has been chosen within the story into the thesis.

### **1.7.4 Data Analysis Technique**

The writer uses descriptive analyses to examine the data relates to the short story *An Occurrence at Owl Creek Bridge*. The writer identifies the main character and his events before classify it. The writer analyzes and explains the main data then finds the conclusion. In doing these, there are some steps which need to be followed. The data analyses technique steps are:

1. Identifying : the writer identifies the main character and his events in psychology side in *An Occurrence at Owl Creek Bridge* short story.

2. Classifying : the writer classifies the events of the main character using Melanie Klein's psychoanalysis theory's principle: the phantasy, the defense mechanisms, and its relation to the unconsciousness.
3. Analyzing : the writer analyzes the main character's events: distinguished the unconsciousness, determining the phantasy and the defense mechanisms.
4. Concluding : the writer makes a conclusion of the research.

## **1.8 Paper Organization**

The paper consists of five chapters. Those are chapter one, chapter two, chapter three, chapter four, and chapter five. Chapter one is introduction. It explains about the background of study, research question, objective of study, significance of the study, literature review, theoretical approach, method of research, and thesis research. Chapter two describes about the intrinsic element of the short story *An Occurrence at Owl Creek Bridge*, the characters and characterizations, the plot, the setting of time and place, the point of view, and the theme. Chapter three discusses about the analyses of the main character of the short story and his delineation of death. Then the writer applies the object relation theory of Melanie Klein, her idea about the phantasy and the unconsciousness and relates it to the story. Chapter four consists of the conclusion of the research about Peyton's near-death experiences in *An Occurrence at Owl Creek Bridge*'short story.

## **CHAPTER IV**

### **CONCLUSION**

#### **4.1 Conclusion**

The writer concludes that Peyton's near-death experiences appear as a series of events that happens on his unconscious phantasy. The unconscious phantasy has an order to reduce his anxiety and to find pleasure. This phantasy are appeared as a manifestation of his unconsciouness that comes to replace the consciousness because of his death agony.

There are three triggering things that influence Peyton's unconsciousness. The triggering things are Peyton's eye witnesses over the situation around him, Peyton's recalling memories that shows his worry and love toward his life and family, and Peyton's pain over his death agony.

As the way he deals with his agony, Peyton creates phantasy in his unconsciousness. This phantasy appears into four events. These events are Peyton's escaping action by falling down into the stream, Peyton's fights with the soldiers' attack, Peyton's travelling into strange place, and the last one is his unconscious phantasy of meeting his wife.

In the way to build the unconscious phantasy, it needs an object as a desire. There are three objects of phantasy. In Peyton's case that are the Owl Creek Bridge as the representation of death, the streaming water as the

representation of life, and the watch as the representation of human. The defense mechanisms of Peyton are introjection, projection and splitting.

The introjection and projection help him to overcome the obstacles when he tries to save his life. While splitting becomes the way his phantasy continuously appears on his unconscious mind. Since Peyton can not do the splitting of himself well that is why he continues to create phantasy to reduce his fear of death.

As the conclusion, when humans experience the death agony, they will come to a situation where they lost their conscious mind. The unconsciousness is appeared to replace the consciousness. The unconscious phantasy comes up to reduce the fear or anxiety feeling of death. As in *An Occurrence at Owl Creek Bridge*, Peyton Farquhar shows his death phantasy through his unconscious phantasies. Peyton's desire to stay alive makes him denied the reality. As consequence, he draws unconscious phantasies to deal with his anxiety and to find a pleasure or in other word to fulfill his desire.

Thus, based on Peyton's near-death experience of death, it can assume that humans may arouse the unconscious phantasy when they are experienced of the death agony. The unconscious phantasy appears to reduce humans' sickness and to fulfill their insatiable desire.

#### **4.2 Suggestion**

*An Occurrence at Owl Creek Bridge* is a fiction work that is worth to be analyzed. There are still many chances for students to analyze this literature

fiction. Such as, Peyton's unconscious phantasy can be analyzed using Islamic perspective. The short story itself can be analyzed using narrative technique. While the narrator's speech can be analyzed using discourse analysis. Both linguistic or literature can be applied on this short story. Melanie Klein's object relations theory can be another option for students to learn about psychoanalysis. It can give another perspective of seeing humans.



