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Haunted by the uncanny - development of a genre from the late eighteenth to the late nineteenth century

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HAUNTED
BY THE UNCANNY –
DEVELOPMENT OF A GENRE FROM
THE LATE EIGHTEENTH TO THE LATE NINETEENTH CENTURY

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PREFACE: THE UNCANNY IN LITERATURE – PRESENT STATE OF RESEARCH

Many books have been published on the literary development of Gothic fiction or on *la littérature fantastique* in the latter half of the twentieth and at the beginning of the twenty-first century, for example *The Gothic Tradition in Fiction* (1979) by Elizabeth MacAndrew, *The Literature of Terror* (1980) by David Punter, *Histoire de la littérature fantastique en France* (1985) by Marcel Schneider, *La littérature fantastique* (1997) by Jean-Luc Steinmetz, *Gothic Radicalism: Literature, Philosophy and Psychoanalysis in the Nineteenth Century* (2000) by Andrew Smith, or *The Uncanny* by Nicholas Royle (2003).

Elizabeth MacAndrew presents a very good overview of the Gothic novel, focuses on the genre's protagonists, and displays their difficulties, troubles and inner conflicts. Although she defines Gothic literature as "a literature of nightmare" (MacAndrew 3) and points towards a psychoanalytical reading of the characters, she deals with the characters' inner / outer problems in too general a way and she does not support their mental disturbance by grounded scientific understanding and explanation. She refers for example to the figure of the double and the provoked uncanny feelings without explaining the psychoanalytical idea or theory standing behind this phenomenon. Sigmund Freud's perception of the double should have been, at least, mentioned.

Since uncanny phenomena, especially the confrontation with the double, provokes the sensations of fear and terror, we should assume that David Punter's *The Literature of Terror* (1980) will treat the important element of the uncanny and will give a psychoanalytical explanation of the exaggeration of characters' fears resulting in terror. *The Literature of Terror* outlines the literary development of terror. The notions of fear, anxiety, terror, and horror are the author's main points of interest. Unfortunately, Punter's treatment of these sensations remains

even more superficial than MacAndrew's character analysis, since he does not support his statements with any psychoanalytical background knowledge.

Although the title of Marcel Schneider's book *Histoire de la littérature fantastique en France* (1985) seems only to reconsider the fantastic tradition in France, the book is comparative in nature. The enormous German and American influence on French literature in the nineteenth-century by E.T.A. Hoffmann and Edgar Allan Poe is clearly displayed and set in relation to the genre's development. Schneider describes the main characteristics in fantastic fiction and opposes it indirectly to Gothic fiction, by stating that the genre of *la littérature fantastique* "ne se caractérise pas par les revenants, les fantômes et les esprits, ni même [...] par le surnaturel. Le fantastique explore l'espace du dedans; il a partie liée avec l'imagination, l'angoisse de vivre et l'espoir du salut" (Schneider 150). As we will discover later, Schneider is mistaken to separate the supernatural, i.e., the uncanny form without, from the uncanny from within. However, Schneider is right in stressing the genre's enormous psychological component and his theoretical treatise on the fantastic is a very valuable and important contribution to literature when working on the phenomenon of the uncanny and its resulting sensations.

In this respect, Jean-Luc Steinmetz's treatise, entitled *La littérature fantastique* (1997), needs to be mentioned. Steinmetz begins with Apuleius' *Metamorphoses* and traces the genre's development until recent times. In contrast to Schneider, Steinmetz combines the world of the uncanny from outside with the uncanny from inside, presents several theories on the fantastic, and also dedicates one chapter of his book to Sigmund Freud's article *The Uncanny*. In doing so, Steinmetz stresses the psychological component of the genre. Like Schneider, Steinmetz also underscores Hoffmann's and Poe's influence on fantastic writing.

Andrew Smith, in his excellent book *Gothic Radicalism* (2000), also points towards the importance of Freud's understanding of the uncanny with reference to literature. He focuses his

reading on nineteenth-century Gothic fiction and the understanding of the sublime in connection with the uncanny. After analyzing Longius', Burke's, Kant's and Weiskel's perception of the sublime, Smith combines the concept of the sublime with psychoanalysis and takes Freud's understanding of the uncanny into consideration. In relating the philosophers' theoretical approaches on the sublime to nineteenth-century Gothic fiction, Smith illustrates "how the Gothic rewrites the sublime and the uncanny in such a way that it radically critiques the status of nature, language and subjectivity" (Smith 8).

Nicholas Royle in his recently published book entitled *The Uncanny* (2003) first describes Freud's and his own understanding of the term, then applies it to literature. However, Royle's tedious theoretical elaboration on the uncanny with its different implications of darkness, mysteriousness, arousal of the death instinct and of premature burial, just to name a few, has yet to be demonstrated successfully in its literary application. Royle limits his demonstration of the term's applicability in literature to E.T.A. Hoffmann's short story *Der Sandmann* (1817) and, thereby, only re-writes what Freud had discussed eighty-four years early in his psychological treaty on *The Uncanny* (1919).

As we can see, literary critics have more or less considered the importance of the element of the uncanny. It is present in all theoretical treaties mentioned above. However, the term's psychological character and connotation is only revealed and more or less elaborated in the later theoretical works by Steinmetz, Smith, and Royle. All three literary critics describe the phenomenon of the uncanny and its importance in literature. Unfortunately, they neither give a detailed nor a comparative illustration of the term's understanding and development in literature from the late eighteenth until the late nineteenth-century. In missing this opportunity, they support the well-established opinion hold by literary critics that gothic, fantastic, and uncanny writing have to be assumed to be culturally and temporally independent genres. Within this

detailed elaboration on the ‘Literature of the uncanny’ I do not only attempt to correct this misperception, but will point out that these apparently independent fields of literature actually build on each other and are important components of the ‘Literature of the uncanny.’

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ABSTRACT

This dissertation traces the development of the supernatural from the late eighteenth to the late nineteenth-century. Since supernatural elements are unknown and unfamiliar, they easily arouse anxiety, fear, and even result in terror. As such they produce the effect of the uncanny and introduce the psychological component into the selected literary corpus taken from the English Gothic novel, the German *Schauerroman*, and the French *littérature fantastique*. The analysis of the selected material is based on a psychoanalytical approach using Sigmund Freud's understanding of the uncanny, his dream analysis, and his view of the conscious and unconscious, but also considers Carl Gustav Jung's perception of dreams and of the unconscious. In doing so, man descends into his psyche, the place where he confronts something unfamiliar, something *unheimlich*.

In stressing literature's psychological component and in focusing on the literary formation of the uncanny, I elaborate the development of a genre, which has always existed but so far never been defined: the 'Literature of the uncanny;' a genre comprising Gothic fiction, *Schauerroman*, and *la littérature fantastique*. Within this comparative project, I do not only attempt to erase the long-erroneous apprehension that the three genres just mentioned are culturally and temporally independent from each other, but I demonstrate that these genres are rather building blocks than independent factors of uncanny literary fiction. This project will illustrate that the uncanny has always been an important characteristic of the genre, but that, over time, its psychological connotation has "architecturally" changed from the once gothic setting of an old mysterious castle to the human mind, encompassing the Freudian ego, *Id*, and super-ego on the one hand, and / or the Jungian personal and collective unconscious on the other hand.

I INTRODUCTION

Gothic fiction is a frequently discussed literary field within the Romantic Movement, characterized by high evaluation of the individual and critical interest in imagination, dreams, and fears. Typical distinguishing features of Gothic writing are dark settings, sinister characters, and a frequent use of supernatural elements which are considered as one of its most important hallmarks. Supernatural phenomena are manifest in the presence of apparitions, ghosts, dead wandering people, weird noises, sudden natural disturbances, dreams, and prophecies but have seldom been connected to the character's confrontation with their unconscious. Since supernatural elements are unknown and unfamiliar to us and, consequently, easily arouse anxiety, fear, or even result in terror, I will define them as uncanny phenomena and, thereby, focus on the psychological component and understanding of the selected literary corpus taken from representative works of the English Gothic novel, the German *Schauerroman*, and the French *littérature fantastique*.

In accentuating the phenomenon of the uncanny, I will attempt to define the term and trace its development in literature. My understanding of the uncanny is based on Sigmund Freud's use of the term, defined in his famous essay *The Uncanny* (1919). In this respect I will elaborate the development of a genre, which has always existed but so far never been defined: the **'**Literature of the uncanny'; a genre comprising Gothic fiction, *Schauerroman*, and *la littérature fantastique*. Its evolution throughout one century will show that the three apparently independent genres in term of era and national origin build on and, thus, lead to each other. They have to be considered as important components of the 'Literature of the uncanny' consisting of a foundation (Gothic fiction and *Schauerroman*), its outgrowths (*la littérature fantastique),* and its development (uncanny psychological writing). Metaphorically speaking we can compare the 'Literature of the uncanny' as an obscure mansion with its gothic cellar,

fantastic rooms, and an uncanny attic / roof. The analogy is justified, since the stories' setting is not only one of the most important characteristics of the genre, but also shifts, over time, from a merely architectural to a rather psychological understanding. We will see that starting out from the gothic castles in Walpole's and Radcliffe's fiction, the notion of the uncanny leaves its gothic foundation, ascends through Shelley to the fantastic rooms, fully establishes itself there under Hoffmann, Nodier, and Gautier, until it reaches the uncanny "attic" in writings of, e.g., Poe, Maupassant, and James.

This elaboration of the uncanny will show that since every part of this literary house is connected to the other they are more than just co-existing elements – they are one unit. Supernatural elements, natural disorder, the figure of the double, the character's indecisiveness, his / her mental conflicts, and the amalgamation of reality, dream, and illusion are characteristics of each individual block, thus, of the entire house – a gothic mansion that causes sensations of (extreme) fear and increasingly turns into the uncanny setting of the human mind. From this it follows that it would be wrong to simply refer to "The Uncanny in Gothic fiction." There is an absolute necessity to correct the mistaken commonplace in literary studies that Gothic fiction, *Schauerroman*, and *la littérature fantastique* are independent fields. In order to comprehend the terminology and the interwoven elements of the individual blocks, it is imperative to elaborate on their etymological and thematic background before displaying the actual development of the now emerged but long-repressed genre.

I.1 Definition of Term and Genre

Until the transitory period after the Enlightenment (eighteenth-century), the term gothic was still associated with the notion of cruelty and savageness of the Germanic tribe the Goths and implied the meaning of "barbarous, rude, uncouth, unpolished, [and] in bad taste" (*OED* 702). Nevertheless, the meaning of the term underwent a slight change. "The word 'Gothic' with

all that it implies, ceased to be a synonym for "barbarous" and "violent" and became associated with the poetry and chivalry of the Middle Ages: thus, 'Gothic' assumed a second meaning, 'the medieval'" (Varma 12). In verifying the meaning of the term in the *Dictionnaire étymologique de la langue française* (*DELF*) or in the *Dictionnaire de l'Académie Française* (*DAF*), the word's connotation found in the *OED*, is not listed at all. According to the *DELF*, the term has two meanings. First, it refers to everything "qui appartient au moyen âge" (347), and secondly, it is used as a "terme d'architecture [au] XVIIe siècle" (347). The entry in the *DAF* stresses the term's medieval connotation: "Gothique, signifie, par extension, Qui appartient au moyen âge" (836). Medieval architecture and linguistics are accentuated: "*Architecture gothique*, Architecture ogivale qui fut en usage au moyen âge. [...] GOTHIQUE, se dit encore d'une sorte d'écriture usitée au quatorzième siècle, et dont les caractères sont remarquables par leurs formes raides et anguleuses" (836). In addition to the medieval implications, later the term was given a third meaning - a supernatural one. Throughout the course of time, the connotation of gothic changed so that it finally was associated with all grotesque, awful, evil and ugly things, wherewith the former medieval meaning slightly faded away. Nevertheless, the supernatural significance of the word has always been maintained.

I.2 Gothic in Literature

In literature all of these different meanings of the word gothic come together and characterize the Gothic novel. *Le Grand Robert de la langue française* (*GRLF*), in contrast to the *OED,* the *DAF,* and the *DELF,* is the only dictionary that includes the literary reference to a genre. It defines the term as follows: "*Roman gothique*: type de récit, à la mode en Angleterre à partir de 1760, puis dans l'Europe romantique, à thèmes mystérieux et terrifiants (Horace Walpole, Ann Radcliffe, Lewis ...)" (1418). The expression "à la mode en Angleterre" explicitly alludes to the genre's English origins and, thus, implicitly points towards its possible or existing

modifications in the literature of other cultures and languages, as for instance, in German or French. Consequently, this expression touches upon the already mentioned problem, i.e., definition and, at the same time, shows that the literary term Gothic fiction is not universally transferable to other languages and literatures. According to Elizabeth MacAndrew, an important critic of Gothic fiction, the English genre is defined as follows:

> Gothic fiction is a literature of nightmare. Among its conventions are found dream landscapes and figures of the subconscious imagination. Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author's own subconscious mind and some stuff of myth, folklore, fairy tale, and romance. It conjures up beings - mad monks, vampires, and demons - and settings - forbidding cliffs and glowering buildings, stormy seas and the dizzying abyss - that have literary significance and the properties of dream symbolism as well. Gothic fiction gives shape to concepts of the place of evil in the human mind. [...] Gothic fiction has been called escape literature, intended to inspire terror for terror's sake. (3ff)

In declaring *Gothic literature* as "a literature of nightmare" that shows "dream landscapes and figures of the subconscious imagination" and explores "the mind of man" (3), MacAndrew refers to the protagonist's hidden psyche and, thus, to a psychoanalytical reading of Gothic fiction. In doing so she points to the uncanny that evokes "pity and fear" (MacAndrew 4) and describes the foundation of the uncanny house of literature.

In comparing this definition with Inge Stephan's characterisation of the genre given in her essay *Die späte Romantik*, the etymological and thematic similarity of the German *Schauerroman* and the English Gothic novel is obvious. Stephan defines the genre as displaying "das Abgründige, Abseitige, Geheimnisvolle [...], Geisterspuk, [mit] unterirdischen Gewölben, geheimnisvollen Ruinen, Mord, Inzucht, [...] Doppelgängertum, Satanismus, [...]" (secrecy, spook, subterranean vaults, mysterious ruins, murder, incest, […] figures of the double, Satanism[1]) (224). Her illustration on the German *Schauerroman* is almost concordant with

[1] All translations given in this work are my own if not indicated otherwise.

MacAndrew's commentary on Gothic fiction, which supports the thesis that the two literary fields can hardly be distinguished and should rather be seen as one complex. However, I have intentionally used the adverb 'almost' in my comparison of the two literary critics, since MacAndrew's definition, in contrast to Inge Stephan's explanation of the genre does not only enumerate the typical characteristics of the Gothic novel, but also engages in a psychoanalytical reading of the characters. Nevertheless, the two definitions have the most important point in common: the element of the mysterious and unknown – the uncanny.

The gothic genre in French literature is referred to as *le roman noir / gothique / de terreur* (translation for Gothic novel), *la littérature fantastique*, and *la littérature frénétique*. The *Dictionnaire historique, thématique et technique des littératures française et étrangères, anciennes et modernes* (*DHTTLF*) defines the *roman noir* or the *roman gothique* as "un «genre sombre» et plus tard «frénétique» (1402) with important characteristics, as for example, "jeu sur les sentiments extrêmes, mélange d'érotisme, de références religieuses et de satanisme [...], usage souvent naïf de la référence au surnaturel [...], l'excès, l'horreur [...]" (1402). In addition, the dictionary illustrates as its representatives "Horace Walpole [...], Lewis, Ann Radcliff, Clara Reeve, Mary Shelley, William Godwin et Maturin" (1402). Again, the English gothic has made its way to the continent. The term *roman noir* is merely the French translation of the English term, but does not reveal anything about the genre's possible distinguished structure and form in French literature. The attention is, therefore, directed to the expressions *la littérature fantastique* and *la littérature frénétique*; two phrases that intermingle with each other and are always seen in connection with the French writer Charles Nodier.

According to the *DHTTL*, *la littérature frénétique* "se caractérise par l'exaspération de la sensibilité ou de la sensualité, le développement des passions et de l'imagination. [...] Le

romantisme y ajoute le fantastique du “roman noir” anglais ou des conteurs allemands [...]” (596). The accretion of *le fantastique* adds another component to Nodier’s “école frénétique” (*GDEL* 4547) and stresses “le rapport entre l’homme et les puissances surnaturelles; [...] un conflit intérieur entre des forces psychiques et morales (le Malin devient le Mal), [...] entre la conscience et le rêve, [...]” (*DHTTL* 555).

According to Pierre-George Castex, *le fantastique* “se caractérise [...] par une intrusion brutale du mystère dans le cadre de la vie réelle; il est lié généralement aux états morbides de la conscience qui, dans les phénomènes de cauchemar et de délire, projette devant elle des images de ses angoisses ou de ses terreurs” (Castex 8). In this definition of the French genre, Castex predates MacAndrew’s description of Gothic fiction, since his reference to “les phénomènes de cauchemar” and “des images de ses angoisses ou de ses terreurs” correspond to MacAndrew’s expression of “literature of nightmare” which intends “to inspire terror” (MacAndrew 3). In both definitions, the literary critic stresses the simultaneous amalgamation of dream-world and reality, and of mystery and consciousness. The literary critic, thereby, blends the uncanny from without with the uncanny from within.

Even the etymological meaning of the word fantastic leads us back to MacAndrew’s reference to “dream-landscapes and figures of the subconscious imagination” (3), since the word fantastic, derived from the Latin adjective *phantasticus* or the Greek verb *phantasticos* (*φανταστιχός*), means “to make visible,” “to imagine,” or “to have visions.” According to the *OED* the word fantastic describes something that exists “only in imagination; proceeding merely from imagination; fabulous, imaginary, unreal (obs.)” (721). Thus, the word exemplifies the opposition between reality, illusion, and dream. The definition given in *GRLF* expresses this challenge among reality and dream-world even more precisely and defines the main focus of fantastic writing: “[Le fantastique] est créé par l’imagination, qui n’existe pas dans la réalité.

[…] Qui suscite une impression d'irréalité, d'étrangeté. […] Qui paraît imaginaire, surnaturel ; par ext., qui présente une apparence étrange, hors du commun, et qui stimule l'imagination" (602-03).

So far fantastic writing correlates with Gothic fiction and *Schauerroman*. However, *la littérature fantastique* distinguishes itself from early gothic writing in a very important point. In pronouncing the opposing questions of "Réalité ou rêve? Verité ou illusion?" (29), Tzvetan Todorov, in his treatise *Introduction à la littérature fantastique*, leads the reader to the centre of the fantastic - the moment of uncertainty (see Todorov 29). Since the characters and the reader are confronted with the unknown, they experience indecisiveness in reading and reacting to the particular event. As a result, fantastic literature implies "une intégration du lecteur au monde des personnages [...] [et] il se définit par la perception ambiguë qu'a le lecteur même des événements rapportés" (Todorov 35-36). *Fantastic literature*, thus, evokes the question of reading in the character and the reader and lets the latter one become what Wolfgang Iser calls the "Implied Reader." In trying to find an answer to the questions aroused by the textual situation, the reader, like the fictitious character, completes and creates the momentum of reading by filling in the gaps. Accordingly, everything unsaid in the text "comes to life in the reader's imagination" (Iser, *Act of Reading* 168). The character's and reader's confrontation with ambivalent situations, moments of uncertainty, inner conflicts, and psychological dilemmas cause the genre's special effect of "peur, ou horreur, ou simplement curiosité" (Todorov 98). The outcome is the exploitation of immense anxiety: Terror.

In focusing on the arousal of uncertainty with its emotional experience of terror, fantastic writing exemplifies the development of the late eighteenth-century gothic. The gothic of the cellar has ascended the stairs. It has reached the house of the fantastic, which, with its stairs to the attic and the roof, will later lead us to the uncanny. Whereas the Gothic novel and the

Schauerroman stress an evaluation of the mysterious and unknown that mainly comes from without, *la littérature fantastique* rather allows the uncanny from within (ourselves) to be the center of attention. Consistent with the literary movement of Realism (Mid-nineteenth-century), in which literature was supposed to be an exact documentation of life, authors of Gothic fiction tried increasingly to integrate the scientific methods into their works in order to give sociological and psychological insight. As a result, the gothic became fantastic. Nevertheless, the latter only rarely expresses the awareness and understanding of psychological phenomena. However, as hypnosis, animal magnetism, hallucinations, mental disorder, psychological obsession and instability were discussed in society, these elements became dominant phenomena in the later writing about the uncanny which focuses on man's psyche without inhibition.

We can, thus, conclude that English Gothic fiction, the German *Schauerroman*, and the French *littérature fantastique*, consequently, all belong to the same genre: the 'Literature of the uncanny.' No matter what the genre is called in the respective culture and which thematic point is stressed the most, the notion and presence of the unknown and, thus, the evocation of the uncanny is always implied. The main difference among the three literary fields merely consists in the direct or indirect articulation of their implied and displayed psychological components, which in all three fields lead to the expression of strong emotions and fears which are frequently supported by hallucinations of the supernatural – by the uncanny, our subject of analysis.

II. THE UNCANNY

Sigmund Freud's assertion that the uncanny "undoubtedly belongs to all that is terrible – to all that arouses dread and creeping horror" (Freud, *Uncanny* 368), will be our point of departure. We are frightened of uncanny phenomena from outside (supernatural elements) as well as from inside (the awareness of the unconscious as part of our complete SELF[2]), since the uncanny confronts us with something uncomfortable, sinister, and apparently unfamiliar (*unheimlich*). As we will see, the characters of the chosen literary compositions feel haunted by something they are unable to define. This intellectual uncertainty evokes their sense of anxiety which easily develops into terror and, then, leads to the experience of the uncanny and the sublime.

I employ the term anxiety on purpose, since being in a state of intellectual uncertainty implies the inability to define clearly the source of fear. However, whether we sense anxiety as "a response to psychological danger" (Heller, *Delights* 172), or fear as "a response to potential physical danger" (Heller, *Delights* 172), the feeling of threat, dread, and mental pain leads the characters in the book and the reader to the sensation of terror, so to speak, to the sublime and the uncanny.

II.1 Intellectual Uncertainty

Edmund Burke, eighteenth-century statesman and philosopher, responds in his discourse, *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful* (1757), in a philosophical and psychological way to fear, dread, pain, and terror. As these notions are key

[2] SELF (full capitalization): Concept of an individual person encompassing his body, mind, and soul. The SELF, thus, comprises the physical and psychological, both conscious and unconscious.
Self (partial capitalization): Psychological part of the SELF also referred to as *l'Autre* or the Other representing the unconscious with its passions, fears, and instincts. The Self is understood as the shadowy and hideous part of the character's personality.

terms in Burke's understanding of the sublime, so they are in eighteenth-century ghost stories, in MacAndrew's definition of the Gothic novel, and in our understanding of the uncanny.
In Burke's philosophical and Freud's psychological reading of terror it is man's imagination, with the resultant passions, and the following judgement that either creates the sublime uncanny or the uncanny sublime. The phenomena of obscurity, darkness, and solitude foster the sensation of extreme fear in Burke's sublimity, Freud's uncanniness, in Gothic fiction, and in the 'Literature of the uncanny.' They easily provoke intellectual uncertainty and discomfort which can result in madness. As terror is the outcome, we experience the sublime and the uncanny.

I intentionally use the personal pronoun of the first person plural 'we', since both the character in the book as well as the reader, suffer from these feelings. Since the text appeals to our senses and the most intense passions of pain and danger, our imagination lets us participate in the work of art. In doing so, "we react to what we ourselves have produced" and experience "the text as a living event" (Iser, *Act of Reading* 128). Hence, we encounter what Burke calls "a great idea," since it is only via the power of imagination that both the characters and the reader can complete the text and escape from reality.

In referring to the importance of uncertainty in relation to fear and terror, Burke can be seen as a precursor of Freud's notion of intellectual uncertainty. In this respect, the phenomenon of obscurity does not only relate to the surrounding darkness of a particular environment, but also to the character's mind that is suffering from intellectual uncertainty of not knowing the outcome of the present situation or irritation he / she is facing. Although my understanding of the uncanny is based on Freud's usage of the term, my emphasis on intellectual uncertainty and of the figure of the double differs in some respect from Freud's.

According to Freud, intellectual uncertainty only plays a minor role in the experience of the uncanny. However, this phenomenon plays a crucial function when defining possible sources

of the uncanny in literature. The character's intellectual uncertainty and indecisiveness does not only lead the character and the reader, into the world of the fantastic, because "le fanastique occupe le temps de cette incertitude" (Todorov 29), but also creates an uncanny atmosphere resulting from a confrontation with the *unheimlich*, meaning, with something that is withdrawn from our knowledge, with something *heimlich* – with our unconscious. With regard to the chosen German terms, Freud is right stating that "*heimlich* is a word the meaning of which develops towards an ambivalence, until it finally coincides with its opposite, *unheimlich*" (Freud, *Uncanny* 377). However, he ignores that this linguistically expressed ambivalence is already an exemplification of the abstract term of intellectual uncertainty on the one hand, and of the uncanny on the other. Furthermore, Freud contradicts himself when declaring that intellectual uncertainty only plays a minor role, but that "an uncanny effect is often and easily produced by effacing the distinction between imagination and reality" (Freud, *Uncanny* 398).

II.2 The Double

According to Freud, the double is a figure that is "to be considered identical by reason of looking alike" (Freud, *Uncanny* 386). Freud states that the double "possesses knowledge, feeling and experience in common with another person, so that his self becomes confounded, or the foreign self is substituted for his own – in other words, by doubling, dividing and interchanging the self" (Freud, *Uncanny* 387). Man, who experiences this process of self-dissolving, often suffers from self-alienation that mostly ends in madness and frequently leads to suicide. The double, is, consequently, a very important source of the uncanny. In line with Freud, "the quality of uncanniness can only come from the circumstance of the 'double' being a creation dating back to a very early mental stage, long since left behind, and one, no doubt, in which it wore a more friendly aspect" (Freud, *Uncanny* 389). Consequently, Freud traces the figure of the double back to a repressed notion that is part of the pole which he calls "infantile complexes" (Freud,

Uncanny 403). In saying that earlier it was "a more friendly aspect" (Freud, *Uncanny* 389), Freud refers to the double "as a prevention against extinction" (Freud, *Uncanny* 387), which, therefore, has to be seen as a counterpart of the inherited morbid anxiety from which everybody unconsciously suffers.

I agree with Freud that the figure of the double is "a creation dating back" (Freud, *Uncanny* 389) and when recalled, for example, in solitude, isolation, or at night in our dreams causes an uncanny atmosphere. Thus, the double has to be understood as a repressed notion that suddenly comes to life when becoming conscious. It is, consequently, "something long known to us, once very familiar" (Freud, *Uncanny* 370), but that became unfamiliar or rather forgotten due to its repression. However, it is erroneous to reduce the double to the "early mental stage" (Freud, *Uncanny* 389) and to merely define it as "a more friendly aspect" (Freud, *Uncanny* 389) of earlier times. We should not forget that very often, the double is a representation of the shadowy, hideous part of our personality. Facing the double implies that something familiar but repressed, something "that ought to have remained hidden and secret, [...] comes to light" (Freud, *Uncanny* 376). As a result of this, the appearance of the double is one possibility of facing the uncanny – something *heimlich* that has become *unheimlich* due to its unconscious existence and growth.

In addition, it would be wrong to support Freud's limited notion of the double as a mere "preservation against extinction" (Freud, *Uncanny* 387). In contrast to Freud's apprehension, the double in our literary compositions has to be read as a conscious manifestation of the character's repressed thoughts, ideas, and (sexual) desires. Due to the fact that my understanding of the double deviates from Freud's, I will either refer to it as the Other or *l'Autre*.

II.3 Repression

The repression of instincts, desires, and passions, does not hinder them "to exist in the unconscious and from organising [themselves] further, putting forth derivatives and instituting connections" (Freud, *Repression* 85). In repressing the familiar we turn, later when the repressed is recalled, towards the unfamiliar. In this respect, the prefix <un> is not only the origin of the uncanny, but also functions as "the token of repression" (Freud, *Uncanny* 399). My understanding of repression differs from Freud's in that I am of the opinion that the phenomenon of repression can neither always be traced back to an "early mental stage" nor to a sexual source. Repression and recollection of the repressed implying that the unconscious becomes conscious can happen throughout our entire life and should not be reduced to "infantile complexes" (Freud, *Uncanny* 403). Repression has to be understood in a more general way. It is more a psychological means created and developed by our conscience, to interfere with our daily passions, desires, wishes, and thoughts. As a result, the phenomenon of repression is rather a controlling system that opposes itself to taboos in general. In this treatise on the 'Literature of the uncanny,' the notion of the uncanny is, therefore, understood in a broader way than Freud presents to us in his essay.

In understanding the uncanny as something repressed that suddenly is recalled, it is part of our psyche, of our unconscious. It causes us uneasiness and uncanniness, when breaking through the wall of repression and overpowering its instituting force that Freud calls resistance (see, Freud, *Ego and the Id* 5). It is first, at night in our dreams, then, also during the day that the latent unconscious haunts the human mind in becoming conscious, whereas "everything that [still] is repressed must remain unconscious" (Freud, *Unconscious* 98). Consequently, we can conclude that uncanny phenomena are part of our diurnal as well as of our nocturnal life, and that "the repressed is a part of the unconscious" (Freud, *Unconscious* 98) but does not comprise the

unconscious entirely. Everything repressed is unconscious but it is wrong to conclude that everything unconscious is repressed.

II.4 The Uncanny Approach

I read the uncanny as a representation of the character's processing unconscious instincts, desires, and fears towards consciousness. It appears in a distorted form of the person's unknown double and often takes the shape of what Freud calls the *Id* – an "unknown and unconscious" conception that "falls into instincts," and "contains the passions" and as such, is an opposing entity to the ego, which "represents what may be called common sense" (Freud, *Ego and the Id* 17-19).

My notion of the *Id* is based on Freud's definition of the term encompassing the repressed and the latent unconscious, but is developed in the sense that it also comprises Jung's concept of the collective unconscious with its inherited beliefs, fears, instincts, "and their correlates, the archetypes" (Kelly 116) – shadow, *anima*, *animus*, and *persona*. I extend Freud's limited notion of the unconscious solely based on "instinctual factors, particularly sexual drives" (Frey-Rohn 104) by adding Jung's more differentiated vision of the unconscious as composed of the personal and the collective unconscious.

Jung's social component of the *persona* which he, in his essay *The Relations between the Ego and the Unconscious*, defines as "a kind of mask, designed on the one hand to make a definite impression upon other, and, on the other, to conceal the true nature of the individual" (305) is of particular importance in our analyses. Although understood as "a complicated system of relations between individual consciousness and society" (Storr 94), the *persona* is also an important part of the collective unconscious. The fulfillment of social expectations, for example, can be an unconscious as well as a conscious process. Fact is that a too strong identification "with a social role [is] a very fruitful source of neuroses" (Storr 95). It frequently causes inner

conflicts that easily lead to self-alienation, develop further into a split personality, and make us confront our double. In the worst case, this neurosis leads to self-dissolution or even results in suicide. Consequently, Freud's and Jung's concept of the unconscious can easily provoke the uncanny.

The detailed and monographic portrayal of the development of the 'Literature of the uncanny' will show that the three genres are mutually dependent on each other and that they all comprise the element of the uncanny. Instead of seeing a temporal and cultural distinction between them, we will detect that the original Gothic novel over time transformed into fantastic writing that through scientific progress and increasing interest in psychoanalysis changed into uncanny literature. We only have to keep in mind that the perception and expression of the uncanny changed from a more supernatural to a more psychological one, but that the notion of the uncanny with its provocative effect of terror has always existed.

Consequently, the exposé of the 'Literature of the uncanny' will start out from what in Gothic fiction is considered to be the classical period, with the 'school of terror' and the 'school of horror.' Early works of Gothic fiction, such as Horace Walpole's *Castle of Otranto* (1765), Ann Radcliffe's *Mysteries of Udolpho* (1794), and Matthew Lewis' *Monk* (1792) will be at the center of a detailed elaboration on the importance of uncanny elements.

Then, we will expand our focus to the development of the 'Literature of the uncanny' throughout the nineteenth-century, in which a detailed analysis of Mary Shelley's *Frankenstein, Or the Modern Prometheus* (1818) will exemplify the literary transition from the English genre of Gothic fiction to the Continental fantastic writing.

Due to the century's scientific progress the literature in question shows the change in perception of the outer to the inner uncanny. Man's awareness of the unknown part of his personality – his unconscious – increasingly becomes the center of the literary compositions. As

masters of the fantastic, E.T.A. Hoffmann, Charles Nodier, and Théophile Gautier lead their characters into the fantastic world of the gothic uncanny and, thus, display the genre's change of focus.

The discussion of Hoffmann's *Elixiere des Teufels* (1815-16) and especially of his short-story *Der Sandmann* (1817) will be the point of departure into the fantastic world. The unique comparison of Hoffmann's *Elixiere des Teufels* with Lewis' *The Monk*, and Gautier's *La Morte amoureuse* (1836) will then prove our thesis that the original genre of Gothic fiction has over time not only assumed a rather fantastic tone, but also achieved dominance of the inner over the outer uncanny, two major characteristics of the 'Literature of the uncanny.' More and more often characters will be confronted with the unfamiliar unknown part of their personality. It is then, that the ambiguity of the German word *heimlich* unfolds both its meanings: The meaning of *heimlich* in the sense of familiar on the one hand, and of secret on the other. The character's personality is therewith the home (*Heim*) of the familiar and the unfamiliar. The development of the uncanny from the characters' mere perception of supernatural phenomena to the uncanny awareness of the second Self, the unconscious, becomes more and more important.

We then move from the fantastic towards the psychological. An extensive elaboration of Edgar Allan Poe's two short stories *The Fall of the House of Usher* (1839) and *The Black Cat* (1843) will present the genre's expression of extreme psychological states. As Poe draws on his German and French predecessors, at the same time, he also influences Continental writers, especially Guy de Maupassant. Like Hoffmann and Poe, Maupassant lets the character's "house" collapse. By now, the setting has transformed into the symbolic manifestation of the character's mind and the dwelling's obscure corridors are an illustration of the dark and unknown parts of man's personality and unconscious. Human's inner conflict, self-alienation, and mental disturbance increasingly expand into literature. The examination of Maupassant's famous tale *Le*

Horla (1886) will articulate a man's self-alienation as one possible source for his state of madness which finally ends in his self-dissolution. The text proves that by now the uncanny dominates man and has become the master of the character's mind.

Like Poe and Maupassant, Henry James also addresses an exchange of the familiar for the unfamiliar. The analysis of his short story *The Turn of the Screw* (1898) will be our last turn towards the uncanny, which Freud defines as "nothing else than a hidden, familiar thing that has undergone repression and then emerged from it" (Freud, *Uncanny* 399). James' text takes the form of the uncanny itself. A text and a reading process, once familiar to the reader, now turns towards the unfamiliar until he / she is incapable of deciding between the familiar and the unfamiliar. The gloomy presence of the uncanny has enfolded the text, its characters, and the reader. As an outcome, the text has become ambiguous.

These last texts will demonstrate the enormous change the genre has undergone in the way of our present perception of the 'Literature of the uncanny' and they will prove that the uncanny in the new era of fiction takes place "in landscapes of the mind" (Punter 3). From this follows, that the 'Literature of the uncanny' not only emanates from, but also ultimately assumes the shape of what we have defined as the *Id*, since it displays the dark and almost inaccessible "part of the human personality out of which come shadowy behaviors that are so difficult to comprehend or even accept" (Kelly 72). Since the genre focuses on the revelation of man's hidden personality and taboos, it arouses fear. To fortify the uncanny feelings, a creepy sublime environment frequently accompanies the particular situations presented to the reader. Hence, the uncanny from within is intensified by the uncanny from the outside and supports the readership's desire to fulfill their "wishes by imagination, fantasy, hallucinations, and dreams" (Kelly 72) – mental processes that Freud ascribes to the *Id*.

III. GOTHIC FICTION – ITS ORIGINS

As an important genre in the Romantic period (1770-1850), many critics consider the Gothic novel to be a counter reaction against the period of Enlightenment that characterized the eighteenth-century. Others like Inge Stephan, however, define the genre as an extension of the early Romantic Movement (*Frühromantik*) in which people aspired to "das Wunderbare, Exotische, Abenteuerliche, Sinnliche, Schaurige, die Abwendung von der modernen Zivilisation und die Hinwendung zur inneren und äußeren Natur des Menschen und zu vergangenen Gesellschaftsformen (Mittelalter)" (the marvellousness, exotic, adventures, lust, uncanny, the turning away from modern civilization and moving towards man's inner and outer nature and towards previous forms of society [Middle-Ages]) (Stephan, *Romantik als Lebens- und Schreibform* 202). In my opinion, the gothic is an expression of man's growing interest in the emotional and spiritual nature of being on the one hand, and a literary reflection of the revolutionary situation in Europe on the other. It is a sublime portrayal of inner and outer pain and terror.

III.1 European Terror

The French population, suffered, e.g., from the French Revolution, its subsequent regime of terror, and the fifteen year long war between France and Europe (1792-1815). French hopes and dreams of peace, freedom, and equality that went along with the French Revolution were first destroyed by the regime of terror and later on by the re-established monarchical order of Napoleon Bonaparte. The unstable political and social atmosphere, people's extreme sense of insecurity, and the terrifying and bloody "reign" of the Montagnards promoted a climate of intense fear and dread among the French people. The head of the Montagnards, Maximilian de Robespierre, fostered people's fears daily through the endlessly ordered executions. As the leading figures of the *ancien régime* had oppressed the French people, so did Robespierre and his

fellowleaders, Georges Jacques Danton and Jean-Paul Marat, when they took over "the tyrannical roles of their erstwhile oppressors" (Paulson 536). Under their rule, between 30,000 and 40,000 people throughout France were guillotined; a topic used in literature, for example in Pétrus Borel's story *Gottfried Wolfgang*, where the main protagonist falls in love with a woman that was decapitated, or in Charles Nodier's *Histoire d'Hélène Gillet*, where the innocent Hélène is falsely condemned to execution.

To achieve his goal of an imperial France, Napoleon Bonaparte extended his territory "by annexing the left banks of the Rhine" (Delouche 279) and, thus, became also emperor of Germany's *Rheinbund* principalities. As the gothic villain often tyrannises his surroundings and controls his / her fellowmen, so did Napoleon control Europe, with exception of Britain.

In the 1830s a general discontentment with the established political system provoked revolutions in several European countries. France, with its revolution in July 1830 lead to the overthrow of the King, and was, thereby, the first European country that chose a forceful change of the regime. The French "model" quickly inspired Italy, Germany, and Belgium to also fight for their rights. As a result of living in fear and terror, people of that time were longing for distraction; something they could find in literature. "[I]ls eurent besoin de livres qui les secouent, les surprennent, les arrachent à leur hantise de violence et de sang, non pas en leur proposant une évasion dans un pays inconnu, mais en les établissant au contraire dans un pays qu'ils ne connaissent que trop, dont ils ne pouvaient plus sortir, celui de l'horreur" (Schneider 122). In this respect, Gothic fiction represents an identifiable horrific environment, in which the readership of the late eighteenth-century found an expression of revolt and usurpation, as is the case in Walpole's *Castle of Otranto* and in Radcliffe's *Mysteries of Udolpho*, but also the subliminal hope of escaping this dreadful situation or even of finding a better or normal life after "the regime of terror." At a period of heightened social anxiety the gothic, thus, offered the possibility

to express people's horrors and thoughts literarily. At the same time it implied a "strategy of displacement, whereby readers [could] distance themselves from their immediate social world, with its particular biases and constraints" (Clemens 31) and dive into their well-known but long-repressed desires and passions, as is the case in Lewis' *The Monk*.

III.2 Enlightenment and Romanticism

The readership of the late eighteenth and early nineteenth-century asked for the expression of human feelings, perceptions, and dreams. Books that described man's repressed and irrational dimensions attracted people. Furthermore, the readership of that time was interested in the fate and sensational perceptions of their human fellows. Consequently, the individual requested literature conveying "latente Ängste wie Klaustrophobie, Verfolgungswahn und Todesfurcht oder verwerfliche Wünsche, Machtgelüste, Diabolie und Perversion" (latent fears as claustrophobia, persecution mania and the fear of death or reprehensible desires, a strong appetite for power, diabolicalness and perversion) (Kreutzer 232). The reader longed for literature that expressed and revealed the uncanny and the sublime: the gothic.

Thus, the spectrum of readers consciously strove for the unfamiliar, something that was and had to be strictly repressed during the period of Enlightenment in which only philosophical, scientific, and rational explanations for the aspects of life were tolerated. The unexplainable was contrasted to the mistaken idea of a totally explainable world that was claimed by the representatives of the Enlightenment, Voltaire, Rousseau, Gottsched, Lessing, or Godwin. However, instead of eliminating people's longing for the irrational through the imposed force of repression, the period of Enlightenment had rather stimulated this "illegal desire" for the long repressed and hidden aspects of life.

In contrast to the Enlightenment, Romanticism and its readers insisted "upon aspiration, yearning, desire, mystery and wonder" (Varma 209). Towards the end of the eighteenth-century,

the mysterious, irrational, and uncanny increasingly found articulation in the "sombre school" of romanticism: i.e., graveyard-poetry and the gothic. Mournful reflections on the brevity of life, death, and of the sepulchral, a melancholic atmosphere, and an enormous longing for the discovery of the unknown were initial characteristics of graveyard poetry, later of the developing Gothic fiction.

III.3 Elizabethan Revival

The Elizabethan drama, which was very popular at the end of the eighteenth-century, fostered man's general morbid desire as well. Scholars, literary critics, and dramatists demonstrated more than ever before a deep interest in Shakespeare. Throughout the entire century, many Shakespeare editions, including the first Oxford Shakespeare edition (1747), were available. In 1776, Pierre Le Tourneur published "the first volume of the first French translation of Shakespeare" (Haines 55) in France. In Germany "between 1797 and 1810 [Wilhelm] Schlegel translated seventeen plays by Shakespeare. [Ludwig] Tieck completed the Shakespeare edition many years later, although the actual translations were undertaken by Dorothea Tieck and Wolf von Bandissin (1825-44)" (Paulin 181). In addition, Shakespearean criticism started to flourish.[3] In the second half of the eighteenth-century, Alexander Pope, William Warburton, Samuel Johnson, and Richard Farmer wrote critical prefaces to the newly published Shakespeare editions.

Shakespeare's plays were regularly performed in England, France, and Germany and were an expression of the inner and outer nature of the human being. What was Voltaire's horror was Diderot's and later on Hugo's pleasure, since Shakespeare's plays embraced all human activities: the rational, irrational, emotional, passionate, burlesque, grotesque, terrific, and the

[3] François Guizot's essay *Shakespeare and His Times* (1821) is considered as the first Shakespeare criticism in France.

supernatural – thus, the indecorous. Shakespeare's tragedies, *Romeo and Juliet* (1596), *Julius Caesar* (1599), *Hamlet* (1601), and *Macbeth* (1606), his history *Richard III* (1591), or his romances *The Tempest* (1611) and *The Winter's Tale* (1611) offer elements such as madness, magic, supernatural apparitions, dreams, and prophecies – characteristic elements of the developing Gothic fiction which are emblematic of the psychological state of the character in both genres. These irrational components disrupted the classical code of drama, which was strongly supported by Voltaire on the one hand, but attacked by Hugo on the other, who advocated the demand for the utmost freedom and the abolition of strict formalities on stage. As the French Revolution is symbolic of the dissolution of the three hierarchically organized social classes, so is Hugo's preface to his play *Cromwell* (1827) characteristic of his liberal view of drama. The preface mirrors Hugo's modern understanding of the dramatic genre which, according to him, has to be freed from "l'uniforme simplicité du génie antique" but rather has to achieve "la féconde union du type grotesque au type sublime" (Hugo 10) in order to give a full picture of life and be "un miroir où se réfléchit la nature" (Hugo 27).

Towards the end of the eighteenth-century, the so long dramatic presentation of the supernatural, irrational, and sepulchral, together with the evolving emotions of fear and terror found its epic expression in Horace Walpole's *Castle of Otranto*, Ann Radcliffe's "terrifying novels of mystery and horror" (Haines 33), and Matthew Lewis' masterpiece of terror and horror, *The Monk*.

III.4 Franco-Germanic Influences

However, long before Gothic fiction started to flourish, German literature was prolific in fairytales, ghost stories, and spine-chillers with sinister settings, and bloody scenes. Readers responded well to Friedrich Schiller's novel *Die Räuber* (1781), his novel-fragment *Der Geisterseher* (1789), and to Ludwig Tieck's romantic fairytales (*Kunstmärchen*), into which the

young Tieck translated supernatural phenomena that he already had critically observed in Shakespeare's plays and elaborated on in his article *Shakespeare's Behandlung des Wunderbaren* (1793). In his fairytales, Tieck confronts the reader with the opposition of dream-landscapes and illusion versus reality. "Im *Blonden Eckbert* (1796) und im *Runenberg* (1802) [stößt] er in die imaginären Welten des Unbewußten und des Begehrens vor und [thematisiert] die Sinnlichkeit in märchenhaft verschlüsselter Form" (In *Der blonde Eckbert* (1796) and *Der Runenberg* (1802) Tieck projects the reader into the fictive world of the unconscious and wish fulfillment and elaborates on the topic of sensuality all through the form of a fairytale) (Stephan, *Romantik als Lebens- und Schreibform* 207). Although the world of the supernatural in *Der Runenberg* is more distinct from reality than is the case in *Der blonde Eckbert*, the characters discover and realize "that the two worlds of the marvellous and the real are not exclusive" (Trainer 103). By immersing himself in the fictive world of the unconscious, he shows not only his immense interest in the fantastic and irrational domain of life, but he also underlines man's occupation with the inner and outer nature of being. Subsequently, he accentuates the psychological component of literature that, later, will be immensely stressed by E.T.A. Hoffmann and his French contemporaries Charles Nodier and Théophile Gautier. The German influence on the developing Gothic fiction, thus, must be recognized.

Although French medieval literature, as for example *Le Roman d'Alexandre* (twelfth century) or *Perceval ou le Conte du Graal* (1190), contains supernatural elements and "gothic settings" (old castles, mysterious ruins, sublime environment), *le roman chevaleresque* differs from Gothic fiction in the respect that its settings and supernatural phenomena do not inspire the notion of terror and horror. The same applies to the French fairytale, which was very popular in seventeenth-century's French literature. As in *le roman chevaleresque*, the supernatural in the fairytales has a marvellous connotation rather than one of danger or evilness.

With Jacques Cazotte's story *Le Diable amoureux* (1772), French literature attempts, for the first time, to combine the marvellous dimension of the supernatural with its dangerous and evil one. In addition, Cazotte endeavours to trespass the existing border between fairytales, Gothic fiction, and *la littérature fantastique*, by creating an atmosphere of intellectual uncertainty. In presenting Don Alvare's temptation to subscribe his soul to the Devil disguised in the form of the wonderful, young woman Biondetta, Cazotte contrasts fantasy with reality, the supernatural with the natural, the rational and explainable with the irrational and unexplainable. In doing so, the author foreshadows a literary trend that will be dominant in Matthew Lewis' *The Monk* (1796), E.T.A. Hoffmann's *Die Elixiere des Teufels* (1817), and later on in Théophile Gautier's *La Morte amoureuse* (1836).

In each story the Devil appears in disguise, leads his chosen victim into temptation, and makes him / her experience serious inner conflicts resulting from repressed passions and desires that are opposed to established religious and / or social rules and / or conventions. The concept of (sexual) wish fulfillment, of possessing and of being possessed, as well as of controlling and of being controlled is dominant in every one of these stories. However, *Le Diable amoureux* differs from these three compositions in that the Devil Biondetta never leads the chosen victim "dans les situations risquées" (Milner 17). Furthermore, the notions of terror and horror, which are so dominant in Lewis', Hoffmann's, and Gautier's selected works, are still missing in Cazotte's literary masterpiece. It is, first, in Gothic fiction, then, in *la littérature fantastique*, and later on, in the 'Literature of the uncanny' that these "dark and evil powers" are associated with the supernatural.

IV. GOTHIC FICTION – ITS FIRST DEVELOPMENTS

Horace Walpole is assumed to be the father of Gothic fiction and his novel *The Castle of Otranto* (1765) is recognized "as the origin of this new, popular and prodigious species of writing" (Botting, *Gothic* 45). It offers the reader the confrontation between good and evil that is fostered by supernatural happenings and appearances, displays a strong medieval influence in architecture and the presented feudal system, demonstrates the danger of an overall patriarchal power, exposes characters' sexual passions, and pictures characters' fears and horrors.

IV.1 Horace Walpole's *The Castle of Otranto*

After having dreamed about a giant hand on the staircase at his mansion Strawberry Hill, Walpole created his sinister novel *The Castle of Otranto*, in which he expresses his "romantic, visionary nature" (Varma 45) and attempts "to blend the two kinds of romance, the ancient and the modern" (Walpole 43). In embellishing old unnatural heroic romances with imagination and a sense of common life, the author "originates a genre in which the attractions of the past and of the supernatural become similarly connected, and, further, in which the supernatural itself becomes a symbol of our past rising against us" (Punter 53). Our past, or rather the character's past can be looked at from a socio-historical and / or a psychological point of view. In taking a socio-historical position mostly the phenomenon of usurpation and maintenance of the conquered power is the center of attention.

At the time Walpole composed this work of fiction, the Middle Ages had an extreme influence on literature. Walpole expresses this impact through the book's chivalric atmosphere: A sinister castle with secret passages and dark corridors, a statue in a knight's armor in the castle's hallway, an armored ghost terrifying the castle's inhabitants, and armed knights outside and inside of the castle looking for Isabella. Walpole's novel portrays a past feudal society, in which "marriage was inexorably tied to the movement of property" (Bernstein 156). Apart from

that, *The Castle of Otranto* presents two of the most ubiquitous themes of Gothic fiction: The unexpected appearance of the past when the novel's plot moves towards matrimony and "the revisiting of the sins of the fathers upon their children" (Punter 32). This implies that "the establishment of the heterosexual family unit is a sequence fraught with danger; there is no prediction what may surface during courtship" (Bernstein 152). In approaching the genre from a more psychoanalytical standpoint, as we will see, the supernatural becomes a symbol for well-hidden primitive desires and passions repressed by request of social conventions.

IV.1.1 Shakespearean Usurpation

Shakespearean drama dominated the English stage in the eighteenth-century and had an enormous influence on the creation of Gothic fiction. In the preface to the second edition of *The Castle of Otranto*, Walpole openly expresses his indebtedness to Shakespeare whom he defines as a "higher authority" (Walpole 44) and calls "[the] great master of nature" (Walpole 44).

Shakespeare's histories, *Richard III* (1591) and *King Lear* (1605), his tragedies *Romeo and Juliet* (1596), *Julius Caesar* (1599), *Hamlet* (1601), and *Macbeth* (1606), and his romance *The Winter's Tale* (1611) were frequently performed in the years 1760-1765 and influenced Walpole's Gothic novel to a great extent. In *The Castle of Otranto*, Walpole combines many of Shakespeare's typical themes, such as ambition, usurpation, maintenance of power, ghostly apparitions rising from a guilty mind, and restoration of a disrupted Chain of Being or of a chaotic microcosm. Furthermore, he applies the rules of drama "throughout the conduct of the piece" (Walpole 40). He uses a five-act-structure which implies introduction, rising action, climax, *peripeteia*, and *dénouement*, and presents a well-constructed plot that is full of tension, simple in action, and not complicated by various sub-plots. *The Castle of Otranto* clearly displays the author's admiration for the great Bard of the sixteenth- and seventeenth-century – "the model that [he] copied" (Walpole 44).