## REFERENCES

- Abrams, H.M., and Geoffrey Galt Harpham. 2009. *A Glossary of Literary Terms*. New York: Wadsworth Cengage Learning.
- Bargh, John A. and Ezequiel Morsella. 2008. "The Unconscious Mind." *Perspective on Psychological Science* 3.1: 73--79.
- Bennet, Andrew, and Nicholas Royle. 2004. *Introduction to Literature, Criticism and Theory Third Edition*. Great Britain: Pearson Longman.
- Bert Hitchcock, Virginia M. Koudis, and Eugene Current-Garcia. 2003. *A Teacher's Companion to accompany American Short Stories Seventh Edition*. New York: Longman.
- Britch, Carrol. March, 1981. "Through the Narrator with Word and Camera." *College English*. 43.3: 242--51.
- Diyanni, Robert. 2004. *Literature: Approaches to Fiction, Poetry, and Drama*. New York: McGraw-Hill.
- Evans, Robert C. 2003. *Ambrose Bierce's 'An Occurrence at Owl Creek Bridge' An Annotated Critical Edition*. West Cornwall: Locus Hill Press.
- Feist, Jess, and Gregory J. Feist. 2008. *Theories of Personality Seventh Edition*. New York: McGraw-Hill.
- Izzaturrohmah, Luthfiana. 2015. *A Graduating Paper*. Understanding Johny Cade's Life in Hinston's *The Outsider*. Yogyakarta: UIN Sunan Kalijaga.

- Khanon, Afruza. Spring, 2013. "Silence as Literary Device in Ambrose Bierce's 'An Occurrence at Owl Creek Bridge'" *Teaching American Literature: A Journal of Theory and Practice* 6.1: 45--52.
- Linkin, Harriet Kramer. 1988. "Narrative Technique in 'An Occurrence at Owl Creek Bridge'" *The Journal of Narrative Technique*. pp. 137--52.
- Mollon, Phill. 2000. *Ideas in Psychoanalysis: The Unconscious*. United Kingdom: Icon Book Ltd.
- Nurgiyantoro, Burhan. 2012. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press
- Owens, David M. Spring, 1994. "Bierce and Biography: The Location of Owl Creek Bridge." *American Literary Realism, 1870-1910* 26.3: 82--89. Jstor.org., 05 Oct, 2015. accessed 05 Oct, 2015. <http://www.jstor.org/stable/27746585>
- Punter, David. 2013. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day Vol. 2*. New York: Routledge.
- Schulze, John. 2004. *Seminar Paper*. The Lesson to be learned from Peyton Farquhar in An Occurrence at Owl Creek Bridge and Its (Anti) Hero. Berlin: Humboldt, University of Berlin.
- Segal, Julian. 2000. *Ideas in Psychoanalysis: Phantasy*. United Kingdom: Icon Books Ltd.
- Shihab, M. Quraish. 2006. *Perjalanan Menuju Keabadian: Kematian, Surga, dan ayat-ayat Tahlil*. Jakarta: Lentera Hati.

- Sholikhin, Muhammad. 2012. *Makna Kematian Menuju Kehidupan Abadi*. Jakarta: Elex Media Komputindo.
- Stanton, Robert. 2007. *An Introduction to Fiction*. Trans. Sugihastuti and Rossi Abi Al Irsyad. Yogyakarta: Pustaka Pelajar
- Stoicheff, Peter. Summer, 1993. "Something Uncanny: The Dream Structure in Ambrose Bierce's 'An Occurrence at Owl Creek Bridge'" *Studies in Short Fiction*. 30.3: 35--65. Newberry: Newberry College.
- Suroso, Puji Santoso, and Pardi Suratno. 2009. *Kritik Sastra: Teori, Metodologi, dan Aplikasi*. Yogyakarta: Elmatara.
- Tabachnick, Stephen E. 2013. "A Possible Source for the Conclusion of Ambrose Bierce's 'An Occurrence at Owl Creek Bridge'" *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 26.1: 45--48.
- Van Enk, Justin. 2013. "Escaping the Reality of Bierce's 'An Occurrence at Owl Creek Bridge'" *Milestones 2012: A Journal of Academic Writing*. 8: 64--69.
- Woodruff, Stuart. C. 1964. *Lesson in Perspective: The Short Story of Ambrose Bierce A Study in Perspective*. Pittsburgh: University of Pittsburgh.

## An Occurance at Owl Creek Bridge

by Ambrose Bierce

---

### I

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the sleepers supporting the metals of the railway supplied a footing for him and his executioners--two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest--a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it. Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground--a gentle [acclivity](#) topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Midway of the slope between the bridge and fort were the spectators--a single company of infantry in line, at "parade rest," the butts of the rifles on the ground, the barrels

inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good--a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well-fitting frock coat. He wore a mustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter

would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgment as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteadfast footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move, What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift--all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by--it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each stroke with impatience and--he knew not why--apprehension. The intervals of silence grew progressively longer, the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

## II

Peyton Farquhar was a well-to-do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with the gallant army that had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in war time. Meanwhile he did what he could. No service was too humble for him to perform in aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the

north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels or trains will be summarily hanged. I saw the order."

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side the creek?"