Usurpation and strengthening of (political) power which is the dominant theme in Shakespeare's *Richard III*, *Macbeth*, *Hamlet*, and *Julius Caesar* is also the ruling principle of Walpole's novel. As Richard, Duke of Gloucester, later Richard III, Macbeth, Claudius, and Brutus usurped the throne and disrupted the natural line of inheritance, so did Ricardo, Manfred's grandfather. By poisoning the rightful owner of Otranto, Ricardo, and consequently Manfred, became its heir. As the prophecies of the weird sisters in *Macbeth* set the plot in motion, in Walpole's novel a prediction informs the reader about the story's outline, sets it free, and hints at Manfred's character. The prophecy says, "*That the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it*" (Walpole 51).

In questioning Manfred's claim of ownership of the castle, the theme of usurpation and the resulting attempt of maintaining or even strengthening the achieved power is apparent. Although Manfred's fifteen year old son, Conrad, is in an unhealthy condition, Manfred has "contracted a marriage for his son with the marquis of Vicenza's daughter, Isabella" (Walpole 51) – daughter of Frederic, the rightful heir of Otranto. In order to secure his line and, thereby, his powerful patriarchal position, Manfred's fate depends on the unification of the two families and on having a male descendent; something Hippolita, Manfred's wife, is unable to give him due to her unfruitfulness. Since Manfred's interest lies in the dynasty and, consequently, in his position, rather than in its individual members, he appears as an ambitious, selfish, and an aggressive person who uses "others for the attainment of [his] goals" (Horney 64).

In Shakespeare's plays as well as in Walpole's gothic creation, the lawful line was broken and the characters' "universe" once in order has turned their macro- and microcosm into complete disorder. Supernatural occurrences reflect this particular Elizabethan belief of the connected spheres in Walpole's novel. Since Manfred is the unlawful heir of Otranto, he is

confronted with these phenomena that are strengthened by natural disturbances. Hence, "Ricardo's false claim on Alfonso's castle is the cause of the later action" (Bernstein 157).

IV.1.2 *Otranto* and the Supernatural

Walpole's novel is the first attempt to introduce the supernatural into a narrative work. Its application amounts to prophecies, Alphonso's ghost, a giant helmet, enormous hands and feet, an animated portrait, a bleeding statue, and sudden natural disturbances. Through the ancient prophecy, the reader confronts the realm of the supernatural right at the beginning of the literary work. Its "first pages set the tone for the bizarre events that take place in a castle of horrors, where lives hang in the balance at every moment" (Tatar 171).

After Conrad's death through "an enormous helmet, a hundred times more large than any casque ever made for human being" (Walpole 52) Manfred turns increasingly egoistic and selfish. The sudden unexpected death of the weak and sick young man is "the first sign that Manfred's unlawful claim is to be wrested from him" (MacAndrew 14). However, instead of being overpowered by sadness and pain "Conrad's death renders Manfred more frantic than ever" and he continuously spins "the web of evil" (MacAndrew 14). To guarantee his reign at Otranto, he decides to divorce his wife and to marry Isabella.

In this respect, Manfred reminds us of Shakespeare's Richard III, who uses every means to achieve his reaffirmation of the throne. To secure and guarantee his social position Richard marries Anne, the former wife of Edward, Prince of Wales; one of Richard's victims. Although Richard takes the role of the Petrarchan lover in I.ii, he marries Anne only to secure his power through the unification of the two houses at war, the House of York and the House of Lancaster. As "aggressive types" (see Horney 63), Richard and Manfred show a "strong need to exploit others, to outsmart them, to make them of use to [themselves]" (Horney 65).

IV.1.2.1 The Ambitious Self

When Manfred proposes to Isabella she flees to the subterranean vaults of the castle. Manfred's pursuit of Isabella is underlined by supernatural occurrences:

> Manfred rose to pursue her; when the moon, which was now up, and gleamed in at the opposite casement, presented to his sight the plumes of the fatal helmet, which rose to the height of the windows, waving backwards and forwards in a tempestuous manner, and accompanied with a hallow and rustling sound. [...] At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sight and heaved its breast. (59)

These supernatural elements remind the character as well as the reader of the importance of the opening prophecy and are manifestations of the buried past that will haunt Manfred as long as he pursues his unlawful goals. The "fatal helmet," that once crowned the statue of Alfonso, the rightful owner of the castle, supports this idea. It is the same helmet that has dashed poor Conrad to pieces and that has developed to an enormous height, an indication of Manfred's strong desire to be more than he actually is and ever will be. Elizabeth MacAndrew explains the connection between the helmet and the two princes as follows:

> The helmet is too big for ordinary princelings, that is, Manfred's and Conrad's heads are figuratively too small to bear their responsibilities as princes. Conrad is too feeble physically to sustain even the first blow of retribution; that is, Manfred's claim to the castle is too weak to endure. The successive appearance of the giant mailed hand and the leg in armor and, finally, the full armored figure of Alfonso continue this theme. (14)

The destroyed natural line of inheritance and its consequential disturbed micro- and macrocosm find expression in these unfamiliar happenings and is stressed later by Manfred's utterance: "Heaven nor hell shall impede my designs" (Walpole 59). Manfred soars above any established boundary.

IV.1.2.2 Ghostly Projection

Nevertheless, Manfred's unconscious acknowledgment of his unrightful position and its resultant suffering from guilt becomes apparent in the suddenly animated portrait of his

grandfather that “quit[s] its panel, [and] descend[s] on the floor with a grave and melancholy air” (Walpole 60). Manfred is frightened. He cries: “Do I dream? [...] or are the devils themselves in league against me? Speak, infernal spectre! Or, if thou art my grand-sire, why dost thou too conspire against thy wretched descendant, who too dearly pays for – [...]” (Walpole 60). Manfred is neither able to finish the sentence nor to define clearly what he confronts and what causes his panic. On the one hand, his intellectual uncertainty is the cause of his extreme anxiety. On the other hand, his anxiety can also be explained as “a reaction to the perception of an external danger – that is, of an injury which is expected and foreseen” (Freud, *Anxiety* 394). Manfred’s superior but repressed knowledge of the possible loss of Otranto has, thus, to be understood as the external danger that promotes the villain’s anxiety, “because it makes an early recognition of the danger possible” (Freud, *Anxiety* 394).

As in Shakespeare, where Brutus is afraid of Caesar’s ghost, Richard is frightened by the procession of his victims’ ghosts, Macbeth is scared by the imagined bloody dagger in front of him and the extremely terrified hallucinating Banquo’s ghost at the banquet, and Hamlet is frightened by his father’s ghost appearing to him in his mother’s bedroom, Manfred is also “full of anxiety and horror” (Walpole 60). In all five cases, the ghost is subjective in character and can be defined as “an illusion of [the villain’s] own perturbed thought” (Clark 100) and his guilty and /or ambitious conscience. As Macbeth is suffering from the fear of not being able to keep his position and of the murder’s consequences, so does Manfred, who is disturbed by his unconscious recognition of his old sinful deed to be maintained and his new one to be committed.

In projecting his thoughts on the portrait of his grandfather who is the source of the family’s sins, Manfred’s externalized inner tumult manifests itself in the ghostly apparition of the

grandfather himself, who leads Manfred "to the end of the gallery, and turn[s] into a chamber on the right hand" (Walpole 60).

IV.1.3 Symptomatic Anxiety

Manfred's exclamation when standing next to the bed of the wounded knight Frederic mirrors Hamlet's disturbed speech while sitting in his mother's bedroom. Both, Hamlet and Manfred stare at something the others are unable to see – the subjective ghost as manifestation of their guilty unconscious. As the Queen asks Hamlet: "Alas, how is't with you? That you bend your eye on vacancy, And with th' incorporal air do hold discourse?" (Shakespeare, *Hamlet* III.4.119), so does Hippolita ask her husband: "Why do you fix your eye-balls thus?" (Walpole 116). Even the men's answer is similar. Hamlet asks: "Do you see nothing there?" (Shakespeare, *Hamlet* III.4.132). Manfred almost uses the same words: "What! [...] dost thou see nothing, Hippolita [...] Dost thou not see him? Can it be my brain's delirium?" (Walpole 116). Since neither Manfred nor Hamlet are threatened by any physical danger, these apparitions take the form of hallucinations which result from the characters' externalized anxiety. However, the more Walpole's story progresses, the more anxious Manfred becomes. We can actually say that on the one hand, he suffers from "neurotic anxiety, in which danger plays little or no part" (Freud, *Anxiety* 401), since nobody threatens him physically. On the other hand, Manfred is afraid of losing his social standing and, thus, suffers from "realistic anxiety, which is invariably a reaction to danger" (Freud, *Anxiety* 401). Due to his powerful guilty unconscious, Manfred is tormented by both types of anxiety. He continuously lives in a state of what Freud calls " 'expectant anxiety' or 'anxious expectation' " (Freud, *Anxiety* 398), since he is aware of his unlawful claim. Manfred's and / or Hippolita's infertility and Conrad's unexpected death threaten the continuation of the family line. It is contingent on a male heir and dependent on

“happenings in sexual life, or, let us say, certain employments of the libido” (Freud, *Anxiety* 401). Thus, there is a connection between sexual life and expectant anxiety.

In understanding the ghost as a representation of an outer disrupted divine world-order and an inner disturbed mind, Manfred, like Shakespeare’s Brutus, Macbeth, and Richard, unconsciously confronts his familiar guilty ambitious character in the unfamiliar disguise of his grandfather’s ghost; something long known to him, but repressed. Consequently, the supernatural occurrence of the living portrait is an uncanny phenomenon and, thus, belongs to “that class of the terrifying which leads back to something known [...], once familiar” (Freud, *Uncanny* 369-370). The ghost, in all of these cases, is a manifestation of the character’s unconscious, his Freudian double which expresses itself in its symptomatic form of the character’s anxiety. In seeing Ricardo’s ghost-figure, Manfred actually encounters *l’Autre*. In presenting the ghost as a figure of “the subconscious imagination” (MacAndrew 3), Walpole presents an example of the gothic’s psychological component, which Mac Andrew refers to 214 years later in her theoretical exposé on Gothic fiction; a component that within one century will tremendously increase and develop in its appearance in literature.

IV.1.4 Return of the Repressed

At the same time that Manfred loses his son, rejects both his wife and his daughter resulting from their uselessness to him, he meets a young male intruder: Theodore, the novel’s noble hero. When Theodore states that the huge helmet is the same helmet that once crowned the statue of Alfonso, Manfred cries out: “Villain! What sayest thou? [...] Villain! monster! Sorcerer! ‘tis thou hast slain my son!” (Walpole 54-55). Manfred’s aggressive behavior and unreasonable exclamations result from his enormous anxiety about the future provoked by the overpowering and uncontrollable situation, and by the easily noticeable resemblance between Theodore and Alfonso’s picture. According to him, these are proofs of the prophecy’s correctness. Manfred’s

inner fears, consequently, become external dangers which intensify “the perpetual inner danger situation” (Klein, *Anxiety and Guilt* 32). It thus makes sense that Manfred imprisons “the hero under the same giant helmet” (MacAndrew 15). Theodore’s incarceration enables Manfred to secure his position and to externalize his experienced internal fear that is based on the “internal danger-situation” (Klein, *Anxiety and Guilt* 32). The rejection of his wife, together with Theodore’s confinement, thus take the symbolic function of repression, since they stand for the villain’s suppression of his guilty conscience in order to live fully his uncanny *Id* that is responsible for his unconscious ambitious Self. Furthermore, the topic of usurpation reoccurs, since Theodore, the prisoner, is Alfonso’s grandson and hence the rightful heir to Otranto.

As Macbeth cannot hold back the fear caused by his guilty mind when facing Banquo’s ghost at the banquet, so it is impossible for Manfred when he sees and hears Theodore. Theodore’s “exact resemblance of Alfonso’s picture” (Walpole 88) and his utterance that “the miraculous helmet was exactly like that on the figure in black marble of Alfonso the Good” (Walpole 54) have the same terrifying effect on Manfred as the animated portrait of his grandfather, Ricardo. In both cases he has to face his repressed guilty conscience and the suppressed fact of usurpation. Through the encounter with Theodore, the usurper faces something *unheimlich*, which means that he now confronts something that has been withdrawn from his knowledge, something *heimlich* – his unconscious. As the prefix <un> signals the uncanny effect in Freud’s psychoanalysis, so does Theodore who “becomes an uncanny presence in the narrative and thus outstrips his ghostly ancestor’s power to haunt” (Tatar 172). The animated portrait, together with Theodore’s statement regarding the helmet’s original place, let Manfred remember the ancient prophecy saying “*That the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it*” (Walpole 51). Due to the recollection of these words, the unconscious becomes pre-conscious

and lets the process of individuation begin. According to Jung this process brings "the unconscious dimension of the personality into consciousness" (Kelly 122) and, as a result, provokes Manfred's fear.

IV.1.5 Manfred's Regime of Terror

Although Manfred is frightened, his obsession with power lets him quickly refocus on his most important task: the pursuit of Isabella. In stating: "Isabella shall not escape me" (Walpole 60), Manfred, on the one hand, directly expresses the unconscious process of repressing his guilty conscience. On the other hand, he unconsciously underlines his ambitious and malicious character. As Macbeth becomes a cruel man resulting from his ambitious desire of keeping his position as King and Richard III tyrannizes his people and uses them for his own purposes, so does Manfred whose "primary need becomes one of control over others" (Horney 64). His excessive pursuit of Isabella in the dungeons of the castle and his awful treatment of Hippolita, Matilda, and Theodore clearly exemplifies his tyranny.

To secure his goal, Manfred rejects all softer human sentiments. He sees life as a constant struggle in which he has to prove something to himself. Although, he is sometimes ashamed "of his inhuman treatment of a princess [Hipolita], who returned every injury with new marks of tenderness and duty" (Walpole 71), to reach his goal he does not "dare to lean even towards pity" (Walpole 72). Manfred turns to "exquisite villainy" (Walpole 72), because in him "everything is geared toward being, becoming, or at least appearing tough" (Horney 64). A possible expression of pity or compassion for his wife would not suit his self-created image of strength which, unfortunately, is a synonym for cruelty and unscrupulousness. This idealized SELF finds its

personification in the ghost Ricardo, Manfred's *shadow*[4] - his "moral problem that challenges the whole ego-personality" (Jung, *Aion* 8). In order to keep up appearances, Manfred has to fight all his softer feelings and repress his "feminine traits and inclinations" (Jung, *Analytical Psychology* 187) as much as possible. He has to repress the Jungian *anima*[5] that finds personification in his wife Hippolita. The fight between his two souls, represented by Ricardo on the one hand and Hippolita on the other, causes Manfred inner conflict and provokes his inconsistent behavior. However, Manfred's ambition and passionate desire for power is strong enough to repress finally all softer tendencies and turn to complete evil. He is totally disrespectful of his wife, rejects his daughter Matilda, but unlawfully desires Isabella, the novel's innocent and pure heroine. "The daughter figure, who was to have married Conrad, becomes the object of Manfred's incestuous lust [...]" (MacAndrew 15).

IV.1.5.1 Pursuit of the Forbidden

Isabella is filled with terror when she tries to escape from this incestuous relationship and seeks shelter in the castle's silent subterranean vaults. As the surrounding darkness affects her sense of sight and heightens her inner tension, so does the sudden sound of the "wrathful voice of Manfred urging his domestics to pursue her" (Walpole 61). In this situation of mental pain, the young woman experiences the sublime and the uncanny, since "every suggestion that horror could inspire rushed into her mind" (Walpole 61). Her suffering from intellectual uncertainty provoked by her ignorance of how to escape from her dreadful situation in order to save "her

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4 The shadow is an important component in Jung's perception of man's personality. It is the archetype that represents, the "dark sides" of the human psyche. In contrast to Freud's *Id* which is a manifestation of man's entire unconscious, Jung's conception of the shadow differs in that respect from Freud's notion of the *Id* that in his opinion the shadow merely "represents the personal unconscious" (Kelly 119).

5 The *anima* is another archetype in Jung's psychoanalytical understanding of man's psyche. This archetype represents "feminine traits and inclinations" (Jung, *Analytical Psychology* 187). It stands in contrast to the *animus* which is a manifestation rather of reason than emotion. Whereas the animus "corresponds to the paternal Logos [...] the anima corresponds to the maternal Eros" (Jung, *Aion* 14). The *anima* is personified in "dreams, visions, and fantasies and takes on personified form." Jung's anima is "a spontaneous product of the unconscious" (Jung, *Aion* 13-14).

soul [that] is pure as virtue itself" (Walpole 76) finds an almost "architectural" expression in the darkness of the setting. In imaginatively and visually veiling Isabella in obscurity, Walpole leads both his noble heroine and the reader into the world of the fantastic and the uncanny and, thereby, already indicates the genre's fantastic and uncanny characteristics.

In pursuing Isabella in the vaults and architecturally moving down into the obscure subterranean labyrinth of the unknown, Manfred psychologically descends into his dark and almost inaccessible part of personality "out of which come shadowy behaviors that are so difficult to comprehend or even accept" (Kelly 72). The castle is, consequently, the symbolic manifestation of Manfred's personality and the decayed subterranean catacombs with their "intricate cloisters" (Walpole 61) present his hideous *Id* that is taking over his ego. Walpole displays this overpowering psychological change in the gothic villain through the transformation of Manfred's soul "to exquisite villainy" (Walpole 72).

Since Manfred understands Isabella as his own child, the two individual identities (Matilda and Isabella) blur together, elucidate the man's incestuous desires, and display the broken Chain of Being once more. The illegal liaison between father and daughter is indicated by a supernatural warning at the end of the fourth chapter when "three drops of blood [fall] from the nose of Alfonso's statue" (Walpole 130) suggesting the unlawful sexual relationship and the matrimonial bond.

The story's incestuous topic reaches its peak when, first, Isabella's father expresses his wish to marry Matilda, then, when, in the dark vaults, Manfred mistakes Matilda for Isabella and, consequently, stabs his own child. In understanding Isabella and Matilda as one blurred identity Manfred's demanded incestuous union actually becomes reality, since he plunges his dagger (phallic symbol) into Matilda's bosom.

IV.1.5.2 Final Collapse

The assassination of his own daughter underlines Manfred's extreme self-alienation and shows how his lifelong desire of remaining the owner of Otranto has unconsciously poisoned his mind. His *logos* has been contaminated and taken over by his *eros*, the ego has confounded with the *Id* – Manfred has lost the power over himself. As a consequence it is not Manfred, but his hideous uncanny Self who is ruling Otranto. The story has reached its dénouement. All goodness has been destroyed; "Manfred and the castle collapse simultaneously" (MacAndrew 17).

Although Walpole's application of supernatural phenomena does not inspire terror at all, they still can be understood as uncanny phenomena. As means of revelation, they display, support, or even stress the characters' mental state. Even though Manfred possesses softer human tendencies and experienced the sensation of guilt, his ambitious desire increased constantly and caused the total repression of his good traits of character. Consequently, Walpole's text serves as a good example to display the power of the repressed unconscious instincts, desires, and passions which do not stop "to exist in the unconscious and from organising [themselves] further, [but] putting forth derivatives and instituting connections" (Freud, *Repression* 85). We can, thus, conclude that already in the first Gothic novel, the presence of the supernatural can be read as an articulation of the problem of evil and psychological disharmony in the main character's psyche.

IV.2 Ann Radcliffe's *The Mysteries of Udolpho*

Ann Radcliffe's novel *The Mysteries of Udolpho, a Romance* was published in 1794. As in *The Castle of Otranto* the main setting is an old castle (Udolpho) with dark corridors and secret passages, a mysterious place that arouses uncanny feelings. However, in Radcliffe's novel, in contrast to *The Castle of Otranto* "[l]'intrigue se développe dans un cadre plus vaste, les scélérates sont plus féroces, les châteaux plus sombres, les mystères plus impénétrables, les horreurs plus terribles, et les jeunes filles belles, vertueuses et innocentes subissent une

persécution plus cruelle qu'auparavant" (Killen 24-25). In addition, Radcliffe's seemingly supernatural elements differ from Walpole in character and effect.

IV.2.1 Radcliffean Supernatural

The novel presents eerie whispers, melancholic but beautiful tunes during the day and at night, apparitions walking on the platform at Udolpho, lurking shadows in hallways and rooms of Udolpho and Château-le-Blanc, and sudden disappearances of characters. It seems as if Radcliffe has created an enormous repertoire of supernatural phenomena. However, everything that has a supernatural justification, for example the weird noises and the strange melody heard at night, is "finally resolved into physical causes" (Miles 182).

In this way, Ann Radcliffe manipulates the reader in making him / her believe that the characters in the novel are confronted with "real" supernatural phenomena. I call it manipulation, since every phenomenon that first appears to be of supernatural significance is explained away later by natural means. Devendra P. Varma defines Radcliffe's method as the "technique of the supernatural expliqué" (Varma 176). A good example for this technique is given in chapter fourteen of the book's fourth volume, where the reader discovers that pirates cause the weird noises at night in several rooms of the north side of the Château-le-Blanc. These pirates appeal to people's superstitious beliefs and want to make them think that the castle is haunted, in order to keep the vaults as their hiding place for their treasures. Another example for the *supernatural expliqué* is the figure of Signora Laurentini, who is either assumed to be killed by Montoni, or is thought to be kidnapped by supernatural agents. She reappears in chapter sixteen of the book's fourth volume under the assumed identity of the dying Sister Agnes at St. Claire's convent.

In giving a natural explanation to the supernatural happenings at the end of the novel, Ann Radcliffe not only gives a very rational tone to her work, and in doing so, pays a tribute to eighteenth-century rationalism, but also supports class differences. Most of the time, only minor

characters of the novel show their belief in supernatural phenomena, whereas the novel's heroine, Emily, is not a superstitious person at all. Even though these unfamiliar incidents unsettle Emily to a great extent, she continuously looks for a rational explanation of every strange appearance that arouses anxiety or even terror. She does not remain passive but provocatively asks questions in order to satisfy her curiosity and to find the real cause standing behind these mysterious unfamiliarities. In doing so, Emily transgresses a well established and existent social border between the male patriarch and the usually submissive nineteenth-century female. Emily intrudes into the (male) domain of power and knowledge, a place where no woman belonged.

Although the supernatural is given a natural explanation, it "still leaves unexplained the tendency of the human mind to reach beyond the tangible and the visible" (Varma 106), wherewith the natural again becomes preternatural. However, in living particular horrifying situations, Emily unconsciously undergoes an inner development towards a fuller and more realistic view of life in general, and of her (family) life in particular. The more the novel progresses, the more Emily turns away from her naive sentimentalism. She attains a more balanced view, "which she comes to accept at the end as a result of her experience of the nature of evil" (MacAndrew 132). Radcliffe's use of the supernatural, consequently, does not only heighten the tension of the book, but first of all, contributes to the development of Emily's personality and her experience of her SELF. In contrast to Walpole "who draws on the preternatural as an explanation of the events in the tale" (Engel, *Role of Enclosure* 62), Radcliffe's weird noises, eerie whispers, or suddenly locked rooms that Emily perceives during her confinement at Udolpho, appear as educational means. However, until the end of the story she remains unable to explain these supernatural happenings which are a symptomatic expression of her general but always present anxiety. In order to elaborate on the heroine's

self-development, we have to start out from Emily's dominant expectant anxiety that provokes her enormously rich imagination and allows her to experience the uncanny.

IV.2.2 Gothic Terror

With Radcliffe's novels *The Mysteries of Udolpho* (1794) and *The Italian* (1797), a noticeable change occurs in the genre of gothic writing. Although, *The Mysteries of Udolpho* is supposed to be a romantic fiction (as the novel's sub-title *a Romance* indicates), the element of terror is an important and major element of the book and becomes a dominant characteristic of later Gothic fiction. Literary critics even claim that *The Mysteries of Udolpho* marked the founding of the genre's new school: the 'school of terror.' Due to the reader's confrontation with an intangible and uncanny atmosphere, this school is thought to be the most important type of the Gothic genre. However, critics have neither expressed any relationship to fantastic nor to uncanny writing, although terror is the dominant sensation in both these fields. To correct this lack of awareness is the goal of this thesis.

The element of terror is visible in certain respects: Emily's imprisonment at the castle of Udolpho with its dark vaults, gloomy passages, and dark secrets; Montoni's brutal treatment and punishment of Emily's aunt to cause her to sign away her settlements; Montoni's rude and threatening attitude towards Emily to submit to his demand of signing over her estates; Emily's inner conflict resulting from her absolute exaggerated imagination towards the evilness of Montoni or even of Valancourt. This short enumeration of terrifying situations already presents the predominance of the book's sentimental heroine, Emily, and her psychological struggle. The story's central phenomenon of terror can thus be linked to the all-over presence of Emily and her terrifying experiences. From this it follows that the novel's title *The Mysteries of Udolpho* is merely a synonymous expression for *The Terrifying Discoveries of Emily.* As a result, we can state that Radcliffe's gothic writing focuses on Emily's passion for self-preservation and

self-definition through her confrontation with the uncanny that lies in the sublime as well as through her confrontation with the sublime that lies in the uncanny and is based on her lively imagination, which frequently finds expression in the assumed supernatural. In incorporating the concept of the sublime and the uncanny, Radcliffe pays tribute to the philosophical ideas of Edmund Burke, according to whom everything that cannot be explained but remains obscure and dark inspires terror and is, thus, "a source of the sublime" (Burke 39). Furthermore, the author stresses the psychological component of fiction. Since terror is the dominant sensation in Burke's concept of the sublime and in Freud's understanding of the uncanny, the novel expresses either a sublime uncanniness or an uncanny sublimity.

Whereas Walpole displays Manfred's fear of suppression by his *anima*, Anne Radcliffe presents Emily's extreme fear of being controlled by the unrestrained power of men and the patriarchal order. The more she experiences injustice the more she resists and opposes well-established social structures and rules. Unlike Walpole, who presents the gothic villain's own fear and terror, Ann Radcliffe displays the notions of anxiety and terror not from the gothic villain's but from the victim's point of view, a typical difference between male and female gothic writing.[6] In letting Emily express her thoughts and feelings, Radcliffe lifts the veil of the socially and individually well-hidden familiar and reveals the supernatural / uncanny of the human's psyche with its fantasies and desires.

To unveil Emily's psyche and her so-far indefinable experience of terror we want to elaborate on her insensitive sensible education that takes place during her imprisonment at

[6] Whereas female gothic writers articulate the heroine's fear of patriarchal suppression and "explore possibilities of resistance to the patriarchal order" (Winter 92), male writers of this particular genre rather focus on the fear of "the suppressed power of the 'other' (particularly women)" (Winter 91) and, therefore, display graphically the humiliation, torture, and mutilation of women. The more Gothic fiction attributes the characteristics of the fantastic and later of the uncanny, this distinction dissolves and the character's experience of terror has to be read as his / her articulation of fear of his / her own Self.

Udolpho; a place that provokes anxiety and fear. To give a full view of her individual progress, we will start our analysis of the "supernatural" with Emily's "encounter" with her dead father's countenance at La Vallée, and continue with the following two situations: The old-Hamlet-like ghost figure at the castle of Udolpho, and the melancholic music and the eerie whispers in the woods around Château-le-Blanc.

IV.2.3 Romantic Emily

Throughout the novel, Emily St. Aubert appears as a very innocent, sentimental, and sensitive young woman. At an ancestral home, La Vallée, her parents have tried to protect Emily from worldly evil and wickedness. Her father always warned his daughter against "the temptations of the world" (Radcliffe 9), especially against "the first impulses of her feelings" (Radcliffe 9). Like for all sentimental and romantic heroines, the sublimity of nature plays an important part in Emily's life. It is "among the scenes of nature" (Radcliffe 9) that Emily loves to linger "alone, wrapped in melancholy charm, till the last gleam of the day [fades] from the west; till the lonely sound of a sheep-bell, or the distant bark of a watch-dog, [are] all that [brake] on the stillness of the evening" (Radcliffe 10). Whenever she suffers from melancholy and sorrow, she seeks consolation through nature as, for example, on her journey to Italy when passing the valley of Piedmont. Emily is bewitched by nature's beauty which carries her imagination away from the obscure future life to the calm and wonderful past; it makes her think of Valancourt "whom she [sees] on a point of the cliffs, gazing with awe and admiration on the imagery around him; or wandering pensively along the vale below, frequently pausing to look back upon the scenery [...] pursuing his way to some overhanging height" (Radcliffe 161). Through the appreciation of nature, Emily expresses her sensitivity in general, and her feelings for the noble Valancourt in particular. Here, her evaluation of nature as sublime turns towards the numinous

which is indicated in Radcliffe's choice of words of awe, admiration, and height. At the same time she elevates Valancourt to a numinous being since he is part of the magic scenery.

IV.2.4 Emily's Unconscious Repression

As an obedient child, Emily always attempts to follow the last words of her deceased father:

> Above all, [...] do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually extracting the excess of misery, or delight, from every surrounding circumstance. [...] we become the victims of our feelings, unless we can in some degree command them. [...] You see, my dear, that, though I would guard you against the dangers of sensibility, I am not an advocate for apathy. At your age I should have said *that* is a vice more hateful than all errors of sensibility, and I say so still. I call it a *vice* because it leads to positive evil; in this, however, it does no more than an ill-governed sensibility, which, by such a rule, might also be called a vice. (78)

Emily's father, here, advises her to repress her fine feelings and thoughts, since they turn a person into a victim and leads one towards vice. According to him, desire is a vice that leads to positive evil. But how can evil be positive? The experience of fine feelings is wonderful. Thus, it is something positive. However, they can also antagonize self-control, provoke sexual desire, and cause vice, as we will see later exemplified through the story of Signora Laurentini's, the former owner of Udolpho. From this it follows that they are evil – they are positive evil. Although Emily is unable to understand her father's advice until she has spoken to the dying Sister Agnes at the very end of the story, she obeys his words even in case of foreseeable danger.

Emily represses her feelings, passions, and desires. She rejects and condemns her longings and, thereby, seems to move from an emotional to a rather rational perception of the world. Freud is, therefore, right in declaring that "repression is not a defense-mechanism present from the very beginning, and that it cannot occur until a sharp distinction has been established between what is conscious and what is unconscious" (Freud, *Repression* 86). As in Freud's view

word-representations or objects are necessary to provoke the unconscious becoming preconscious and finally conscious, we also need these incidents to distinguish a creation of a sharp distinction between the conscious and unconscious. St. Aubert's words cause the creation of such a sharp distinction between Emily's conscious and unconscious.

Emily expresses the conscious rejection of fine feelings when she returns to La Vallée and suffers from her melancholy and depression: "Let me not forget the lesson he has taught me! How often he has pointed out the necessity of resisting even virtuous sorrow" (Radcliffe 90). This statement exemplifies Freud's concept of "*primal repression* a first phase of repression, which consists in a denial of entry into consciousness to the mental (ideational) presentation of the instinct" (Freud, *Repression* 86). Emily consciously represses her sorrow and later on, her feelings for Valancourt in order to fulfill her social duty expected first, from her meanwhile dead father, later from her aunt, Mme Cheron. Hence, she denies the existence of her sorrow and love and fulfills the expectations placed on women in the nineteenth-century.

In following orders and living up to social expectations she suffers from the inner conflict "between love and duty" (Radcliffe 147). However, the "repression does not hinder the instinct-presentation from continuing to exist in the unconscious and from organizing itself further, putting forth derivatives and instituting connections" (Freud, *Repression* 87). Due to the unaltered existence of these feelings in the unconscious, Emily later experiences the strength of these "derivatives and instituting connections," first, while staying alone at her family's house, la Vallée, and later on at the castle of Udolpho – Montoni's mysterious dwelling, where, again and again, not only the thought and love of Valancourt occupies her mind, but also his final words:

> I now see, much more clearly than before, the train of serious dangers you are going to encounter with a man of Montoni's character. Those dark hints of the Italian people spoke much [...] He is the Italian, whom I fear, and I conjure you for your own sake, as well as for mine, to prevent the evils I shudder to foresee. (150)

IV.2.5 La Vallée – The Beginning of an Unconventional Education

While remaining in her family's home, Emily fulfills her duty by burning her father's secret papers. Even though she tries hard to suppress her sorrow, her melancholic mood in addition to her solitary life renders "her at times sensible to the 'thick-coming fancies' of a mind greatly enervated" (Radcliffe 99). Her chosen isolation from society unconsciously threatens her, stirs her senses, and makes her suffer from sudden reveries of superstition and apparitions provoked by her lively imagination. "To this infirm state of her nerves may be attributed what she [imagines], when, her eyes glancing a second time on the arm-chair, which [stands] in an obscure part of the closet, the countenance of her dead father [appears] there" (Radcliffe 99). Here, Emily experiences what Freud has defined as *repression proper,* which "concerns mental derivatives of the repressed instinct-presentation" (Freud, *Repression* 86). Her suppressed feelings of pain and sorrow have organized themselves and have become strong enough to break through the wall of repression. The externalization of those sensations then takes the disguised form of her father's countenance sitting in his arm-chair.

Whereas Emily had often seen him sitting there, in her present state of mind, "her dead father [appears] there" (Radcliffe 99). As a result, Emily, once an active agent, transfers into a passive observer, according to the fact that it is the imagined specter that presents itself to her and, thereby, becomes the active agent of the situation. Her anxiety does not let her move, but "[h]er spirits, however, soon [return]" (Radcliffe 99), a fact which lets her turn from the passive into the active mood again. When the same epiphany becomes visible to her some moments later, Emily "rushe[s] forward into the chamber, and [sinks] almost senseless into a chair" (Radcliffe 99); a scene that later will find its repetition at the castle of Udolpho.

Her curiosity together with her imagination let her unconsciously read some lines of the secret papers until she finally obeys and acquiesces to their destruction. However, the

concealment of these papers together with the few lines she has read, and the detected portrait of a young lady of "uncommon beauty" (Radcliffe 100) inflame her imagination; something St. Aubert has warned Emily against when he taught her to counterbalance the passions. Her already existent but repressed fancy about her father's imagined disloyalty towards her mother reoccurs, a thought that Radcliffe only revokes at the end of the story. Since Emily's thoughts are not revealed to us, we misread the situation as Emily does. "Instead of burning the letters [instantly], she sets herself [and the reader] imaginatively on fire" (Mackenzie 423).

When Emily enters her father's room with "a mind greatly enervated" (Radcliffe 99), she looks around agitatedly, and believes to have found what she was ordered to look for. Emily's mind is disturbed; she believes to have detected the right papers, believes to see her father's ghost, and believes that the picture shows her father's mistress. In merely believing she misreads the circumstances and ignites her imagination. In order to gain a better understanding of situations in general, of her family history, and of herself in particular, Emily has to undergo the terrifying experience at Udolpho where she will suffer from social and self-alienation and experience the uncanny as well as the sublime as offspring from extreme fear and terror.

IV.2.6 Moving Towards the Uncanny Sublime or the Sublime Uncanny

Valancourt's love but especially his expression of possible future perils has an enormous effect on Emily. His warnings are word presentations, which let Emily's unconscious become preconscious. "As residues of memories" (Freud, *Ego and the Id* 12) Emily's latent unconscious arouses at night in her dreams and presents "her with terrific images and obscure circumstances, concerning her affection and her future life" (Radcliffe 155). Ann Radcliffe does not disclose Emily's dream to the reader but rather stirs his / her imagination to accomplish the story with his / her own ideas. She merely conveys what Wolfgang Iser calls the "artistic pole" (Iser, *Act of Reading* 21) in presenting the most basic information to the reader, but forces him / her as "the

aesthetic pole" (Iser, *Act of Reading* 21) to finally complete the text by setting "the work in motion, and so [setting] himself in motion, too" (Iser, *Act of Reading* 21). Consequently, the blanks in the novel "stimulate the reader's imaginative activity" (Iser, *Act of Reading* 191). Tension and the interest in the continuing reading process is the result.

In leaving "Tholouse, and the far-seen plains of Gascony, beyond which the broken summits of the Pyrenées [appear] on the distant horizon" (Radcliffe 155), Emily not only leaves her home behind, but also her former SELF. As the surroundings of La Vallée are simple, plain, and beautiful, so is she. Emily has not yet developed neither an inveterate identity nor personality. Her moving away from the sheltered home towards unconventional places, such as the obscure castle of Udolpho, symbolizes her future change into a new SELF. Through her local displacement, the still simple and plain heroine will become a more complex personality. "Thus Emily's travels are symbolic journeys between different worlds that represent different states of mind she must confront and understand, whether they are in herself or in others" (MacAndrew 133). Nevertheless, it would be wrong to speak about a movement from one state of mind into another and, thereby, implying that Emily takes part actively in this process. We have to remember that Emily has been involuntarily moved from La Vallée (her former SELF) to Udolpho (the place of her education). Since she is rather the process' victim than the agent, she is passive in an active progression.

That she will develop a more complex understanding of life in general, and of herself in particular is underlined by Radcliffe's description of the terrific and sublime scenery of the Alps with their "wonderful mixture of solitude and inhabitation, of cultivation and barrenness" (Radcliffe 157). The Alps' "tremendous precipices" and its "hollow of the cliffs" (Radcliffe 157) stand in contrast to the plains of the Gascony and symbolize the depths (*Id*) and elevations (super-ego) of the human mind. In leaving la Vallée that is located in the plains of the Gascony

and representing her former sentimental and undeveloped SELF, for the elevations and depths of the sinister Alps and later on for the sublime Apennines, Emily unconsciously and unwillingly exchanges her simple personality for a more complex one. Her geographical excursion through different landscapes thus symbolically represents Emily's journey towards her SELF.

When Montoni takes Emily and his wife, Mme Cheron, to Udolpho, the travelers have to ascend the Apennines with its "immense pine-forests, which, at that period, overhung these mountains, and between which the road wound, excluded all view but of cliffs aspiring above, except that, now and then, an opening through the dark woods allowed the eye a momentary glimpse of the country below" (Radcliffe 214). Although they ascend these hills, the winding road is a well-chosen symbol for the passenger's actual descent into their unconscious that finds its fortification in the dark forest. Accordingly, the castle of Udolpho, placed at the foot of the mountain, can be seen as a representation of the *Id* of its tenant and his "guests."

While approaching the castle, the terrific grandeur of nature becomes terrifying and, consequently, sublime. Emily sees "only images of gloomy grandeur, or of dreadful sublimity, around her" (Radcliffe 214). Here, Radcliffe not only refers to the dangers of the journey to Udolpho, but also foreshadows the future perils and unfamilarities the "guests" will encounter at the castle. Emily expresses these ideas in referring to dreadful images "equally gloomy and equally terrible" (Radcliffe 214) already gleaming on her mind; word-memories of Valancourt's perception that even now during the day haunt Emily's mind and cause her to suffer from anxiety.

IV.2.7 Udolpho – Place of Unconventional Discoveries

As the castle of Otranto represents its powerful and sinister usurper Manfred, so can the castle of Udolpho be seen as a symbol for Montoni's character. His debauched character corresponds to the castle's long and dark corridors and its enormous thick walls symbolizes the

repression of virtues. Furthermore, Montoni's loss of all good qualities finds its manifestation in the building's decay with "its lofty walls, overtopt with briony, moss and night-shade" (Radcliffe 217). When Emily first perceives the castle, the narrator speaks of a sublime residence that seems "to stand the sovereign of the scene, and to frown defiance to all, who [dare] to invade its solitary reign" (Radcliffe 216). However, "the extent and darkness of these tall woods [awaken] terrific images in her mind" (Radcliffe 216) which, when she gets closer to the castle, even develop into "fearful emotions" (Radcliffe 216). Without having entered the castle, Emily already suffers from expectant anxiety. The more she approaches the place of her imprisonment, the more these terrific images turn into terrifying fancies.

As the castle has a sovereign appearance, so has Montoni. He appears as a man of "conscious superiority, animated by spirit, and strengthened by talents, to which every person [seems] involuntarily to yield." (Radcliffe 117). Consequently, the novel accentuates the power, dominion, and strength of both the object and the villain Montoni. Thereby, the powerful impression of the castle in addition to Montoni's "natural power" (Burke 67) are "undoubtedly a capital source of the sublime" (Burke 70). "Emily [feels] admiration, but not the admiration that leads to esteem; for it [is] mixed with a degree of fear she [knows] not exactly wherefore" (Radcliffe 117). As in her first perception of the castle, Emily starts out with admiration but turns this sensation into expectant anxiety that will ever haunt her.

Montoni's gothic castle in the Apennines stands in contrast to the beautifully terror inspiring scenery. However, the environment with the dreadful mountains and the dark, infinite, and impervious forest fills Emily with as much terror as the castle's owner does. The beauty of nature together with the pureness and perfection of the novel's main female figure thus become opposed to the mysterious bad figure ruling the gothic setting – Montoni. Thereby, Radcliffe juxtaposes the terrific with the terrifying and turns the natural scenery into a terrifying

environment. The beauty and harmony of nature find their representation in the sentimental and virtuous heroine (Emily), whereas the mysterious gothic setting is a manifestation and a representation of his bad tenant - the gothic villain, Montoni.

Udolpho's gothic architecture fortifies Emily's unease, already provoked by the sublimity of nature and Montoni's obscure looks and behavior. Both provoke Emily's anxious expectation, which means that she will "always foresee the most frightful of all possibilities, interpret every chance even as a premonition of evil and exploit every uncertainty in a bad sense" (Freud, *Anxiety* 398). Emily becomes over-anxious and pessimistic, and, thus suffers from anxiety neurosis. Her severe anxiety, which will be of major importance in the chapters IV.2.8 and IV.2.9 of the dissertation, results from the enforced repression of her soft human tendencies, on the one hand, and from the obscure and mysterious surroundings, on the other. By interjecting these imposed external dangers, the "perpetual inner danger-situation" (Klein, *Anxiety and Guilt* 32) becomes intensified. In listening to her father and in suppressing her (sexual) feelings for Valancourt, her ego avoids its *libido*, provokes an unhealthy instability between the ego and the *Id* and finally results in the development of anxiety which is nothing less than "the deflection of the libido from its normal employment" (Freud, *Anxiety* 404).

Although she fears her own sexual desires and tries to repress them, Emily's esteem for Montoni on their first encounter demonstrates their existence. Radcliffe expresses the heroine's inner conflict: "Emily [feels] admiration, but not the admiration that leads to esteem; for it [is] mixed with a degree of fear she [knows] not exactly wherefore" (Radcliffe 117). This double and contradictory esteem for her uncle becomes also apparent in her refusal of being saved from his patriarchal regime by Count Morano. Emily declines his helping hand in stating: "I shall remain under the protection of Signor Montoni" (Radcliffe 249). How is it possible that she wants to stay in a place that causes her so much unease and is ruled by a tyrant who treats her "as an

object of contempt" (Howard 127)? It is possible that she fears a possible sexual threat from Count Morano outside the walls of Udolpho, and that his offer to help Emily is rather a means to help himself finally to fulfill his own sexual longings. However, Emily's words rather lead to the following assumptions: either, she remains at the castle in order to fulfill her female obligation of obedience, or because she is attracted by Montoni's ambiguous, mysterious, and uncanny appearance, since his obscurity mirrors Emily's repressed *Id*; a room of her psyche that is still "unknown and unconscious" to her and which "contains the passions" (Freud, *Ego and the Id* 17-19) that she has always had to repress.

Even though she is scared of him, her fascination and curiosity to find out is too strong for her to suppress it and follow Count Morano's advice to leave the castle as soon as possible. Emily's unconscious has become latent and its discovery is so fascinating that she now suppresses her common sense. The ego, personified through Count Marano, is veiled in the *Id*. In conceiving Montoni as Emily's dark and repressed Self, as *l'Autre*, we can understand why she fears but also admires him and why he has to be perceived as a serious threat to the pure and innocent heroine. But why does she fear Montoni sexually?

In contrast to Count Morano whose passion for Emily even makes him forsake Montoni, the latter "is sexually predatory toward Emily only to the extent that she is a pawn to be traded for property" (Anderson, *Gothic Heroes* 211). This not only underlines Montoni's greed and renders him more sinister, but also exemplifies his dominant patriarchal power. As her uncle, he can easily decide upon Emily's future. He sees her as Count Morano's wife: "I shall give your hand to Count Morano in the morning" (Radcliffe 208). As Montoni takes Emily's compliance to her female duty for granted he assumes his wife's obedience to sign over her estates. It is, consequently, the implied sexual threat through the enforced marriage that causes Emily's terror and that let her perceive Montoni as a sexual danger.

IV.2.8 Where Am I – Inside or Outside?

As Emily sometimes loses her orientation within the obscure corridors of the castle, so is she incapable of clearly determining Montoni's thoughts and actions. She often observes him in silence, with some sort of awe, and wonders why his countenance gets continuously darker and sterner. She says: "O could I know [...] what passes in that mind, could I know the thoughts that are known there, I should no longer be condemned to this torturing suspense!" (Radcliffe 231). Emily's incapacity to know his train of thoughts actually mirrors her self-ignorance of her own longings. From this follows that Emily's confinement within the dark rooms and walls of Montoni's castle and mind has to be understood as the imprisonment of her ego by the *Id*, as her imprisonment of herself.

The residence's dark rooms and hallways are to be called the heroine's labyrinthine unconscious and suggest her descent into her psyche. These are rooms that she is afraid to open; rooms that she is too anxious to enter since she is frightened of detecting something hideous again. She constantly fears "that she might again lose herself in the intricacies of the castle, and again be shocked by some mysterious spectacle; and, though, she [is] already perplexed by the numerous turnings, she [fears] to open one of the many doors, that offered" (Radcliffe 244). The use of the adjective 'again' stresses Emily's existent anxiety, although she does not always enter these rooms. She is afraid of confronting her double in the form of the obscure villain Montoni, the personification of her unconscious.

Due to her incapacity to fully understand her situation, we can say that she is still outside from having insight, even though she looks inside from the outside and vice versa. Without any hope of ever leaving these threatening walls, Emily is not only an outsider in an insider world of Udolpho, but also an outsider from her SELF. This explains why she perceives Udolpho as "her prison" (Radcliffe 238) and why she imaginatively suffers from "sexual violation, confinement,

loss of rights and property, and death" (Howard 131). The castle stimulates her anxiety, because she is ensnared in her anxiety neurosis and her long-repressed (sexual) feelings which both are processed through her highly stimulated imagination that is based on her hyperactive senses.

Losing herself in the castle implies losing her conscious Self to the repressed unconscious by descending into the vaults of her own impenetrable and convoluted psyche. Due to her expectant anxiety provoked by her education, set into motion through Valancourt's prophecy, and fortified by Montoni's presence, she "always foresee[s] the most frightful of all possibilities" (Freud, *Anxiety* 398). However, it is her curiosity to discover hidden grounds that drive her forward to enter rooms and spheres that she has never seen before; to leave the outside / unawareness for the inside / insight.

The difference between inside and outside stands, therefore, metaphorically for what Jung calls the shadow and the *persona*, or what Freud defines as the *Id* and the ego. In both psychoanalytical approaches the inside, whether we call it shadow or *Id*, incorporates well-hidden desires and longings that can be repressed or have been suppressed for a long time but now have broken through the wall of negation. The outside in *The Mysteries of Udolpho* is, consequently, represented by the rational world of society. On the outside, Emily is a young woman very loyal to the words of her deceased father and who understands her residence at Udolpho as her duty. Emily's outside is what society wants her to be and what she wants to be in society. From this it follows that Emily's outside in the novel can be understood as a manifestation of Jung's *persona*, which "is a compromise between the individual and society as to what a person should appear to be" (Kelly 118). At the same time we can also say that the outside in Radcliffe's fiction takes the form of Freud's ego, that place in the human psyche which "represents what may be called common sense" (Freud, *Ego and the Id* 19) and opposes the *Id*, although its lower part slightly merges into the *Id*. As Jung's *persona* is a compromise

between the individual and society, Freud's ego also has to deal with "stimuli from both without [society] and within [unconscious]" (Kelly 73).

In unconsciously reading her father's papers, in curiously entering the locked room with the veiled picture, in inquisitively trespassing in the forbidden turret while looking for her aunt, Emily "transgresses the boundary between outside and inside because the outside is open, obvious, familiar, and unsatisfying in its simplicity and rationality; because the inside is closed, obscure, exotic, and alluring" (Madoff 51). She pushes her rationality away as soon as St. Aubert is dead and opens herself up to the "evil" emotional; something she had to repress for a long time. Her bad conscience, on the one hand, and her ignorance about her emotions, on the other, overpower her as soon as she crosses the established line between rationality and emotion, or between the ego and the *Id*. The outcome is similar in every situation – Emily loses her senses and / or faints.

As soon as she recovers from her loss of consciousness, terror occupies Emily's mind and reenforces her already well-developed anxiety neurosis. However, these moments of intense fear do not detain her from pursuing her curiosity that Burke defines as something very sharp, easy to be satisfied, but always accompanied by "an appearance of giddiness, restlessness and anxiety" (Burke 31). Burke's notion of curiosity is best proven in Emily's desire to know Montoni's train of thoughts, which directly evokes her sense of anxiety, since *he* personifies the darkness of *her* own psyche. Like the secret papers of her father or the locked mysterious rooms in the castle of Udolpho, Montoni's mind offers the same ambiguity: it is repulsive but also attractive, despicable but also fascinating, because she finally wants to be able to answer the following question: "Where and who am I – inside or outside? – insider or outsider?".

IV.2.9 Misreading of Closed Rooms

After her father's death, Emily is overpowered by her obligation and her solitary life which stimulates her imagination especially "in the evening twilight" (Radcliffe 99). It is mostly at night that she gets "alarmed by appearances, which would have been unseen in her more cheerful days" (Radcliffe 99). She is as agitated at home as she is later when she enters forbidden rooms at the castle of Udolpho. The fact that Emily fears to detect something obscure and hideous even at home proves our thesis that dark rooms and hallways in general are merely manifestations of the hidden places within her own psyche – her unconscious. She is afraid to detect *l'Autre* when leaving the outside for the inside; the rational for the emotional, or the ego for the *Id*.

Emily's anxiety leads to her blatant misreading of situations, as is the case when she burns her father's secret papers and detects the picture of the beautiful young woman she directly suspects to be her father's mistress, and eventually also her repressed secret mother. Another example of Emily's tendency to misread a situation is presented to us in her view of Montoni. At first she admires the handsome dark man, but then this admiration turns into disgust and terror, based on his behavior but mostly on her lively imagination and unconscious recognition of her shadowy Self. "Emily is obsessed with Montoni and with the aura of male power that surrounds him" (Howells 156). She expects him to have murdered the former owner of the castle, Signora Laurentini, who Emily thinks she has found behind the black veil. In addition, she condemns him for her aunt's death after having detected "a corpse, stretched on a kind of low couch, which was crimsoned with human blood" (Radcliffe 329-30). She also judges Montoni of approving her rape by his mysterious fellow bandits. As a result of misreading his character and his mind, Emily does not only render him more sinister than he actually is, but also her own hidden Self which finds personification in Montoni. The man's character mostly is developed through

Emily's direct characterization, which is the work of her dark and imaginative world that is enriched daily as her repressed longings becoming manifest. The handsome villain, thus, serves as a screen for her projected desires and fears. In shifting her responsibility of dealing with her inner disturbances onto Montoni, Emily objectifies her personal difficulties. Consequently, Emily's delusion and self-ignorance fosters the novel's gothic atmosphere.