"Only a picket post half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man--a civilian and student of hanging--should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tow."

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

### III

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened--ages later, it seemed to him--by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant

agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well-defined lines of ramification and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fulness--of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation, like a vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud splash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!--the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface--knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought? "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair."

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!--what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at

his neck. They tore it away and thrust it fiercely aside, its undulations resembling those of a water snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish! But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf--saw the very insects upon them: the locusts, the brilliant-bodied flies, the grey spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragon flies' wings, the strokes of the water-spiders' legs, like oars which had lifted their boat--all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in

silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were unarmed. Their movements were grotesque and horrible, their forms gigantic.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, spattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a grey eye and remembered having read that grey eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counter-swirl had caught Farquhar and turned him half round; he was again looking into the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps enough to know the dread significance of that deliberate, drawling, aspirated chant; the lieutenant on shore was taking a part in the morning's work. How coldly and pitilessly--with what an even, calm intonation, presaging, and enforcing tranquillity in the men--with what accurately measured intervals fell those cruel words:

"Attention, company! . . . Shoulder arms! . . . Ready! . . . Aim! . . . Fire!"

Farquhar dived--dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dulled thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them

touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out.

As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther down stream nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning.

The officer," he reasoned, "will not make that martinet's error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

An appalling splash within two yards of him was followed by a loud, rushing sound, diminuendo, which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps!

A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

"They will not do that again," he thought; "the next time they will use a charge of grape. I must keep my eye upon the gun; the smoke will apprise me--the report arrives too late; it lags behind the missile. That is a good gun."

Suddenly he felt himself whirled round and round--spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men--all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color--that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In a few moments he was flung upon the gravel at the foot of the left bank of the stream--the southern bank--and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange, roseate light shone through the spaces among their trunks and the wind made in their branches the music ofolian harps. He had no wish to perfect his escape--was content to remain in that enchanting spot until retaken.

A whiz and rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

All that day he traveled, laying his course by the rounding sun. The forest seemed interminable; nowhere did he discover a break in it, not even a woodman's road. He had not known that he lived in so wild a region. There was something uncanny in the revelation.

By nightfall he was fatigued, footsore, famishing. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great garden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and malign significance. The wood on either side was full of singular noises, among which--once, twice, and again--he distinctly heard whispers in an unknown tongue.

His neck was in pain and lifting his hand to it found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue--he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene--perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forward with extended arms. As he is about to clasp her he feels a stunning blow upon the

back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon--then all is darkness and silence!

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.



# CURRICULUM VITAE

## Suhaelatul Faizah Ahmad

Address: Kerjasan, No. 82, RT 02 RW 02, Kudus Subdistrict, Kudus, Central Java

E-mail : [hikkaluito@gmail.com](mailto:hikkaluito@gmail.com)

Mobile: (+62) 85740715722

Date of Birth : December 19<sup>th</sup>, 1992 Place of Birth : Kudus

### Educations Background:

1. State Islamic University SunanKalijaga, Yogyakarta (2011-2015)
2. Banat Vocational High School (2008-2011)
3. Banat Junior High School (2005-2008)
4. Banat Elementary School (1999-2005)

### Organization Experience:

- 1.2011-2014 : Member of Human Resources Department, HIMASI UIN Sunan Kalijaga
- 2.2011-2016 : Member of JHQ (Jami'iyah Tahfidz al-Qur'an), Nurul Ummah Islamic Boarding House
- 4.2008-2010 : Member of *KIR (Karya Ilmiah Remaja)*, Banat Vocational High School
- 5.2008-2010 : Member of Debate Club in Banat Vocational High School
- 6.2006-2007 : Member of Intra-School Students Organization (OSIS) Banat Junior High School
- 7.2006-2007 : Member of *KIR (Karya Ilmiah Remaja)*, Banat Junior High School

### Working Experiences:

1. Freelance Writer (2015-now)
2. Editor and Reviewer in Indonesia Tera Publisher-Internship Program (August-September)
3. Freelance Translator (2011-now)
4. English Teacher in Nurul Ummah Islamic Boarding House (2012-2013)

### Writing:

2015: "Peyton's Near-Death Phantasy in Ambrose Bierce's *An Occurrence at Owl Creek Bridge*" (A Graduating Paper)

**Mastering Language**

1. Indonesian (Active & Passive)
2. English (Active & Passive)

**Interests:**

1. Writing and reading prose, short story, novel and articles.
2. Movies.
3. Translation (English-Bahasa Indonesia, Bahasa Indonesia-English).
4. Drawing, Sketching and Designing.
5. Photography.
6. Sight-seeing.
7. Listening to many genres songs.
8. Korean cultures.

**Achievement:**

TOEC with 500 score (December 16th, 2015)