The old Hamlet-like ghost figure gliding "down the rampart" (Radcliffe 337) offers us another example of misreading. Emily takes this apparition for Valancourt and even believes that "it was his voice she had just heard" (Radcliffe 365). This mistaken belief is supported by Annette's false statement: "O! it is Mons. Valancourt" (Radcliffe 417). Unfortunately, Emily has to realize that the man she saw is Du Pont. Although Valancourt is hardly physically present, his presence is dominant in Emily's mind. Her mental and emotional preoccupation with Valancourt exemplifies Freud's concept of primal repression.

The longer she stays at Udolpho, in this dark convoluted place, the more these repressed feelings emerge out of her conscious and occupy her mind. Her longing for wish fulfillment is so strong that her lively imagination makes her see Valancourt. Her primal repression has developed into repression proper, since she has put forward "derivatives of the repressed instinct-presentation" (Freud, *Repression* 86). Emily externalizes her longings and, thereby, displaces her feelings from the inside to the outside. However, she is scared of the fulfillment of her wish, since her father's words, representing her conscience or even her super-ego,[7] stand in contrast to her passions and desires. Therefore, we can conclude that whereas the other examples of Emily's

[7] The super-ego is the third psychological component in Freud's perception of the self. It is an entity of moral conduct which "represents an energetic reaction-formation" against the choices of the *Id* on the one hand, and as "a residue of the earliest object-choices of the id" (Freud, *Ego and Id* 30) alludes to man's highly idealized SELF, on the other.

misreading are based on her extreme suffering from expectant anxiety, this delusion is rather based on her longing for sexual wish fulfillment.

As Emily is torn apart by her feelings that stand in opposition to her education and morality she confronts the uncanny and terror almost everywhere. Thus, she suffers from inner conflict that become extremely apparent in her imagining supernatural happenings, as for example the walking ghost on the rampart or in her horror-stricking detection of what she thinks is a veiled decayed corpse on a death bed, but actually is nothing more than a waxen figure. Whereas the old Hamlet-like ghost figure is a manifestation of Emily's longing for sexual wish fulfillment, the latter object "partly decayed and disfigured by worms" (Radcliffe 622), stands for her bad conscience that has been caused by her increasing awareness of her desires and passions. Her longing for sexual wish fulfillment finds perfect expression in the worms (phallic symbol) crawling over "the features and hands" (Radcliffe 622). The unlawfulness of these desires shows in the decay of the figure. From this follows that the "French ghost" and the waxen figure are further representatives of *l'Autre*, Emily's hideous Self "that ought to have remained hidden and secret, and yet comes to light" (Freud, *Uncanny* 376).

Frederick S. Frank's article on Ann Radcliffe, even goes as far as to describe Emily as "so heavily victimized by her own emotional profligacy that she misapprehends the real horrors stalking abroad in a world controlled by wicked relatives and aggressive noblemen like her aunt Madame Cheron and her evil host at Castle of Udolpho, Signor Montoni" (Frank 354). Consequently, her former conscious repression of feelings has caused her inexplicable blindness, ignorance, and anxiety of life and makes her constantly experience the uncanny and the sublime. These two concepts can be located everywhere in the novel which makes terror the ruling principle at Udolpho. Before she can escape the terrors of Udolpho and, consequently, the terrors of her mind, she has to acknowledge that "Montoni is not a human monster but a bandit"

(MacAndrew 133) and that her unconscious is not a hideous but merely an unknown part of her personality.

IV.2.10 Emily's Development

The (unconventional) education that Emily undergoes during her confinement at Udolpho makes her confront her double in several aspects, let her experience the notion of dread and terror, and let her develop her insight and a more nuanced judgement. As Mme Cheron "changes from a vain and shallow character to one who expresses power, ethics, and determination" (Schultz-Eastman 189), so does Emily. Both women state their own powerful will, which had not been visible until their imprisonment in the castle. Instead of submitting themselves to the powerful Montoni, they learn to raise their voice against the patriarchal power. Mme Cheron even chooses death over submission; something Montoni cannot understand at all. Obedience is the key word in the ruling male society of Udolpho against which Mme Cheron and especially Emily revolt. As her aunt did before, Emily does not sign away her estate to Montoni and, consequently, disagrees with the dominant male power. Montoni's astonishment and incapacity to understand her opposing behavior is well-expressed in his words: "I cannot believe you will oppose, where you know that you cannot conquer, or, indeed, that you wish to conquer [...]" (Radcliffe 359).

In understanding Montoni as *l'Autre*, we can interpret Emily's resistance as an attempt to fight her second Self. As the ego is fighting the *Id*, *logos* is contesting *eros*. She does not want the *Id* to rule the ego and, consequently, fights against its immense power. Her rebellion against Montoni, thus, mirrors her rise against her second Self that also implies her fight against the arousing passions for Valancourt. Emily's awareness of her ability to contest against this dark power is obvious when she retires to her solitary chamber. Here she states that "she felt the full extent of her own superiority to Montoni [her *Id*], and despised the authority, which, till now, she

had only feared" (Radcliffe 360). In acknowledging the existence of her unconscious, she now, is able to oppose this obscure uncanny power that has inspired so much terror. Udolpho, consequently, is a place of radical struggle between the *Id* and the ego, between passion and reason that are personified by Montoni and Emily.

Unlike the beginning of the novel, where Emily is purely sentimental, romantic, and obedient, she now develops a more and more complex character and gains a more rational understanding of the world and of herself. However, she is still very dependent on the opinion of her male protectors and can easily be influenced by their statements. This is apparent in her suddenly changed behavior towards Valancourt at Château-le-Blanc, after Count de Villefort has warned her against the young man's immoral attitudes and ideologies by pointing out that he does not think him "worthy of [her] favour" (Radcliffe 474). In learning that Valancourt is not the perfect nobleman that she had always imagined, favored, and adored, Emily, again confronts the unknown (his flaw) within the known (the picture that she had always kept in her heart). Without questioning the Count's words, she decides that they "must part [...] and that forever!" (Radcliffe 484). On the one hand, this decision clearly shows her development in resigning to a totally sentimental perception of the young man. She questions her previous established over-romantic opinion that now not only stands in contrast to Valancourt's "course of dissipation, from which he appear[s] to have neither the power, nor the inclination, to extricate himself" (Radcliffe 475), but would also be a contradiction to her new-gained rationality. On the other hand, her treatment of Valancourt exemplifies her still existent submission to the patriarchal world. Again, Emily takes over her male protector's view as she did at the beginning of the narrative where she followed her father's ideologies. Although the reason for denying Valancourt's proposal now is very different from that of the beginning, the outcome is the same: she again rejects Valancourt and represses her feelings for him until he is pardoned and finally

accepted by the Count. From this we can conclude that, though, Emily shows character development, she is not self-confident enough and still much too influenced by her past to behave consistently.

Her still unstable behavior is well-displayed with regard to her discovery of the mysterious picture she found among his father's letters, the explanation of the unexplainable and melancholic tune to be heard in the surrounding woods of Château-le-Blanc at midnight, and the reason of Signora Laurentini's sudden disappearance. While offering the reader the explanation of these mysterious happenings towards the end of the novel, Radcliffe shows that Emily, although she has become a more complex personality, remains haunted by pictures and ideas that have been caused by her fired imagination. On the one hand, Emily's curiosity drives her forward into the still unexplored rooms of her psyche. On the other hand, she is afraid of pursuing her longing for the forbidden knowledge. Even though, she forces Dorothée (a servant) to continue her story about the deceased Marchioness de Villeroi (her father's sister), Emily is uncertain if "she ought to enquire further on a subject, which might prove to be the same, that her father had so carefully endeavoured to conceal" (Radcliffe 467). She is insecure about whether she should listen to her inner voice that wants her to investigate, or to submit to her father's deathbed injunction.

Through her conversation with the dying Sister Agnes Emily takes her last step of character development. While listening carefully to Agnes' tale of madness she must realize that the "romantic error" to "indulge in the pride of fine feeling [...] is a dangerous quality, which is continually extracting the excess of misery, or delight, from every surrounding circumstance" (Radcliffe 78). She has to acknowledge that her father's warning represents the truth and that the truth is very disturbing. In this way, Radcliffe closes the educational circle that started with Emily's father's prophecy / warning and ends with the Sister's confirmation of these words. The

mentally deranged Sister not only reveals her most hideous crime to the young lady, hints at Emily's anxious assumption of her father's illegitimate relation to the Marchioness de Villeroi and, thereby, implies Emily's illegitimacy, but also explicitly warns her against the "first indulgence of the passions" (Radcliffe 607). She explains that "their force is uncontrollable" (Radcliffe 607) and that they can lead to crimes, inexpressible astonishment, and horror. In doing so, Sister Agnes verbally shapes the fear and guilty conscience Emily has been unconsciously suffering from since she first met Valancourt and experienced her passion for him. The Sister also indirectly pronounces the terrors that Emily has experienced at Udolpho due to her inner conflict that resulted from both, her longing for wish fulfillment and her revulsion from her hideous Self that found its personification in Montoni.

As the bad conscience of having committed a murder made the Sister walk in the woods at night and made her play a melancholic song on the flute, so has Emily been haunted by her expectant anxiety first at Udolpho since she was frightened to face her double, then, at Château-le-Blanc, where she had to decide upon the approval or the repression of her passions for Valancourt. Since Sister Agnes personifies all the evil that lies in the consent of feelings, she is "a very disturbing presence for Emily" (Howells 157). Emily learns that the sister's madness results from the approval of irrational passions that have not been controlled, and consequently, have never been repressed. Thus, also Sister Agnes becomes Emily's mirror-figure. Emily reads her as a possible reflection of her future if she does not fight her unconscious. Laurentini's fate, thereby, obviously "serves as a warning against passion unrestraint by reason" (Kullmann 170). The outcome of this disturbing meeting is that the easily impressionable young woman only returns to the convent after Sister Agnes' death.

Emily's visit to the dying Laurentini, alias Sister Agnes, can be interpreted as Emily's last encounter with her romantic sentimentalism. She now understands that "Laurentini's

passionate nature and mental derangement [appeared] as products of an education diametrically opposed" (Kullmann 171) to the education she received, an education of a well-balanced "rational sensibility which helps her to avoid extremes of both despair and ecstasy" (Kullmann 171).

It is only as a consequence of her (unconventional) education at Udolpho, Château-le-Blanc, and at the convent that Emily achieves insight into herself and, thereby, develops a more complex personality. She has learned about the existence and power of her unconscious, its relation to the conscience, and about the necessity to fight not only her former totally romantic sentimentalism, but also her irrational passions. The outcome is that she finally can accept Valancourt's proposal, although she knows that he has flaws and he is not as perfect as she perceived him first.

IV.2.11 Terror ... What Comes Next?

It is the dominant element of terror that distinguishes *The Castle of Otranto* from *The Mysteries of Udolpho*. Neither the use of the supernatural elements nor the gothic villain in Walpole's masterpiece have the same terrifying effect on the characters and the reader as is the case with Radcliffe's composition. Since the machinations of a feudal society in combination with the invention of the supernatural machinery was Walpole's main interest, he used supernatural phenomena as manifestations of the buried past that will haunt Manfred as long as he pursues his unlawful goal to remain the Prince of Otranto. Although Walpole's choice of supernatural elements does not create an intangible and terrifying atmosphere, these phenomena are uncanny in character, since they represent externalized projections of Manfred's unconscious guilt and fear.

Whereas Walpole's novel is merely an expression of fear of the gothic villain, Radcliffe's story displays the terror of the young and innocent Emily. The author supports Emily's

sensations and terrifying notions with seemingly supernatural phenomena as educational means for the process of long-hidden anxieties. Although Radcliffe explains her supernatural elements away by rational means at the end of the novel, she goes one step further than Walpole. She inspires her characters, especially Emily, and readers with terror. By constantly opening and entering locked rooms which are haunted by supernatural occurrences or agencies, Radcliffe creates the intangible and dreadful atmosphere that is missing from Walpole's *Castle of Otranto*. In contrast to Walpole, "who draws on the preternatural as an explanation of the events in the tale" (Engel, *Role of Enclosure* 62) and stresses the uncanny from without rather than from within, Radcliffe's work not only uses these phenomena to let Emily encounter the hidden and secret rooms of her own psyche. Through her confinement at Udolpho and her exposure to the constant fear that lies behind the secret places that she discovers, Radcliffe uses the outer uncanny of assumed supernatural occurrences implicitly to refer to Emily's uncanny Self without explicitly displaying it. Nevertheless, the repression or process of Emily's passions and instincts are at the center of Radcliffe's novel.

Although the supernatural is the hallmark for early Gothic fiction and, thus, stresses the uncanny from without rather than from within, Radcliffe's work, in this respect, not only distinguishes itself markedly from Walpole's, but also prepares the gothic for its change into the writing of the uncanny where the denial or affirmation of the irrational unexplainable is the main topic. In giving the preternatural elements a natural explication at the end of the novel, she refers to man's powerful imagination, the source of the "positive evil" and, thereby, indirectly alludes to the uncanny existence of man's second Self – *l'Autre*, the place out of which arouses the heroine's desires and fears that she has to repress, process, and / or affirm. The resulting outbreak and process of these psychological factors then plays a dominant role in Udolpho and in

uncanny writing and confronts the character and the reader with "the strongest emotion which the mind is capable of feeling" (Burke 39): terror.

The focus on these mental, emotional and psychological conditions as well as the characters' thoughts will become more and more important and the psychological understanding of the uncanny will increasingly characterize the genre. We can conclude that Radcliffe unconsciously sets the development of gothic writing into motion and prepares the genre for its ascent into the second floor of the uncanny house of literature of the early nineteenth-century.

IV.3 Gothic Development – Lewis' Ecclesiastic Horror-Show

As Horace Walpole is called the father of Gothic fiction, Matthew Lewis, with his novel *The Monk* (1792), is seen as the inventor of the 'school of horror' which along with the 'school of terror' comprises the main sub-genre of Gothic literature. As we have seen, the 'school of terror' – established by Ann Radcliffe – "creates an intangible atmosphere of spiritual psychic dread, a certain superstitious shudder at the other world" (Varma 130). It focuses on the experience of something breathtaking, or someone suffering from intellectual uncertainty. In contrast to the 'school of terror,' the 'school of horror' stresses the notion of fear and loathsomeness in connection with violence and cruelty. This particular fiction "appeals to sheer dread and repulsion, by brooding upon the gloomy and the sinister, and lacerates the nerves by establishing actual cutaneous contact with the supernatural" (Varma 130).

IV.3.1 Gothic Horror

Whereas *The Mysteries of Udolpho* is a literary expression of psychological pressure and terror, *The Monk* displays "violence in its intensity" (Varma 130). The forbidden and mysterious air of *The Mysteries of Udolpho* that continuously provoked Emily's intellectual uncertainty and, thereby, caused her confrontation with the sublime and uncanny, is overruled "by an exact portrayal of the physically horrible and revolting" (Varma 130).

In chapter one of the book's first volume, Lewis prepares the reader for the horrifying adventure he will undertake during the reading-process. Lorenzo, after having seen Antonia for the first time, is full of love for her and dreams about their wedding ceremony.[8] This wonderful imagined event is juxtaposed to the horrible appearance of "an Unknown" monster (Lewis 28), whose "form was gigantic" (Lewis 28). Lorenzo is condemned to witness Antonia's sexual abuse by the monster, which is indicated by Lewis' remark that Antonia's white wedding-dress "was left in his [the monster's] possession" (Lewis 28). The fact that Antonia is raped in the church foreshadows the book's anticlericalism, its expression of religious perversion, and its dominant sexual, almost, pornographic tone. This scene arouses horror by the exact portrayal of the monster and it evokes terror by the fact, that a familiar and secure place (the church) has turned into an unfamiliar location of sexual pleasure.

As the novel progresses, more elements of horror and terror manifest themselves. In chapter one of volume two it is Raymond de Cisternas who encounters the figure of the Bleeding Nun,[9] the ghost of the deceased Beatrice de Cisternas, at midnight in his bedroom. After his unsuccessful attempt to free his beloved Agnes from the castle of Lindenberg in order to prevent her "imprisonment" in a convent, he becomes ill and suffers from hallucinations and nightmares in which he is repeatedly visited by the figure of the Bleeding Nun.

His unease increases when he starts seeing the Bleeding Nun and Agnes interchangeably in the same dream. Since both figures present "themselves by turns to [his] fancy" (Lewis 161) and torment him, we can even assume that Agnes once appears as herself and once as the decayed body of the Bleeding Nun, as a representation of her unlawful pursuit of her desires and

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8 This particular situation goes back to Friedrich Schiller's novel-fragment *Der Geisterseher* (1787-88) in which the young Prince also falls in love with a beautiful woman and gives effusive statements about his feeling for her.

9 According to Sydney Conger, Lewis' use of the figure of the Bleeding nun can be traced back to Johann K. A. Musäus' German folklore tale *Die Entführung*.

passions. The disguised confrontation with death causes Raymond extreme fears. Here, terror is the offspring of the horror Raymond experiences in his dreams, a phenomenon that will find a detailed elaboration in chapter IV.3.5 of this thesis.

To prepare the reader for the novel's masterpiece of horror, Lewis, in chapter three of the book's third volume, first describes how aggressively the people riot against the convent and the monastery, then how brutally they torment the Prioress of St. Clare. He gives an exact portrayal of how they "dragged her through the Streets, spurning her, trampling her, and treating her with every species of cruelty which hate or vindictive fury could invent" (Lewis 356).[10] When the Prioress sinks down on the ground "bathed in blood" (Lewis 356), the Mob even goes on exercising "their impotent rage upon her lifeless body. They beat it, trod upon it, and ill-used it, till it becomes no more than a mass of flesh, unsightly, shapeless, and disgusting" (Lewis 356). The people's enormous vengeance and attack of St. Clare's convent not only mirrors a religious rebellion against well-established catholic institutions, but also reflects the revolutionary political situation of the Continent. The horrific and sudden assault of the Bastille on July 14, 1789 in Paris, thus, finds its literary expression in siege of St. Clare's convent in Lewis' *The Monk.*

Chapter four of the novel's third volume offers the most explicit example of the horrifying machinery Lewis uses to evoke terror. Sister Agnes, who was already believed dead but fortunately found alive in the vaults of St. Clare's convent, gives a detailed description of her imprisoned life in the dank and obscure subterranean prison into which she was thrown after the detection of her illegitimate pregnancy. As a proof of her affirmation and experience of sexuality, the child reminds her of "her unlawful deed." As her sexual desires were long repressed in the dark parts of her psyche, she now is restrained in this subterranean vaults of the

[10] Quotes taken from *The Monk* will show the same irregular spelling and capitalization as the original text.

convent. Her discovery of a "corrupted human head [...] of a Nun who had died some months before" (Lewis 403) mirrors her blatant soul. The dead and decayed body of the nun is, thereby, a reflection of her deceased celibacy. The monstrous double figure causes Agnes' extreme fear, because she reminds her of her guilt on the one hand and of her ignorance regarding her own and the child's future, on the other. Her realization of the impossibility of escape, of her being buried alive and condemned "to expire of hunger" (Lewis 404) at a place where she is enclosed by many "other leavings of Mortality [...] scattered upon the dewy ground" (Lewis 404), causes her extreme fear and develops into horror.

Agnes suffers from an anxiety that "has its origin in the fear of death" (Klein, *Anxiety and Guilt* 28). The "inner working of the death instinct" (Klein, *Anxiety and Guilt* 29) as a danger to her existence let her unconscious experience the "fear of annihilation of life" (Klein, *Anxiety and Guilt* 29) become conscious. In this respect Agnes' sense of anxiety differs from Emily's in *The Mysteries of Udolpho*, which could easily be explained by the Freudian notion of anxiety neurosis resulting from sexual repression. However, Lewis' description of Agnes' discovery of being surrounded by death easily reminds the reader of Emily's horrifying discovery of the veiled picture in the forbidden room in the sixth chapter of the second volume of *The Mysteries of Udolpho.* Overpowered by her senses, both women lose consciousness.

Agnes' fear increases after her child's death. From now on she perceives "every moment with new horror" (Lewis 415). She relates:

> My slumbers were constantly interrupted by some obnoxious Insect crawling over me. Sometimes I felt the bloated Toad, hideous and pampered with the poisonous vapours of the dungeon, dragging his loathsome length along my bosom: Sometimes the quick cold Lizard rouzed me leaving his slimy track upon my face, and entangling itself in the tresses of my wild and matted hair: Often have I at waking found my fingers ringed with the long worms, which bred in the corrupted flesh of my Infant. At such times I shrieked with terror and disgust, and while I shook off the reptile, trembled with all a Woman's weakness. (415)

Never before was an author that explicit in his remarks. Lewis appeals to the reader's dread and repulsion through a detailed description of the revolting images. On the one hand, the decaying child serves as an object that stimulates Agnes' unconscious fear of death. On the other hand, the disgusting body represents her moral corruption resulting from her sexually poisoned mind, which manifests itself in references to expressions or images which seem to be blatantly charged with sexual connotations, e.g. "long worms" and a "slimy track."

Whereas Ann Radcliffe in *The Mysteries of Udolpho* wraps the scene of Emily's unveiling of the picture into obscurity, Lewis confronts us with real horror. Through detailed description he makes us witness how Agnes' sense gradually dissolves into madness and the child's body into a loathsome object. In describing total psychological and physical degradation, Lewis provokes the reader's sense of horror and terror, since he appeals to the fear of our own mortality. However, it seems as if to him horror is a superior notion to terror, since in the discussed scenes the latter evolves out of the former. Nevertheless, the notion of terror is always present, which shows Walpole's and Radcliffe's influence on the young author.

IV.3.2 Gothic (Monastic) Terror

Rebellion against corruption and tyranny was already present in Walpole's *Castle of Otranto* and especially in Radcliffe's *Mysteries of Udolpho*. Both, Walpole's Manfred and Radcliffe's Montoni tyrannize their surroundings and its inhabitants. As Manfred stabs Matilda in the vault in a fit of madness, so does Ambrosio kill Antonia. However, from Walpole to Lewis, the villain's personality has become more complex and lunatic. In this respect, Lewis' re-use and further development of Radcliffe's moral code of forbidden passion is of special interest. As Marchioness Laurentini's or Sister Agnes' fate in *The Mysteries of Udolpho* serve as a warning against a life devoted to passion, so does Agnes' imprisonment and the figure the Bleeding Nun in *The Monk*. Radcliffe's Laurentini and Lewis' Agnes and Beatrice have lived

their passions, which led to Laurentini's madness, Agnes' inhuman treatment by the convent's Prioress, and Beatrice's restless after-life.

Beatrice and Agnes are both forced to take the veil. Since the resulting enforced repression of their feelings is inappropriate for them, both rebel against it. Whereas Beatrice flees from the convent into a life of lust and unbound licentiousness, Agnes lives her love and passion within the walls of the convent. This fact proves that the monastic institution, which is symbolic of the repression of all natural instincts, actually is a place that fosters what has to be condemned and, thereby, stresses the evil in the good. Beatrice's inability to control her passion by reason causes her to leave the convent, to become a mistress of the Lord of Lindenberg, and finally leads to her murdering of the Lord. In this respect, her powerful uncontrollable desires can be compared to Laurentini's in *The Mysteries of Udolpho*, since she also kills an innocent soul in order to live her life of sexual wish fulfillment. The fact that Beatrice and Laurentini both stab their victims, suggests our sexual reading of their desires, since "sharp weapons, such as knives, daggers and pikes" may represent "the male organ" (Freud, *Interpretation of Dreams* 354).

Whereas Laurentini's unrestrained desires lead to madness and Beatrice's results in her restless after-life, Agnes' affirmed sexuality provokes her inhumane treatment by the Mother Domina.[11] The discovery of Laurentini's, Beatrice's, and Agnes' sins leads each of them to their real or pretended death. Whereas Beatrice is killed by the younger brother of the Baron of Lindenberg, Laurentini and Agnes are declared dead by the monastery institution. Laurentini, while being confined to the nunnery, becomes Sister Agnes in Radcliffe's novel. Lewis' Agnes is locked away in a dungeon.

[11] The Prioress' name exemplifies her cruelty and exertion of power.

Radcliffe's strong influence on Lewis' work also shows in the novel's setting. Udolpho's convulsive and mysterious hallways find reflection in the obscure labyrinthine vaults of the Capuchins' monastery, the dank dungeons of St. Clare's convent, and the dark corridors of the castle of Lindenberg. As the castle of Udolpho finds its personification in the hideous Montoni, so are the dark vaults of St. Clare a manifestation of Lewis' clerical monsters: the Prioress Domina with her four accomplices, Sister Violante, Camilla, Alix, and Marina. The phenomena of power, cruelty, and violence are reflected in some of the characters' names, which transform St. Clare's convent into a dwelling of hypocrisy, inhumanity, and tyranny. It is the setting that keeps with the anti-clerical tone of Lewis' novel.

Since the monastery of the Capuchins' is linked to the convent through subterranean vaults and Ambrosio can at least in his hypocrisy and sternness be mentally compared to the severe Prioress, I want to see St. Clare also as a manifestation of Ambrosio. It is in the vaults of the convent that he finds his sexual wish fulfillment, entirely "refuses the restraints of his vocation, and then all human restraints, and finally makes a pact with the devil which seems to offer absolute freedom and the fulfillment of every desire" (Belsey 73).

Although the setting of the Capuchins' monastery does not appear to be a location of horror and terror on first view, it is a scenery of repression. "Fountains, springing from basons of white Marble" (Lewis 50) in the monastery garden progressively become a manifestation of the powerful dark inner urges and desires, which have been long buried in the depth of Ambrosio's psyche but now find entry into consciousness. The white Marble, as an expression of purity, innocence, but also ignorance, represents Ambrosio's former SELF. The dead bodies in the vaults of St. Clare mirror his inner decay and his unconscious second Self.

IV.3.3 Ambrosio's Character Construction

In order to understand Ambrosio's feelings, thoughts, and resulting actions his character has to be analyzed in detail. This portrayal will later also be very useful when comparing Lewis' monk to Hoffmann's Medardus in *Die Elixiere des Teufels* (1815) and Gautier's *La Morte amoureuse* (1836) in order to present the genre's development.

Abandoned as an infant at the doors of the convent, Ambrosio grew up in the monastery and has remained there ever since. Totally secluded from the world, he has never been "outside of the Abbey walls" (Lewis 17), because his religious education taught him "that happiness existed not without the walls of the Convent" (Lewis 236). In being convinced that "he is a present to [the monks] from the Virgin" (Lewis 17), Ambrosio feels superior to all his fellow-monks. This particular notion of superiority has been fostered by his perverted monastic education which repressed

> those virtues, whose grandeur and disinterestedness were ill-suited to the Cloister. Instead of universal benevolence He adopted a selfish partiality for his own particular establishment: He was taught to consider compassion for the errors of Others as a crime of the blackest dye: The noble frankness of his temper was exchanged for servile humility; and in order to break his natural spirit, the Monks terrified his young mind, by placing before him all the horrors with which Superstition could furnish them: They painted to him the torments of the Damned in colours the most dark, terrible, and fantastic, and threatened him at the slightest fault with eternal perdition. [...] Add to this, that his long absence from the great world, and total unacquaintance with the common dangers of life made him form of them an idea far more dismal than reality. While the Monks were busied in rooting out his virtues, and narrowing his sentiments, they allowed every vice which had fallen to his share, to arrive at full perfection. He was suffered to be proud, vain, ambitious, and disdainful: He was jealous of his Equals, and despised all merit but his own: He was implacable when offended, and cruel in his revenge. [...] The superiority of his talents raised him too far above of his Companions to permit his being jealous of them: His exemplary piety, persuasive eloquence, and pleasing manners had secured him universal Esteem, and consequently He had no injuries to revenge: His Ambition was justified by his acknowledged merit, and his pride considered as no more than proper confidence. He never saw, much less conversed with, the other sex: He was ignorant of the pleasures in Women's power to bestow [...]. (Lewis, 237-38)

Lewis articulates society's influence on Ambrosio and describes his upbringing as a trap, since his education, rather than addressing general human needs and instincts or fostering good qualities, such as compassion, patience, and love for others, merely provided him with the most perverted human characteristics, such as ambition, jealousy, and pride. These character traits are the basis of Ambrosio's narcissism, which is continuously fostered by his fellow monks who believe him to be superior to them. In addition to the repression of all good human qualities, the patriarchal world of the monastery representing Ambrosio's *animus* also keeps him ignorant about his family background and particularly "of the pleasures in Women's power." "Thus, Ambrosio is a man without class coding, and, perhaps more seriously, without the affective gifts of a female dominated childhood" (Schultz-Eastman 142).

In addition to Ambrosio's exaggerated introjection[12] of the monastery life, the lack of the mother-figure is another reason for his destabilized personality and his inhuman treatment of women in general, since "the capacity to love and the sense of persecution have deep roots in the infant's earliest mental processes" (Klein, *Adult World* 248-49). Furthermore, the total elimination of the feminine and particularly of the sexual indicates the monastic repression of Ambrosio's *anima*, but rather transforms these female traits into perversity, narcissism, and his longing for the forbidden. Consequently, Ambrosio's general desire for the forbidden and for unveiling the hidden and mysterious is not prevented but rather fostered by his perverted monastery education and his resultant unreflective adaptation of the monastery rules.

The characterizing phrase "Man of Holiness" (Lewis 18) does not represent what Ambrosio is, but what he and others want him to be. His social appearance of a well-respected abbot is nothing more than the manifestation of Jung's defined archetype of the *persona* – "the

[12] In psychology the process of introjection refers to man's absorption and identification of aspects of the external world. As soon as these aspects are absorbed, they get "incorporated within the self" (Reber 368) with the outcome that the external world becomes an inner reality.

ideal picture of a man" (Jung, *Basic Writings* 168). Ambrosio makes others and himself believe that he is what he actually is not – a devoted cleric. However, Ambrosio has internalized the perverted monastery values and his resultant "religious identity." As the monastery's representative, the young novice has become the institution's main embodiment. Due to Ambrosio's overpowering identification with his *persona*, his true personality incessantly diminishes until it finally disappears, since his ego drives "straight into identification with the persona" (Jung, *Basic Writings* 167). His unrealistic self-image turns him arrogant and forces him therefore to "constantly measure and compare himself with others, not for reasons of vanity or caprice but by bitter necessity" (Horney 101). From this follows that his education, together with his ambition, pride, and narcissism, make Ambrosio very vulnerable to temptation.

Ambrosio lives his idealized Self that for him "has the value of reality" (Horney 109). This also explains why he seeks approval and admiration everywhere. As a "compliant type" (Horney 49), Ambrosio moves towards people, because he constantly needs to "be liked, wanted, desired, loved; to feel accepted, welcomed, approved of, appreciated; to be needed, to be of importance to others, especially to one particular person; to be helped, protected, taken care of, guided" (Horney 51). He especially seeks love and admiration through the young monk Rosario and, thereby, pursues a dangerously homoerotic relationship.

In admitting that from "the first moment in which [he] first beheld [him], [he] perceived sensations in [his] bosom, till then unknown to [him]" (see Lewis 57-58), he shows that repression does not correspond to the elimination of human feelings in general and of sexuality in particular. Like Beatrice and Agnes, now Ambrosio mentally and emotionally transgresses both the walls of the monastery and the social system imposed on him. Although he is part of the monastic enclosed space, he is in the process of liberating himself from it and from his highly idealized Self – his super-ego which has always been a disguise for his true SELF, and, thereby,

has also served as a negation of the existence of his inner conflicts. Ambrosio's confession to Rosario designates the existence of Ambrosio's *Id* and is an expression of the projection of his exaggerated self-love on another person.

Lewis gives their so-far-homosexual relation another turn when he lets Rosario unveil his (almost) real existence and emotions: "I am a Woman! [...] I am Matilda; You are her Beloved. [...] What I feel for you is love, not licentiousness; I sigh to be possessor of your heart, not lust for the enjoyment of your person" (Lewis 59). Although Rosario unveils his existence to some extent, he still does not reveal his true intentions. Thus, Clara Tuite can justifiably state that this "unveiling is in fact not an unveiling but a re-veiling in female costume, one step in an ongoing transvestite game by the Devil" (21). Nevertheless, it is Rosario's confession that sets Ambrosio's downfall into motion, since his word-presentations build upon his repressed unconscious sexual desires and let them remain latent. He confesses: "A raging fire shot through every limb; The blood boiled in his veins, and a thousand wild wishes bewildered his imagination" (Lewis 65). From this point on, Ambrosio's cell becomes the place where lust, desire, and licentiousness prevail.

IV.3.4 Powerful Desire for the Forbidden Unknown

In total isolation of his cell, Ambrosio encounters sexual passions and desires for the first time. A portrait of the Madonna, hanging on one wall of his isolated dwelling has caught his attention and lets him question his vows. He asks: "Gracious God, should I then resist the temptation? Should I not barter for a single embrace the reward of my sufferings for thirty years? Should I not abondon ... [...]?" (Lewis 41). The monk's inner searching clearly demonstrates that he not only adores the virgin's beauty, forms, and lines, from a religious or artistic point of view, but that he also sees an adorable young woman who becomes the sexually desired object which is powerful enough to lead him into temptation.

He dreams of sexual intercourse with Matilda, the animated personification of the unanimated canvas onto which he projects his long-denied feelings. Consequently, "Matilda alias the novice Rosario resembles the effigy, becomes the object of his desire, and allows the monk to realize his passion" (Meyer 310). Ambrosio finally recognizes that he is "not proof against temptation; and that [...] He [is] unable to contend with those passions, from which He falsely thought himself exempted" (Lewis 68). Ambrosio acknowledges that he cannot keep up with the fictitious image of his highly-idealized Self any longer. Although he tries to repress what he has just experienced, he is unable to do so. He exclaims, "Stay, and you become to me the source of danger, of sufferings, of despair!" (Lewis 70). This statement not only mirrors Ambrosio's educational background, since it shows the monk's exaggerated idea of the common dangers of life, but also expresses his increasing dedication to his so-long "unsatisfied Desires"[13] (Lewis 67) which are too strong to be easily suppressed.

He pursues his desires until he finally forgets "his vows, his sanctity, and his fame: He remember[s] nothing but the pleasure and opportunity" (Lewis 90). Although he senses guilt and shame for a short while, he continues his libidinous journey into the fascinating sexual unknown. Now that passion has taken over his reason and *eros* is ruling over *logos*, Ambrosio represses the known and permissible in order to live the unknown and forbidden. The fact that "he curse[s] his foolish vanity, which [has] induced him to waste in obscurity the bloom of life" (Lewis 227) exposes that Ambrosio is no longer ruled by his highly idealized Self, but that he has exchanged his super-ego for the *Id*. This psychological change in character is supported by Ambrosio's exchange of places. His increasing withdrawals from his religious society to his cell express a turning towards his isolated repressed Self. His monastery cell, thereby, takes the form of

[13] Since the book shows an irregular capitalization, it is not clear whether or not Lewis here wanted to underline the immense power of desires through the word's capitalization.

Ambrosio's *Id* and turns into a place where "new life" develops; it creates a "new" Ambrosio, who will not be the "Man of Holiness" (Lewis 18) any longer, but will become the man of loathsomeness, hypocrisy, and sexual possession. The cell, where Ambrosio's second Self – *l'Autre* – evolves, is, consequently, a manifestation of his inner psyche, "out of which come shadowy behaviors" (Kelly 72). Passion, desire, and sexual wish fulfillment are his new principles, which turn the monastery into a place of lust and promiscuity and transform him into a primitive "who is not only the passive victim of his affects but also singularly incapable of moral judgement" (Jung, *Aion* 9). The once wonderful garden of the monastery has become a fallen Garden of Eden where the Eve-like-figure Matilda has led Ambrosio into temptation.

Emily's father in *The Mysteries of Udolpho* called feelings evil and even saw them as a vice. I wish to define Ambrosio's desires as "bad" and, thereby, put them into contrast with Lorenzo's mostly "good"[14] desires and intentions. Although Ambrosio seems to be satisfied by his sexual relationship with Matilda, he soon loses interest in her and looks for a new object of inspiration: Antonia.

At first, he rather seems to have fraternal feelings for her. "His thoughts [are] all gentle, sad, and soothing, and the whole world presented him with no other object than Antonia" (Lewis 242). He is fascinated by her perfection, purity, and delicacy. He does not feel "the provocation of lust" (Lewis 242). His wish for Antonia's love is both an expression of his repressed feminine traits and for his longing for a new type of woman, something he did not find in Matilda. He wishes for a woman he has unconsciously been searching for since the day his mother left him in front of the monastery. Thus, Ambrosio's longing for Matilda and especially for Antonia have to be understood as a displacement of his longings for his long-lost mother - "the *real* object of

[14] This constraint becomes comprehensible after the analysis of Lorenzo's dream.

desire" (Jones 134). The fact that Ambrosio is mostly attracted by the female breast, "the universal synecdoche of the mother" (Jones 134), supports this reading of Ambrosio's desires. By sexually longing for the Madonna who is mother of all mankind, the figure "is defamiliarized through Ambrosio's recognition of her as an attractive woman, so that the repressed object of his infantile desire becomes the conscious object of his lust" (Jones 134).

Ambrosio's transformation and identification with his repressed second Self develops from an unsolved trauma leading back to his early childhood. Through Ambrosio's contact with women, his still unprocessed "infantile complexes" (Freud, *Uncanny* 403) become conscious and his deeply-repressed longing for a mother figure is revived. In this sense, Ambrosio faces a long known yearning that due to repression has become unknown, and which now is even unfamiliar to him. The unfamiliarity, which results from the distortion of his actual desires in combination with his repressed sexuality, now takes the form of sexual obsession and perversion.

The more he spends time with Antonia, the more his sexual passions overtake his former fraternal feelings. "The innocent familiarity with which She treat[s] him, encourage[s] his desires" (Lewis 256) until his longing for the young woman is so strong that he can no longer "[abandon] his design" (Lewis 257). His maternal longings are now entirely sexual and Ambrosio's confession to Matilda of his affection for Antonia intensifies his feelings for the innocent young woman.

Although Matilda's and Ambrosio's sexual attraction to each other has faded, "Matilda still controls the monk because she knows about his desire for Antonia. Her magic omniscience and power to promote his desire for Antonia subjects the monk completely to her" (Meyers 311). As Goethe's Mephistoles in *Faust* (1776) brings Faust and Gretchen together and stimulates Faust's passions when they tend to wane, so behaves Lewis' she-devil Matilda. Matilda stirs Ambrosio's want for Antonia and convinces him to pursue his illegal and shameful goal. In

opposing Matilda's wisdom to Ambrosio's ignorance, Lewis shows that Matilda's real power is not her possession of him, but her "total knowledge about sexuality and her ability to intensify his desire" (Meyer 311). Ambrosio, ruled by his longing for sexual wish fulfillment, can no longer repress his sexual desires. His total ignorance about himself and about Matilda's satanic identity lead him towards self-destruction.

Ambrosio has turned from a compliant to an "aggressive type" (Horney 66) who has a very strong need to take advantage of others "of use to himself" (Horney 65). This change in character supports our theory that the monk's aggressiveness, greed, and hostility result from his still unprocessed "infantile complexes" (Freud, *Uncanny* 403) that were provoked by the destroyed bond between him and his mother. Rejected by his mother, the young Ambrosio was exposed to a male and hostile world which destroyed everything good in him. As a consequence of introjection and projection, the child built up the external hostility in him, which he now, as a man, again projects to the outside. Since he merely seeks a fast way to fulfill his needs, he does not experience "love for what he is doing and takes no real pleasure in it" (Horney 67). This becomes very clear after he has sexually "succeeded in his design" (Lewis 384) and he starts shuddering "at himself and the means by which it was effected. The very excess of his former eagerness to possess Antonia now contribute[s] to inspire him with disgust" (Lewis 384).

As a child experiences the opposing sensations of love and hate for his / her mother, so does Ambrosio for Antonia. Like a mother figure, the young woman has become the target on which Ambrosio has projected all his emotions and, thereby, has made "her into a good as well as a dangerous object" (Klein, *Adult World* 250). His perverted sexuality resulting from the lack of a beloved mother figure in combination with his monastic upbringing explains his uncontrolled behavior with women, which leads to the ironic conclusion of the story, where he ignorantly kills his mother, Elvira (the being he has unconsciously been looking for his entire

life), and rapes and kills his sister, Antonia. As Walpole's Manfred unknowingly stabs his own daughter and, thus, supports the underlying incestuous overtone of this particular situation, so does Ambrosio in raping and stabbing his sister.

The way Lewis describes Ambrosio raping Antonia as "an unprincipled Barbarian, [who] proceed[s] from freedom to freedom" (Lewis 383), leads us to Lewis' use of the supernatural in general and to Lorenzo's dream in particular, since he mentions a monster clasping the innocent Antonia into his claws and sexually abusing her on the altar.

IV.3.5 Lewis' Supernatural Agencies

The use and the function of the supernatural underwent a significant evolution from the time of the publication of Walpole's novel to that of Lewis' *The Monk* at the end of the eighteenth-century. Varma expresses this development in the following manner: "Walpole had produced his effects by surrealistic contrast of light and shade; Mrs. Radcliffe evoked sensations through her artistic use of sound and silence; Lewis' world is a macabre juxtaposition of charnel-house horror and lust" (146). Lewis' use of the supernatural is a constant blending of the outer with the inner uncanny in which he opposes dream-landscapes and nightmares to reality.

Unconscious wishes, desires, and fears appear in dreams which take the form of sexual projections of wish fulfillment, terrifying prophecies, or a manifestation of both. In all three possible cases, the characters' dreams often develop towards real nightmares which cause the dreamer great suffering. In this way, Lewis poses his characters and readers "on thresholds between the human and inhuman, sanity and insanity, and conscious and unconscious" (Smith, *Gothic Radicalism* 11) and pushes the development of gothic writing towards the fantastic and uncanny.

Through the character's dreams and / or nightmares, he / she enters a realm of the unknown and uncanny, since he / she confronts the familiar that has become unfamiliar due to its

repression. Although the dreamer is often thought to be confronted with an irrational and incomprehensible phenomenon, our analysis of Lorenzo's, Ambrosio's, and Raymond's dreams will show that every dream contains an important message. Before doing so, I shall briefly display Freud's understanding and reading of dreams.

Consistent with Freud's dream analysis, a dream can be subdivided into the two fields of dream-thoughts and dream-content. In *The Interpretation of Dreams* (1900) Freud explains that "dream-thoughts are immediately comprehensible, as soon as we have become aware of them. The dream-content, on the other hand, is expressed as it were in a pictographic script, the characters of which have to be transposed individually into the language of the dream-thoughts" (277). Thus, the dream-thoughts convey the obvious meaning of the dream, whereas the dream-content focuses on the discovery and explanation of "hidden fields" within the dream-thoughts. As a result, we have to read the dream in two different ways. First, we have to analyze the dream's language and see what it obviously conveys to the reader. Then, we have to work on the still hidden content, the unknown or unconscious part of the dream. This process involves a confrontation with the known (the dream itself and the obvious meaning) and the unknown (the hidden message) and comprises the encoding of the symbolic dream-language. This dream-analysis is complicated by the phenomena of condensation and displacement.

According to Freud, dreams "show a clear preference for the impression of the immediately preceding days" (Freud, *Interpretation of Dreams* 163). However, he also strongly believes that every dream is connected to "the earliest impressions of our childhood and even bring[s] up details from that period of our life which [...] strike us as trivial and which in our wakening state we believe to have been long since forgotten" (Freud, *Interpretation of Dreams* 163). When referring to "earliest impressions of childhood," Freud alludes to a child's sexual

drives, desires, and wishes which have undergone repression and, consequently, have become unfamiliar.

IV.3.5.1 Lorenzo's Dream

Lorenzo's dream about his wedding with Antonia is the first dream presented in the novel. When Lorenzo meets Antonia for the first time, love already rules his heart. While remaining alone in the gothic cathedral, Lorenzo abandons "himself to the delusion of his fancy" (Lewis 27). He falls asleep, dreams about "his union with Antonia" (Lewis 27) and, thereby, shows the dream's preference "for the impression of the immediately preceding" (Freud, *Interpretation of Dreams* 163) happenings of the day. He sees Antonia "in bridal white, and blushing with all the charms of Virgin Modesty" (Lewis 27). To this point Lorenzo's dream is an expression of wish fulfillment. His meeting with the beautiful young Antonia has set his imagination free. He wants to become her husband and, consequently, unveil her features. His conscious intentions are as pure as Antonia's heart.

In his dream he also reflects upon possible "obstacles which might oppose his wishes" (Lewis 27). These obstacles find a manifest form in the monster, an Unknown that suddenly rushes between them (see Lewis 28), takes Antonia, springs "with her upon the Altar, [and] torture[s] her with his odious caresses" (Lewis 28). When she utters a horrible shriek, the monster falls into a gulf, snatches off her white wedding-dress, and leaves her behind. The imagined monster who rapes Antonia on the altar and, thereby, turns a religious place into a site of lust and sexual desire, is in fact Ambrosio, our hypocritical monk who will commit this crime in chapter four of the book's third volume. The monster described in Lorenzo's dreams has the same dark and piercing eyes Ambrosio has, and the words "Pride! Lust! Inhumanity!" (Lewis 28), which are written on the monster's forehead, foreshadow Ambrosio's future sins. The fact that the monster "breathe[s] out volumes of fire" (Lewis 28) reflects Ambrosio's sexual desire

that has been burning in his unconscious for a long time, but now becomes conscious, and finally takes over his *logos*. Lorenzo's dream already "indicates the way in which, throughout the novel places of safety are transformed into places of danger" (Anderson, *Introduction* viii).

Lorenzo's dream is disconnected, it accepts "the most violent contradictions without the least objection" (Freud, *Interpretation of Dreams* 54), and admits the impossibility of supernatural elements interfering with a human relationship. Due to these contradictions, Lorenzo's dream seems, to some extent incomprehensible. It turns into a real nightmare, and leaves a strong impression on his mind. Lorenzo actually cannot "persuade himself that what he had just witnessed had been a dream, so strong an impression had it made on his fancy" (Lewis 29). The dream appears to be too real for it to have been an irrational journey into the darkness of his soul.

Here, the apparent reality of the dream-images results from the fact that while sleeping "the mind isolates itself from the external world and withdraws from its own periphery" (Freud, *Interpretation of Dreams* 53). This means that although the connection to the external world is never broken off completely, when facing his dream-images, the dreamer believes them to be real since he is totally engulfed in a dream world that leaves no room for comparison with reality. In addition, he has no controlling self either, since our consciousness and our authority over ourselves, is at sleep as well. Thereby, the dream becomes reality and vice versa.

The consideration of Freud's understanding of condensation, regression, and displacement, tempts us to read the monster of Lorenzo's dream in a second way. We have to remember that Lorenzo falls passionately in love with Antonia and even converses with Donna Leonella, Antonia's guardian, about their possible marriage. However, Donna Leonella leaves Lorenzo with the words, "Moderate that inflammable disposition [...]" (Lewis 26). This statement leads us back to the sudden appearance of the monster, which now takes the form of

the dream-symbol reflecting *Lorenzo's* burning desire. Although the manifest dream centers on Lorenzo's wish to be married, the latent dream expresses his desire for sexual union. The immorality of these thoughts that are about to appear in his dreams, then, provokes the "gradual increase of introversion towards the unconscious" (Kelly 123): His feelings undergo regression. Lorenzo's unconscious idea of sexual union with Antonia "is turned back into the sensory image from which it was originally derived" (Freud, *Interpretation of Dreams* 543) and, thus, retakes the form of a monster exemplifying the thought's illegitimacy and his licentiousness.

From this follows that Lorenzo now appears in his dream as himself and as the monstrous "Unknown." His transformation into the opposite "is one of the means of representation most favoured by the dream-work [...]. It serves in the first place to give expression to the fulfilment of [the] wish in reference to some particular element of the dream-thoughts" (Freud, *Interpretation of Dreams* 327). Thereby, the composition of his pure and impure intentions finds unification in his dream. Lorenzo wants to be the noble hero of Antonia's heart, but at the same time wants to possess the same strength and sexual power as the "Unknown."[15] His inner-role-conflict between noble husband and lustful beast leads to Lorenzo's "inhibition of movement" (Freud, *Interpretation of Dreams* 337), which Lewis expresses through Lorenzo's incapacity of freeing Antonia from the monster (see Lewis 28).

The power of the unconscious dominates Lorenzo's ego, which is now blocked by his sleeping state. Lorenzo faces his hidden psyche. He meets Ambrosio – *l'Autre* who is *his* double, *his* monstrous Self. The fact that Lorenzo - the monster - is gigantic also supports our sexual reading of this particular scene. "The Monster clasped her in his arms, and springing with her upon the Altar, tortured her with his odious caresses" (Lewis 28) and with his gigantic form

[15] According to the ambiguity of Lorenzo's desires, on page 85 they were only defined as "mostly good."

(phallic symbol) that "rushed between them" (Lewis 28). Lorenzo's dream of sexual rather than marital union with Antonia is immoral and, thus, causes Lorenzo's disfiguration and the dream's distortion. It reveals Lorenzo's most secret aggressive sexual desires and drives that find expression in the sexually obsessed Ambrosio, who embodies Lorenzo's opposite psychological type – *l'Autre* that Lorenzo has always been afraid of becoming. Lorenzo's dream, thereby reveals what will become of him if he lets passion rule over reason – a sexually possessed monster who lacks self-control, pursues its selected prey at all costs, and causes the downfall of innocent women.

Nevertheless, this dream has still to be seen as an expression of wish fulfillment since first of all, dreams are always egoistical and second, "the distressing content serves only to disguise something that is wished for" (Freud, *Interpretation of Dreams* 53) - Lorenzo's prohibited sexual union with Antonia. The dream's condensation, regression, and distortion have to be ascribed to the influence of "the psychical censorship to which they have been subjected during the process of their formation" (Freud, *Interpretation of Dreams* 533) in the wakening state.

No matter how we read Lorenzo's dream, the monster's name is Ambrosio and the dream is an expression of sexual wish fulfillment which, due to its unlawfulness and immorality, causes terror. In this respect, Ambrosio's direct characterization actually reveals information about Lorenzo, information that the actual text covers under the monk's appearance. In understanding Ambrosio as Lorenzo's hidden Self, we have to read the novel's entire first plot as a prolongation of Lorenzo's dream whose end corresponds to Ambrosio's physical dissolution and Lorenzo's awakening. Consequently, Ambrosio's dreams and experiences, which will be our next focus, become dreams and experiences within the main dream; a narrative structure that later will find expression in Charles Nodier's multi-layered dream-narrative *Smarra*, where the

main character's dream is encapsulated in two dreams of created dream-figures, Lucius and Polémon.

IV.3.5.2 Ambrosio's Dreams

Ambrosio's dreams or hallucinations are filled with sexual energy that breaks through "the wall" of repression at night, or when he retires to his cell and confines himself to total isolation. As already demonstrated (see chapter IV.3.4 of this thesis), Ambrosio's ignorance of the world and its people, but especially of himself, makes him a vulnerable victim of ambition, pride, and repressed sexual desires that develop towards a manifest part of his holy hypocritical life-style. Although many people are of the opinion that "Ambrosio's character is perfectly without reproach" (Lewis 21), his large "black and sparkling" (Lewis 18) eyes and the presentation of his sermons already foreshadow both his desires and his weaknesses. "His voice at once distinct and deep [is] fraught with all the terrors of the Tempest, while He inveighed against the vices of humanity, and describe[s] the punishments reserved for them in a future state" (Lewis 19). Lewis' choice of the word "Tempest" is significant in reference to Ambrosio's character. The word mirrors the enormous power of Ambrosio's unconscious desires and its capitalization is an early indication for the *Id* overpowering his ego, which at his age is the "most vigorous, unbridled, and despotic" (Lewis 21). The vehement tone of his sermons result from his own experience with the inner storms he has to fight during the day and especially at night.[16]

These passions, which "for two years had been [transferred on] the Object of his increasing wonder and adoration" (Lewis 40) – the portrait of the Madonna – arouse in his

[16] In defining Ambrosio's passions as the Tempest, it is also possible that Lewis refers to Shakespeare's last play *The Tempest* (1611) in which Prospero, the exiled Duke of Milan has to fight his inner storms. As soon as he knows that his brother's ship is out on the ocean, he uses his knowledge in black magic to provoke a terrible storm. When his brother Antonio with his crew stranded on the island, Prospero teaches them a lesson" against the vices of humanity" and terrifies them with "punishment reserved for them in a future state" (Lewis 19). As the play presents a supernatural storm on the one hand, it displays the character's inner tumults (ambition vs. apathy, greed vs. moderation, and sexual longing vs. chastity) on the other.

dreams in the disguised form of Matilda, the personification of Ambrosio's burning desires, the object on to which he projects his longings and externalizes his emotions. As Ambrosio's double she is the personification of his *Id*, since she represents "the primitive, animalistic, [...] libidinous energy demanding immediate satisfaction" (Reber 337). Thus, she reflects as much the hidden part of Ambrosio's psyche, as Ambrosio reflects Lorenzo's.

Lorenzo's and Ambrosio's dreams evidently prove that "in every dream it is possible to find a point of contact with the experiences of the previous day" (Freud, *Interpretation of Dreams* 163). Whereas Lorenzo's libidinous energy is set free by Antonia's physical perfection, Ambrosio's desires become manifest through the conversation with Rosario, alias Matilda. Rosario's / Matilda's revelation as well as Ambrosio's dream-thoughts make his blood literally boil and a thousand wild wishes bewilder his imagination (see Lewis 65). In their dreams of sexual wish fulfillment, neither Ambrosio nor Lorenzo are bound to social rules, since their ego is at sleep. Consequently, Ambrosio can clasp Matilda "passionately to his bosom, and ..." (Lewis 67). As Lorenzo's dream comes to a sudden end, so does Ambrosio's suddenly dissolve.

In contrast to this dream, where only Matilda appears before Ambrosio's imaginative inner eye, other dreams show the union of Matilda's features with those of the Madonna – "the mother par excellence" (Jones 134). When the lifeless painting suddenly turns into an "animated form" (Lewis 67) and steps out of the canvas, Matilda and Madonna blur together until lover becomes mother and vice versa. When they become one entity, they fill Ambrosio with endless pleasure and "the most lustful and provoking Images" (Lewis 67). Lewis' transformation of spiritual adoration into mundane love / lust shows again Schiller's and Walpole's influence. In *Der Geisterseher*, the young Prince also falls, first, in love with the Madonna picture and, then, transfers these strong feelings onto the unknown woman living on Murano Island. This particular transfer of mundane longings on pictures will again find articulation in Hoffmann's *Elixiere des*

Teufels and will become a dominant topic in Gautier's early *Contes fantastiques*. In Walpole's *The Castle of Otranto* it is the main character's fear and guilt that finds representation in Ricardo's picture: Manfred's grandfather, who later leaves the canvas and walks around the castle's hallways.

Whereas Lorenzo's dream is filled with contradictory pictures that are the result of the dream's condensation, distortion, and regression, Ambrosio's dream-thoughts are at the same time the expression of the dream-content. This results either from the acceptance of these emotions although he hypocritically condemns them in his sermons and predicts the most horrible punishments if they are not repressed or denied. Or it follows from our understanding of Ambrosio as Lorenzo's double, who, thereby, has to be perceived as the embodiment of the *Id* itself, a place that cannot be ruled by common sense and, thus, cannot be influenced by the ego's enforced constituting force of resistance. Neither condensation, nor distortion, nor regression of the dream-thoughts set in.

IV.3.5.3 Raymond's Dream

Raymond de Cisternas' and Agnes' "love-story" underlines again the cruel and strict world of the convent that is opposed to the lovers' world of immense passion and love. I intentionally put the term into question marks, since both, Raymond and Agnes, suffer greatly from their love for each other. Their relationship leads both characters into the world of physical[17] and / or psychological nightmare. Don Raymond starts to suffer greatly from nightmares after his aborted elopement with his beloved Agnes, who is supposed to take the veil. In order to live their love, he wanted to free her from her prison-like surrounding of the castle of Lindenberg, her future confinement in a convent to which she was apparently designed, and

[17] Agnes' physical experience of the annihilation of life, of death, and of decay in the dark vaults of St. Clare's convent have already been addressed on p. 75f.

consequently, of her imprisonment within herself. Due to Agnes' consent to escape, both Agnes and Raymond oppose the strict rules of society, namely the family's consent to marriage and their role in deciding their daughter's future. Agnes and Raymond place love, passions, and desire over reason, a decision that will make both suffer. After their unsuccessful attempt to escape, Agnes is ordered to take the veil and Raymond has to endure dreadful nightmares in which he is haunted by the horrible specter of the Bleeding Nun.

The manifest dream-content presents Raymond "an animated Corpse" (sic. Lewis 160), wearing a nun's dress "stained with blood" (Lewis 155), holding "a Lamp and a dagger" (Lewis 155) in its hands, and addressing him with almost the same words Raymond uttered in the carriage taking the specter for Agnes.

> *Thou art mine!*
> *I am thine!*
> *In thy veins while blood shall roll,*
> *I am thine!*
> *Thou art mine!*
> *Mine thy body! Mine thy soul! –.* (160)

To make his dream more horrible, "Agnes and the Bleeding Nun present themselves by turns to [his] fancy, and combined to harass and torment [him]" (Lewis 161). Raymond is as unsure about whom he sees in his dreams as he is sure that it was Agnes not the specter that he helped into his carriage.

Raymond's repetitive dream reveals his passionate longing for a sexual relationship with his beloved. These desires overrule his reason and the result is his illegal and immoral plan of elopement. His longing for sexual wish fulfillment and of the marital bond finds expression in the specter's dedicating expression, "I am thine! Thou art mine!" The nun's dagger (phallic symbol) in combination with her dress that is "stained with blood" (Lewis 155) supports a sexual reading of Raymond's dream. The blood-stained robe suggests that the lovers' first sexual

intercourse will occur prior to the exchange of their marital bonds.

Raymond is terrified by his nightly visitor and his fancy of constantly interchanging the identity of the "animated Corpse" (sic. Lewis 160) with Agnes'. As was the case in Lorenzo's dream, the dream's distortion, which lets us categorize it as a nightmarish dream of wish fulfillment, results from "the influence of the psychical censorship to which [these dreams] have been subjected during the process of their formation" (Freud, *Interpretation of Dreams* 533). Images that have been pre-conscious during the day, now become conscious at night. Raymond's plan of eloping with Agnes disguised as the Bleeding Nun has occupied his senses to the extent that the planned illusionary trick now has become the truth. His strong unconscious sexual longings are externalized and personified through the supernatural being of the Bleeding Nun. His repressed unconscious appears in his fancies in a condensed pictographic form that is difficult to understand, since unconscious wishes link themselves up "with the day's residues and effects a transference on to them" (Freud, *Interpretation of Dreams* 573). However, the conscious opposes censorship on the arousing unconscious with the result that the dream-elements undergo condensation, distortion, and regression. Instead of dreaming of the beautiful Agnes, he faces the abhorrent figure of the Bleeding Nun. Accordingly, the dream-thought seems to be incomprehensible because it presents a series of seemingly incoherent pictures, as is the case in Lorenzo's dreams.

Lorenzo and Raymond are troubled when they awake from their dreams. In contrast to Lorenzo, Raymond's "fearful dreams" (Lewis 161) become a haunting reality. His hostess even thinks that "The Gentleman [Raymond] is not quite in his right sense" (Lewis 158). He appears to turn mad, since he realizes that "the Ghost [is] not even visible to any eye but [his]" (Lewis 163). Raymond's state of mind clearly exemplifies the power of the unconscious that by now has become perceptual and "succeeds in drawing attention to itself and in being noticed by

consciousness" (Freud, *Interpretation of Dreams* 574). Whereas the apparition, first, was the personification of Raymond's sexual lust, it now rather has to be perceived as a manifestation of his guilty conscience. As Sister Agnes in *The Mysteries of Udolpho* represents the result of a passionate life that overruled reason, so does the Bleeding Nun in Lewis' horror show. She mirrors what will become of Raymond and especially of Agnes, since both have chosen the emotional over the rational, and *eros* over *logos*.

Up to this point of the story, Raymond's dream-state is completely detached from reality. Dream-world and reality are two separate spheres. With the appearance of the figure of the Wandering Jew they amalgamate. If the Bleeding Nun is an imagined specter belonging to Raymond's dream-world, how can we define the Wandering Jew? How is it possible for the Wandering Jew to know about the nun's existence and her disturbing the young man's daily rest? And how is it possible for other people to see the Wandering Jew, but not the figure of the Bleeding Nun? We can no longer discern between what is real and what is imaginary. With the appearance of the Wandering Jew, it is almost impossible to read the novel as psychoanalytic investigation. Instead the reader perceives the text as a fantastic world, because reality and dream-world blend together. He is a man whose undefined fate obliges him "to be constantly in movement" (Lewis 169). Like Friedrich Schiller's Armenian in *Der Geisterseher*, the Wandering Jew has been travelling the world for centuries and he expresses himself regretfully about the fact that he envies "those who enjoy the quiet of the Grave" (Lewis 169).

However, Lewis makes it clear by the Jew's revelation of the Nun's story, that passion caused her downfall. He, thereby, appears as the personified psychological entity of ethical and moral conduct – the Freudian super-ego. Thus, we can say that the sudden interference of the conscious with the unconscious evokes the nun's disappearance on the one hand, and Raymond's recovery on the other. Through the interference with the Wandering Jew, Raymond realizes that

the pursuit of his passionate longings will only lead to destruction. In burying the nun's restless bones, he actually represses the disturbing pictures of his unconscious until his passions break free again, and Raymond and Agnes succumb to their desires in the convent garden.

IV.3.6 Gothic's Pictorial Detour towards the Psychological

In the course of twenty years, the reader has witnessed an evolution from Walpole's supernatural writing to Lewis' horrifying pornographic fiction. Sexual confusion and frustration due to sexual repression had never before been as openly described as in Lewis' novel *The Monk*. Lewis "explicit treatment of sexuality" (Belsey 72) stands in contrast to Walpole's unexpressed sexual desire and Radcliffe's veiled sexual suggestion and fantasies. Although Walpole, Radcliffe, and Lewis confront us with an aggressive gothic villain, only Lewis' Ambrosio displays and lives his aggressive sexual passions explicitly. Neither Walpole's Manfred, nor Radcliffe's Montoni is sexually interested in their female victims. The continuity of their created dynasty is their main interest.

Manfred and Montoni are ambitious and egoistic men. Whereas Manfred's plans and ideas are easy to understand, "Montoni's terrifying power lies precisely in his impenetrability" (Anderson, *Gothic Heroes* 209), which is well-represented in the dark convoluted halls of Udolpho. Neither Emily, nor the readership will be able to find out what "passes in that mind" (Radcliffe 231). All she and the reader can do is to complete his train of thought with her / our own. Although Montoni is a more complex character than Manfred, he still remains psychologically empty. He merely exists physically, but not mentally, or even psychologically. As a flat character he does now show any psychological depth.

Unlike Manfred or Montoni, Ambrosio clearly articulates his thoughts, desires, passions, and inner conflicts. Ambrosio is the most complex gothic villain, whose psychological dimension is most important for Lewis' horror story, since it has an enormous impact on the

plot's structure and content. Ambrosio's unresolved inner conflict between clerical rules and individual desire, in combination with his attempt to suppress the sexual forbidden are the main reasons for his and Antonia's downfall.

Furthermore, Ambrosio's complex and impenetrable character reflects Lorenzo's sexually repressed second Self. Thereby, Lewis shows that even if evil is normally portrayed through the gothic villains who, with the help of supernatural elements or powers, pursue the innocent and try to win them over to their side, evil can also be present in innocent literary figures (e.g., Lorenzo in *The Monk*, or Emily in *The Mysteries of Udolpho*), depending on their general concept of character, their inner conflict, and the power of their unconscious over their conscious. In contrast to Walpole and Radcliffe, Lewis clearly displays and verbalizes the character's inner conflicts, desires, and anxieties. In this respect, Lewis moves away from Radcliffe's pictorial descriptions to rather clear statements and sometimes even to psychological allusions.

The immense psychological dimension which is characteristic of late nineteenth-century uncanny writing seems to have its genesis in Lewis' novel *The Monk*, since Lewis, for the first time, explicitly combines the outer with the inner uncanny. He confronts the character and reader with his / her repressed feelings and ideas that live in his / her unconscious and come to live in his / her dreams. He opposes reality to dream-world and simultaneously let these two spheres fantastically meld into each other. Lewis, in this way, already confronts us with the device of intellectual uncertainty that at the beginning of the nineteenth-century will play a dominant role in what critics have defined as *littérature fantastique.* Plot development through the outline of the character's dreams, as e.g., Hoffman's *Elixiere des Teufels* (1815), Nodier's *Smarra* (1821), or Gautier's *Morte amoureuse* (1836) will become more dominant in literature and show similarities with Lewis' *The Monk.* As a result of his arrangement of the historical gothic

together with the psychological sensation of terror, horror, and intellectual uncertainty, Lewis clearly shows the genre's development towards the fantastic.

In contrast to Walpole and Radcliffe, Lewis makes his characters explicitly display their longings, desires, and suffering from inner conflict provoked by narcissism and sexual repression. He unveils the destructive power of these emotions and allows Gothic fiction to become "the source of greed and lust; of rape, violence, and murder" (Kelly 72). Since he also clearly displays the characters' dreads and fears, we can state that with Lewis' novel, the psychological domain finds access to literature. Gothic fiction, thereby, already partially assumed the shape of what Freud called the *Id*. This literary development continues in texts, such as Mary Shelley's *Frankenstein, or the Modern Prometheus* (1818), E.T.A. Hoffmann's *Elixiere des Teufels* (1815), Théophile Gautier's *Contes fantastiques* (1831-1872), Edgar Allan Poe's *The Fall of the House of Usher* (1839), Guy de Maupassant's *Le Horla* (1886) or Henry James' *The Turn of the Screw* (1898).

V. GOTHIC TRANSFORMATION INTO THE UNCANNY FANTASTIC

The great ideal of liberty and equality which were a hallmark of the eighteenth-century faded with the industrialized age of the nineteenth century, where people were alienated from society and its restorative developments. Next to these processes, there was an increasing interest throughout the nineteenth-century in psychoanalysis and in scientific approaches, ideas, and experiments to explain or even to prolong life.

Benjamin Franklin's, Luigi Galvin's and Alessandro Volta's discoveries of electricity, together with Erasmus Darwin's[18] fluid materialism and Franz Anton Mesmer's theory of Magnetism dominated the late eighteenth and early nineteenth-century. Erasmus Darwin, in his book *Zoonomia, or, the Laws of Organic Life* (1794-96), and the German doctor Georg Frank von Frankenau elaborated on theories and experiments of reanimation of animals.

As people's interest in "spiritualism" grew stronger, Mesmerism was increasingly associated with spiritualistic practices such as hypnosis, clairvoyance, and talking to the dead. During the nineteenth-century hypnotism was considered to be only "a marginal but very popular quasi-scientific phenomenon" and it was explored "on the margins of science, tinged with an aura of the occult that rendered its scientific investigation suspect" (Cheyne7). In addition to hypnosis, the reading of dreams became more popular and the German natural philosopher G. H. Schubert published an influential book, entitled *Symbolik des Traumes* (1814), on the importance of dreams and the mutual dependence of the spiritual and the sensate world. He characterizes sexual passion and lust as "die Verkehrung der geistigen Liebe"(transformation of spiritual love) (Fick 112) and calls unsatisfied and non-repressed desires one of the "vornehmsten Ursachen für

[18] Erasmus Darwin was Charles Darwin's grandfather. In contrast to his grandson, who focused on natural science, Erasmus Darwin was a philosopher and poet as well as being a respected scientist. The evolutionary discoveries expressed in *Zoonomia, or, the Laws of Organic Life* also find expression in his poem *The Temple of Nature.*

den Ausbruch von Raserei und Tollheit" (exclusive causes for the breakout of furor and madness) (Fick 112) that, in the highest intensity, can provoke the lust for murder. "Unangenehmer Egoismus, Wahnsinn, Wollust und Mordlust sind bei Schubert die psychischen Korrelate zu der leiblichen Organisation" (Schubert understands objectionable egoism, madness, voluptuousness, and lust to kill as psychological correlates to physical organization) (Fick 112-13).

In addition to Schubert's psychological approach to the human senses and desires, there were several scientific attempts to create an animated automaton or to reproduce the human voice. The two philosophers Julien de La Mettrie and Jean Blanchet even wrote philosophical discourses of how to proceed to create such an automaton. These scientific and philosophic-psychoanalytic attempts, in combination with people's dominant notion of alienation from the new social order (the Restoration) following the French Revolution, had an enormous influence on nineteenth-century literature. Four important authors who must be mentioned in this respect are the English author Mary Shelley, the German writer E.T.A. Hoffmann, and the French novelists Charles Nodier and Théophile Gautier. Although all four share a predominant preoccupation with the notion of social as well as individual alienation, Mary Shelly's novel *Frankenstein* differs from Hoffmann's, Nodier's, and Gautier's literary contributions. Whereas the latter three are famous for their fantastic compositions, Mary Shelley occupies an ambiguous position within the literary field of gothic, fantastic, and / or uncanny writing.

Whereas texts, such as *Die Elixiere des Teufels* and *Smarra*, or *La Morte amoureuse* accentuate man's exhibition and resolution of inner conflicts, *Frankenstein* takes a side position. Shelley's novel indirectly discusses the consequences of nineteenth-century scientific ideas and experiments, underlines them with supernatural occurrences, and simultaneously displays Victor Frankenstein's immense suffering from his resulting inner conflicts, sincere guilty conscience,

and fits of madness. In this way, the novel blends the outer with the inner uncanny under a scientific guise and Mary Shelley expresses her psychological understanding of the uncanny.

V.1 Scientific Shelley - *Frankenstein, Or the Modern Prometheus*

Shelley's novel *Frankenstein, Or the Modern Prometheus* (1818) "tells the story of a Genevan student [Victor Frankenstein] who discovers the secret of imbuing inanimate matter with life. He builds a nameless giant of supernatural strength whose appearance is so hideous that it alienates all who see it" (Mulvey-Roberts 392). In doing so, Shelley refers to Luigi Galvin's (1737-1790) discovery of electro-chemical effects while running experiments with frog's legs, Alessandro Volta's (1745-1827) and Erasmus Darwin's (1731-1802) acknowledgement of the "importance of electricity in curing diseases, in stimulating paralysed muscles by electric shock," (Florescu 225) and Erasmus Darwin's as well as Georg Frank von Frankenau's elaboration on reanimation of animals. Shelley contributes to the discussion of new scientific approaches and ideas and relates to the psychological phenomena of people's self-alienation, anxiety, and inner conflicts through her description of the somewhat mad scientist Victor Frankenstein and his creation of the Monster.

"*Frankenstein* is unlike the gothic romance in that the supernatural is apparently excluded as a causal factor" (Ketterer 9). Neither a giant hand appears on the railing nor helmets fall from the sky (*The Castle of Otranto*). Neither sudden miracles nor pacts with the devil (*The Monk*) can be found in *Frankenstein*. "Ghostly apparitions are alluded to only in a few descriptions of the monster. In the novel, there are no ghosts or devils in the conventional sense" (Botting, *Making Monstrous* 38-39). As we will see, uncanny phenomena from the inside reinforced by uncanny occurrences from the outside form the basic ground for Mary Shelley's gothic masterpiece and lead the original Gothic novel away from its conventions towards something that, with E.T.A.

Hoffmann's artistic contributions, will transform the gothic into the fantastic before it will result in what we identify as uncanny writing in the second half of the nineteenth-century.

V.1.1 Uncanny Prerequisites

I understand Frankenstein's supernatural Monster as a product of the uncanny and sublime which criticizes the status of nature, society, scientific progress, and humanity. The Monster represents everything that is opposed to our conscious understanding of life and knowledge and to what is familiar. It consequently represents the unknown, the unfamiliar. In doing so, I want to understand Victor's monstrous Creature[19] as a complex of his unconscious possession with pride, ambition, scientific success, and unlawful sexual longings; as a manifest form of Victor's "infantile wish or even only an infantile belief" (Freud, *Uncanny* 386) that man can live his unconscious Oedipal longing by "bestowing animation upon lifeless matter" (Shelley 37). The Monster becomes the personification of the uncanny and, thereby, "belongs to all that is terrible" (Freud, *Uncanny* 368) – it becomes a double figure of the novel's main protagonist, Victor – it becomes *l'Autre.*

Consequently, the Monster can be seen as the creator's unlawful but burning desire for the forbidden and long-repressed knowledge, which, when we look closely, is rather of an incestuous than a scientific kind. He desires to become "the creator and source" (Shelley 39) of a "new species" (Shelley 39). His striving for the reanimation of lifeless matter should, therefore first, be read as Victor's latent desire to react against the death of his beloved mother and, this way, to approach her again (sexually) and, second, as his externalized unconscious guilt of being in love with his mother but transferred onto his adopted sister, Elizabeth – the *mother imago*. In combining these two approaches, the Monster becomes the incarnation of love and hate,

[19] As Shelley capitalizes the word Monster and, thereby, optically refers to the overwhelming character of the uncanny power arousing from Victor's unconscious, my capitalization of Creature is a reflection of the *Id*'s strength surpassing the ego and, thus, mirroring the Monster's omnipresence.

which both are associated with the good mother. Thus, Victor's turbulent inner world finds reflection in the Monster, who is part of the external one. No matter how we exactly read the Monster, it will always reflect Victor's lack for the respect of limits and his consequential suffering from a trauma of which the young scientist has been his sole author. This way, Shelley's novel contributes to a developing or rather changing literary genre towards the inner uncanny.

In his teenager years, Victor makes two important discoveries: At the age of fifteen, he realizes his enormous curiosity and fascination for the "laws of electricity" (Shelley 26) and their impact on life. Two years later he is confronted with his mother's death, something he calls "an omen […] of my future misery" (Shelley 28). These events are the beginning of Frankenstein's downfall which goes along with his desperate longing for, but also anxiety of, the forbidden and also unfamiliar.

In understanding Victor's mother as the "good and dependable object" (Klein, *Adult World* 251) in the young man's life, her death signifies that not only the target for his *libido* will be missing, but also that the element that gave strength to his ego has suddenly disappeared. Frankenstein's downfall is, thus, a cause of "excessive introjection" (Klein, *Adult World* 253) on the one hand, and of excessive projection of narcissist and libidinous energy, on the other. Both processes, as our analyses will show, endanger the strength of Victor's ego and his suffering from loneliness.

Frankenstein's early interest in the use of electricity as a means of reanimation and preservation of life is rekindled stirred through the loss of his beloved mother, because now the young man has to transfer his unconscious maternal longings on a different erotic object. His curiosity for the unknown in combination with his ambition to be scientifically important, to "pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of

creation" (Shelley 33) convinces him to move to Ingolstadt and to desert Elizabeth, the woman he pretends to love. I intentionally use the verb 'to pretend,' because I am of the opinion that during the time Victor spends in Ingolstadt the reader discovers the true object of Victor's real affections: his mother in combination with the scientist's own narcissist Self. In choosing his science over Elizabeth, Victor spurns "the social realm in favor of the bodily mother, whom he attempts to recover by creating the monster" (Collings 281). The Creature which he later defines as his "Angel of Destruction" (Shelley 31) has to be read as the manifest form of Victor's illegitimate scientific and sexual longings. But how is it possible that a monstrous creation can be the manifestation of this contradictory statement?

In the context of the nineteenth-century, Victor's ambition of becoming an important scientist expresses his highly idealized Self. However, in transferring his self-love onto objects[20] or occupations, he externalizes his longings and projects them on unanimated matter, until they take on a life of their own. We can, consequently, say that his scientific achievements are nothing else than a well-chosen cover for his incestuous imaginary enjoyments. The combination of a contextual and linguistic elaboration of the text supports our statement. Before Victor starts collecting his "materials," which according to our psychoanalytical interpretation of the text take the form of "residues of memories" (Freud, *Ego and Id* 12), his "internal being was in a state of insurrection and turmoil" (Shelley 33). He suffers from inner unrest at night in his dreams, when the unconscious has the power to remain latent, until, every night, he is "oppressed by a slow fever, and [he becomes] nervous to a most painful degree" (Shelley 41). In chapter five Victor, after having seen the Monster's "convulsive motions" (Shelley 42) and his "watery eyes" open (Shelley 42), conveys to the reader the content of his dreams. He says:

[20] A topic that E.T.A. Hoffmann elaborates in detail in his short-story, *Der Sandmann* (1817).

> I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim yellow light of the moon […] I beheld the wretch – the miserable monster whom I had created. […] his eyes, if eyes they may be called, were fixed on me. […] I escaped and rushed downstairs. […] Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. (Shelley 43)

The revelation of this multilayered incest-dream clearly exemplifies the after effects of Victor's still unprocessed trauma of the (sexually) lost mother. The dream-content shows that he unconsciously suffers from an Oedipal complex which finds its expression in his sexual advances to Elizabeth, the story's *mother imago*, whose body transforms into the corpse of his dead mother. Victor's dream-thoughts show an amalgamation of two individuals: Elizabeth and Victor's mother. This dream-condensation actually creates a composite person out of sister and mother who, upon awakening, takes the distorted and regressed form of the Monster, symbolizing the loathsomeness of Victor's latent incestuous longings. Victor's dream-condensation, identification, and construction of this composite figure serves two purposes: First, "to represent a *displaced* common element" (Freud, *Interpretation of Dreams* 322) and second, "to express a merely *wishful* common element" (Freud, *Interpretation of Dreams* 322). Both times, the common element is the scientist's longing for sexual wish fulfillment. The linguistic pun of "mummy" (mommy) supports our Oedipal reading of this wishful dream and shows that "for Victor, feminine sexuality can never be separated from the mother he has lost" (Collings 282). As he projected his Self onto his mother, he now transfers his libidinous energy onto Elizabeth who is Victor's surrogate for freeing his uncanny desires.

Victor's sexual but incestuous affection for his mother / sister is also stressed by the existent phallic symbol of the growling worms, the convulsion of his limbs, and the earlier mentioned "convulsive motions" (Shelley 42). The open "watery eyes" (Shelley 42) of the Monster suggest Victor's nightly erection and ejaculation. The fact that Shelley uses the derivatives of "convulsion" ('convulsive' and 'convulsed') when she refers to Victor's and the Monster's body supports our assumption of reading the Monster as Victor's double, as his loathsome and uncanny Self "that ought to have remained hidden and secret, and yet comes to light" (Freud, *Uncanny* 376). We can thus say that the once repressed maternal love becomes latent and manifests itself in the monstrous apparition that is nothing else than Victor's externalized and regressed desire for sexual wish fulfillment with his mother which is unconsciously projected onto Elizabeth. The "born" Monster, Victor's baby, is the manifestation of his *heimlich* narcissist want of scientific success and sexual longing for his mother; it is the distorted form of his (ambitious / sexual) desire. As a result of Victor's repression, the erotic maternal object has turned from something *heimlich* into something *unheimlich*, representing now the unfamiliar and uncanny. The now abhorrent Creature produces the sublime feeling of terror and horror. As the once illusionary being becomes a real character of the book "so the Creature "becomes" an entity all his own" (Champagne 107); Victor's once "internal being" (Shelley 33) has been born – *l'Autre* is alive.

Whereas Ambrosio hardly suffers from anxiety at all, Victor's awareness of *l'Autre* terrifies him. Victor fears "the miserable monster whom [he] had created" (Shelley 43). He reacts in horror and tries to escape from his memories by running out of the laboratory (his cell and labor room in which he gave life to his dark Self), the place of forbidden wish fulfillment and of his "masculine attempt to circumvent the maternal, to usurp and destroy the life-giving power of feminine sexuality" (Mellor 220). He hardly tries to repress what he has just allowed to become

conscious. This scene of primal repression, "which consists in a denial of entry into consciousness" (Freud, *Repression* 86) is later followed by Victor's conscious hiding of the monstrous existence when talking to his best friend Henry Clerval. It shows Frankenstein's attempt to hide his recently gained insight into himself, something he does not want to reveal to anyone, neither to his old friend Henry nor to himself. This process of repression is supported by Henry's removal of all the chemical "apparatus from Victor's view" (see Shelley 52), because Frankenstein's machines and especially his apartment serve as his "residues of memories" (Freud, *Ego and the Id* 12). They overpower his unconsciously established defense mechanism of resistance, the instituting force of repression, and make him suffer from mental disturbances which result in fits of madness which let him temporarily forget his monstrous thoughts and wishes.

Like Ambrosio, the always loved, admired, and valued Victor becomes, in the course of time, an inhuman being that completely loses touch with reality and suffers extremely from his "own spirit" (Shelley 61), his ugly double. The once only illusionary wish has turned into a real character of Frankenstein's everyday life with which he experiences partly a "dividing and interchanging [of] the self" (Freud, *Uncanny* 387). This amalgamation of souls is expressed in Victor's notion that he calls himself "the true murderer" (Shelley 72) of his loved ones, although it is the Monster who actually killed them. As the Creature becomes alive, Victor loses his capacity to distinguish any longer between "external and internal reality" (Klein, *Loneliness* 304). Since reality and dream-world blur together, the gothic evolves into the fantastic.

V.1.2 Double Murder

But how can we explain the murders committed psychologically? In understanding the Creature as Victor's second Self, we have to approve the scientist's statement that he is "the true murderer" (Shelley 72) of William, Justine, Henry, and Elizabeth. Rosaria Champagne explains

the Creature as a representation of Victor's sexual "memory trace" (108). She defines the murders as the Creature's acting "out the rage these memories produce" (Champagne 108). We, consequently, can say that as Victor has expelled his loved ones from his happy past in order to live his dream-like-state of illusionary self-projection, the Monster banishes them from life (from the present / reality) through murder. As Victor enters an illusionary world and becomes "the author of unalterable evils" (Shelley 75), the Monster becomes part of reality and mirrors the creator's action. In both cases, the characters suffer from an extreme feeling of solitude and loneliness when they realize that the sphere they are living in can neither provide them with their needs nor fulfill their longings. Their "ubiquitous yearning for an unattainable perfect internal state" (Klein, *Loneliness* 300) will never be fulfilled.

Both Victor and his Creature remain isolated and alienated from society and from each other, which renders their life hateful to them. As Victor's double, the Monster's social alienation and isolation finds its later reflection in the creator himself. Therefore we have to understand the Monster's inquiry of "Who was I? What was I?" (Shelley 113) not only as the Creature's but also as Victor Frankenstein's search for identity and self-definition.

Although Champagne's analysis is convincing and based closely on the text, I want to raise another possibility of how to read the Monster's murderous crimes and symbolically read its victims as the personification of purity, innocence, consciousness, and / or of the force of resistance. Every single victim stands mentally and psychologically in sharp contrast to Victor Frankenstein and his monstrous Self. In still being a little child, his brother William is a mere personification of the scientist's once existent purity and gentleness. In addition he is a representation of Victor's weaknesses and, thus, is not strong enough to oppose the Monster and to fight for his life: he has to die, first.

Although Justine Moritz, the very well-respected and adored family servant who "was a great favourite" (Shelley 50) of Victor's, represents a different social status than the Frankensteins, she is an important and loved "family member," since she has served the family for many years. In being socially alienated from her employees, she easily becomes the suspect of having killed William. As the Monster finally gives in to his solitary death on the field of ice, so does Justine in the prison cell: she must be the second to die. Both deaths are connected by the picture of Victor's mother, which had been stolen from William and found in Justine's possession.

Henry Clerval, in being totally ignorant about Victor's monstrous Self, also symbolizes the scientist's once existent innocence and respect for limits; "he was inquisitive and anxious to gain experience and instruction" (Shelley 143) and never strove for forbidden knowledge. In hiding the scientific apparatus from Victor's eyes, he also partakes in the function of repression. As Victor's once strong force of resistance is overpowered by his increasing longing for scientific knowledge and sexual wish fulfillment, Henry is helpless in the physical fight against the supernatural force of the Monster; he is the third to die. Although it seems that Henry's death cannot be linked to the same cause as the two previous ones, we have to acknowledge that he loses his life after Victor's decision to destroy the female Monster in order to prevent the world from a mother figure that could give life to "a race of devils" (Shelley 150). Consequently, the image of the dead mother[21] leads to murder again.

The last victim is Victor's virtuous and reflective fiancée, who is "domestic and devoted, caring and sympathetic" (Botting, *Making Monstrous* 64). On the one hand, Elizabeth can be seen as a personification of Victor's ego that "represents what may be called common sense"

[21] As a consequence of excessive introjection and projection, Victor suffers from extreme inner conflict. To achieve inner peace, he has to destroy the female monster-to-be, since its destruction serves as a process of purification of Victor's sin-loaded soul.

(Freud, *Ego and the Id* 19) and opposes Victor's shadowy Self containing his passions. As soon as *l'Autre* overpowers Victor's mind, Elizabeth loses her influence over him and becomes engulfed by his monstrous incestuous sensations and desires. On the other hand, she functions like Lewis' Antonia as the text's *mother imago* and, consequently, turns into a target of lust herself. This provokes her mutation into a horrible object of loathsomeness in the end. Thereby, she mirrors the body of Victor's dead mother and her fiancée's horrible desires again.[22] Victor's nightmare in chapter five has become real. Whereas here he only dreamed about Elizabeth's transformation into a lifeless corpse, now, in chapter twenty-three, she has become "lifeless and inanimate" (Shelley 179).

Reason and virtue, once Victor's highly valued characteristics, have totally been replaced by his ambition, passion, and extreme longing for (sexual) wish fulfillment; the scientist's *Id* has taken the place of his ego which has provoked his grasp with reality. In this respect, Victor resembles Ambrosio who also followed his passions and obscure instincts. Both characters suffer from the same tragic flaw. Their unresolved trauma of the lost mother appears in the unfamiliar disguise of sexual wish fulfillment on the one hand, and ambition, on the other. Their externalization of *libido* on another object as an ego defense mechanism provokes the fall of both, Victor and Ambrosio.

In contrast to Ambrosio, Victor is afraid of his sexual union with his beloved, which would indirectly imply the fulfillment of his unlawful maternal yearning. He fears this incestuous relationship as much as the creation of a potential partner for his Creature, because in both cases the result would imply the possibility of creating a new species: "a race of devils" (Shelley 150). The Monster's warning, "I shall be with you on your wedding-night" (Shelley 153), as an allegorical expression for Victor's actual Oedipal complex and longing, foreshadows Elizabeth's

[22] See page 43 and page 179 of *Frankenstein*.

murder through Victor's (double) hands, because the scientist will not be able to bare this guilty burden he already suffers from so immensely. Elizabeth, as Victor's fourth victim, has to die since she represents everything that can be associated with Victor's "maternal" past. On the one hand, she becomes the same decaying and loathsome object Victor once perceived in his dreams – his mother. On the other hand, her dead body finds its reflection in the hideous Creature Victor perceived in reality – his Monster.

V.1.3 Victor's Mirror Image

Through Victor's constantly increasing curiosity for the unknown and forbidden, he unconsciously mutates into a self-alienated "Angel of destruction" (Shelley 31) who destroys all "old familiar faces" (Shelley 30) not only of his environment, but especially of himself. In conclusion we can state that Victor turns from a sentimental hero at the beginning of the novel, into a tragic hero at its end, since he himself triggered the once repressed complexes to become manifest, complexes which are the source of his mental disturbances, fits of madness, and his guilty conscience. As Victor degrades into an inhuman, egocentric, and alienated being whose focus is always self-centered,[23] the Monster transforms into a more human Creature who seeks comfort, love, and companionship. However, the fact that society is hostile reminds it again and again of its monstrous status and its existence becomes a self-fulfilling prophecy of fate. The ugly Monster representing Victor's unlawful longings opposes the beauty of human nature and reasonable knowledge to such an extreme degree that it cannot find social acceptance. Although the Creature has been composed of natural parts it "is paradoxically an affront to nature" (Smith, *Gothic Radicalism* 19) and reason and, consequently, causes anxiety, fear, terror, and creeping horror.

[23] I intentionally characterize Victor Frankenstein as an entirely self-centred person, since he first pursues his scientific career without showing consideration for his family members left back home. Then he loses himself in remorse and his guilty conscience. Throughout the entire story he is very egocentric.

The Monster's repetitive occurrence not only supports the tension of the book, but also provokes an increase in Victor's inner tumult. The more it comes to light and confronts him, the more Victor's self-alienation progresses. He increasingly faces his hideous double, which in a short time not only destroys everything dear to him, but himself too by tearing his soul apart "by remorse, horror, and despair" (Shelley 73). The Monster's words, "Increase of knowledge only discovered to me more clearly what a wretched outcast I was" (Shelley 115), consequently mirror Victor's transformation from "beauty" to the beast and display his guilty conscience that is founded in his striving for the forbidden knowledge.

In confessing to captain Walton, Victor actually rewrites his story and realizes that his striving for the forbidden knowledge not only made him commit "some great crime" (Shelley 147), but also caused him his mental and emotional pain. However, he remains ignorant about the serious influences of his second Self and perceives himself as guiltless for what he has done.

Like Ambrosio, Victor remains ignorant about his real suffering: the "after effects of sexual trauma" (Champagne 114) that is based on his narcissism resulting from an unresolved Oedipal complex.

V.1.4 Uncanny Gothic Development

In chapter three of our examination it has already been pointed out that Lewis' novel *The Monk* is the first novel that explicitly combines the outer with the inner uncanny. Lewis confronts the character and reader with his / her repressed feelings and ideas that live in his/her unconscious, come to live in his / her dreams, and provoke his / her suffering from inner conflict. In comparing this last Gothic novel of the eighteenth-century with the selected literary contributions of the nascent nineteenth-century, the evolution of the genre is obvious. In creating Victor's complex and psychologically torn character, Shelley has unconsciously portrayed a literary figure of great importance for the development of the gothic and its mutation into the

fantastic and uncanny. As a man who is incapable of deciding any longer between internal and external reality and who, consequently, projects his entire psychological construct onto his fellowmen, Shelley has "given birth" to the novel's real Monster: the uncanny.

Although Victor resembles Lewis' monk in his ambitious and narcissistic attitude, Shelley gives her character more psychological depth through his conscious striving for the forbidden knowledge and his unconscious pursuit but suffering from his Oedipal longing for sexual wish fulfillment. In contrast to Ambrosio's conscious pursuit of sexual intercourse, Victor is absolutely unaware that his scientific ambition serves as a cover for his repressed sexual longing for his dead mother. For a very long time he even perceives himself as a victim instead of a victimizer. Even though he later calls himself "the true murderer" (Shelley 72) of his loved ones, he never totally understands this statement, since he remains ignorant of his unconscious Self until the very end. His continuous quest for the forbidden knowledge to see and to understand has only provided him with a loathsome object whose origin he ignorantly relates to his scientific experiments and knowledge, but never to his repressed Self as being a part of himself.

As our analysis shows, Shelley's mad scientist has to be perceived as being one with the once only imagined Monster which eventually becomes real, until it finally becomes an entity of its own and an independent figure of the novel. In this respect, Shelley's work takes an ambiguous position in our literary canon. In perceiving the Monster as a supernatural being and as an independent major character of the text who willingly destroys people's lives, *Frankenstein* rather contains characteristic elements of the 'school of horror' than of the new evolving genre of the fantastic. The Monster "appeals to sheer dread and repulsion" (Varma 130) and has to be understood as a supernatural agent representing the evil of scientific progress and knowledge.

However, if we understand Victor's laboratory as the labor room in which he gives life to a Creature that, according to his Oedipal pregnancy, takes the form of the hideous Monster, Shelley's novel tends to belong more to fantastic writing of the nineteenth-century. The Monster now is a manifestation of the scientist's over-externalization of his emotional and mental disturbance. After "being born," this solely male creation does not only personify Victor's projected sexual longings, fears, and the evolving guilt, but also expresses the almost non-existent border-line between reality and illusion. Moreover, the novel's open expression of Victor's "conflit intérieure entre des forces psychiques et morales" (*DHTTL* 555) and its display of the scientist's mental state exemplify the genre's fantastic character. This way, Shelley consciously or unconsciously has contributed to the development of the gothic, which more and more shifts its interest from the outer (supernatural occurrences, e.g., sudden natural disturbances) to the inner uncanny (the characters' disturbed mind). In blending these two concepts, Mary Shelley's *Frankenstein* serves as an important means of literary transition between Walpole's, Radcliffe's, and Lewis' gothic world of the eighteenth-century and Hoffmann's creation of the fantastic and uncanny world of the nineteenth-century in which the power of imagination, illusion, and the world of dreams with its emotions, wishes, and fears are most apparent and lead to self-alienation, split personalities, and fits of madness. Architecturally speaking, *Frankenstein*, thus, represents the staircase that leads from the gothic cellar to the fantastic second floor of our literary house of the uncanny.

Although Hoffmann's novel *Die Elixiere des Teufels* appeared on the literary market three years earlier than Shelley's *Frankenstein*, it is almost impossible that the decidedly fantastic component of the German novel has been influential on the English monstrous creation, since the novel's first English translation was not published until 1824. Literature's fantastic and psychological domain finds expression in *Frankenstein*, but increasingly establishes itself in

literature as a dominant characteristic through the writing of E.T.A. Hoffmann and his French colleagues Charles Nodier and Théophile Gautier.

V.2 Fantastic Hoffmann

E.T.A. Hoffmann was very interested in the psyche. Therefore, he tried to incorporate his fascination for exceptional psychology into literature. Hoffmann "studied the behaviour of the mentally deranged by visiting the Sankt Getreu asylum and applied his observations in some of his best tales" (Magill 84). As one of the first writers who was enthusiastic about the literary portrayal of what Hartmut Steinecke calls the "Nachtseite des Menschen" (the dark side of the human being) (169), Hoffmann was captivated by the works of the human mind, the unfamiliar and uncanny, the unconscious, and by everything that aroused fear and could cause mental disturbance. As Hoffmann led a double life himself – he worked as a judge (Kammergerichtsrat) during the day, but was a musician, composer, and writer at night - he presents people's alienation from their environment and from themselves as a result of their unfulfilled dreams and wishes. In his literary compositions, the once existing "frühromantische Aufbruchstimmung wich einer eher düsteren, sarkastischen und gebrochenen Sicht auf die Verhältnisse [der damaligen Zeit]" (early romantic atmosphere of departure was taken over by a rather angry, sarcastic, and disappointed view of the present situation) (Stephan, *Die späte Romantik* 223). The resultant pessimism and disillusionment is one main characteristic of Hoffmann's prose, in which he displays the dark sides of a human being as well as of the progress of civilization.

As we have seen, Lewis already transformed and converted the supernatural from simple shocking effects (as in Walpole) or explainable natural causes (as in Radcliffe) to the area of human evil, desires, and passions which easily provoke self-alienation and a split personality. Shelley stressed the almost non-existent boundary between illusion and reality and, thereby, displayed the character's torment from the aftereffects of his longing for forbidden knowledge.

Both, Lewis' and Shelley's work express the genre's transition of focus from the outer to the inner uncanny.

However, Hoffmann goes one step further. He concentrates on the articulation of the inner uncanny and, thereby, leads away from the early evoked terror of the supernatural to that of the mysteriousness in man and his surroundings. In Hoffmann's texts the supernatural is a clear manifestation of the inner uncanny and, consequently, turns the former gothic material into the unexplainable uncanny of the mind. "Les thèmes principaux de Hoffmann sont la folie et la puissance du mal. Le premier ressortit à la connaissance de l'esprit et du corps, le second à la métaphysique et à la religion" (Schneider 157-58). In displaying the interaction of body and spirit, Hoffmann indirectly puts Schubert's notion of the mutual dependency of the sensual and spiritual world[24] into fictional form. Our analysis of Hoffmann's *Elixiere des Teufels* will clearly show this dependence and stress the monk's "Verkehrung der geistigen Liebe" (transformation of spiritual love) (Fick 112) into sexual lust, which, due to its lifelong repression and resultant dissatisfaction will provoke his madness, split personality, and his confrontation with *l'Autre*. In doing so, the author stresses the fantastic component of his literary composition, which accentuates man's "conflit intérieur entre des forces psychiques et morales (le Malin devient le Mal), [...] entre la conscience et le rêve, [...]" (*DHTTL* 555). The presentation of the supernatural as a representation of inner conflicts and of psychological forces of the conscious / unconscious - "qui, dans les phénomènes de cauchemar et de délire, projette devant elle des images de ses angoisses ou de ses terreurs" (Castex 150) - emphazises the amalgamation of dream-world and reality and of mystery and consciousness, a technique Shelley already used in *Frankenstein*.

[24] For further explanation see p. 104f.

The power of imagination, illusion, and the world of dreams with its resulting emotions, wishes, and fears are characteristic of fantastic writing in Germany and especially in France. In confronting the characters and the reader with the opposing questions of "Réalité ou rêve? Verité ou illusion?" (Todorov 29), E.T.A. Hoffmann, and later on Charles Nodier and Théophile Gautier lead the reader to the centre of the fantastic in which one exploits "la réserve de terreur et d'angoisse qui veille au fond de chaque homme" (Steinmetz 9); a phenomenon that not only makes Hoffmann's novel very complex and difficult to understand, but also causes its uncanny atmosphere.

V.2.1 *Die Elixiere des Teufels* and its Influential Precursors

Hoffmann's novel, *Die Elixiere des Teufels* shows the influence of Schiller's novel-fragment *Der Geisterseher* and especially of Lewis' *The Monk.* All three main characters – Hoffmann's Medardus, Lewis' Ambrosio, and Schiller's Prince - are raised in isolation and solitude and become victims of their own curiosity for forbidden knowledge. In all three literary compositions, the male character's fascination with and sexual attraction to a portrait of a female saint provokes their latent (sexual) feelings to become manifest.

Medardus in *Die Elixiere des Teufels*, like Ambrosio in *The Monk*, is a proud and ambitious young man who perceives himself to be superior to his fellow men, as well as to his own feelings and desires. Euphemie in *Die Elixiere des Teufels* like Matilda in *The Monk* represent the *femme fatale* who stirs the monks' desires until they become too strong to be repressed. Medardus' and Ambrosio's super-ego, represented through the religious institution and the monastic vows, is overruled by their passion and longing for sexual wish fulfillment. Their powerful *Id* leads to the monks' pursuit of Antonia and Aurelie, the pure and innocent heroines of the books. Thereby, the monks spiritually and realistically desert monastic life and lead a double existence.

Although Hoffmann borrows Lewis' central conflict, the German novel contains important differences and expresses the change that the gothic genre has undergone in the meantime. Whereas Lewis establishes a distance between reader and fictional world by setting his novel in faraway Spain of the sixteenth-century, Hoffmann "destroys that all-too safe distance" (Zehl Romero 579). In addition to Lewis' exposition of terror resulting from the power of church, asceticism, and inquisition, Hoffmann adds Medardus' extreme unease of the daily life in a nineteenth-century world and addresses his fear and madness as part of his collective unconscious.

Medardus' mental disturbance results merely from his unresolved inner conflicts that he processes in his dreams at night. The then latent unconscious makes him suffer from a guilt that provokes nightmares and hallucinations in which he not only faces *l'Autre*, but also lives the Other's life. Medardus' terror is complicated by the constant appearance of the old painter Francesko, who, as the Armenian in Schiller's *Geisterseher* or as the Wandering Jew in Lewis' *The Monk*, represents superior knowledge, conscience, and Medardus'guilt. Furthermore, the old painter personifies Medardus' family ties and, thereby, the original sin[25] which is burning in Medardus' blood. "As such he is a figure of Adam, the first father, the fount of original sin and the source of its hereditary transmission" (Herdmann 57). It is the combination of Medardus' suffering from the family curse with *his* longing for sexual wish fulfillment and the resulting guilty conscience that provokes this monk's temporary madness – a psychological outcome that is completely missing in Lewis' *The Monk*.

In contrast to Ambrosio who finally sells his soul to the devil and ends in hell, Medardus enjoys the devil's elixirs but returns to the straight and narrow path, since he is able to abdicate

[25] The revisiting of the sin of the fathers upon their children is also a major topic in Walpole's *Castle of Otranto.*

the sinful pictures of his dreams. Whereas Ambrosio's devilish journey is real, Hoffmann's novel confronts the reader with having to decide whether Medardus' experiences are merely a spiritual journey undertaken in his dreams or if they belong to reality. Hoffmann blurs dream-world and reality along with illusion and truth to such an extent that it is very difficult for the reader to clearly assign Medardus' confession to only one of these poles. From this follows Hoffmann's understanding of the already developed English world of the gothic to the German-French world of the fantastic. In his writing, Hoffmann underlines that for him the power of imagination, illusion, and the world of dreams with its resultant emotions, wishes, and fears are more important than the text's enrichment with supernatural elements. Thereby, the German author puts Pierre-Georges Castex' understanding of the fantastic as something "lié généralement aux états morbides de la conscience qui, dans les phénomènes de cauchemar et de délire, projette devant elle des images de ses angoisses ou de ses terreurs" (Castex 8) into literary practice. Hoffmann's realization of Castex's theoretical description of the fantastic is well-illustrated in the novel's main character Medardus who, as we will see, suffers from inner conflict that find externalization in his dreams of wish fulfillment, nightmares, and terrifying hallucinations. "E.T.A. Hoffmann's version of the gothic is clearly the gothic of the human soul from which no one can escape" (Zehl Romero 581). Therefore, I want to approach the novel with a "fantastic eye" and will read Medardus' "downfall" as a spiritual and imagined journey. The novel's biographical tone favors this decision to the extent that it gives the reader insight into Medardus' mind and let him view life through his imaginations.[26] Since "les labyrinths réels font place aux labyrinths de l'âme" (Faure 59) Hoffmann's fiction sets itself apart from the gothic ancestors.

[26] The author's idea of letting the reader descend into the character's psyche through a first-person-narration is a common narrative structure from Hoffmann onwards. Nodier's, Gautier's, Poe's, Maupassant's, and James's uncanny stories all show the biographical tone, and let the reader become part of the narrator's uncanny mind.

V.2.2 On the Road to Perdition

Although Medardus and Ambrosio originally suffer from the same inner conflict that results from their confrontation with the mundane longings and the clerical negations / suppression, in Medardus' case, these desires are stressed by the original sin. This sin can be described as a "confounding of fleshly lust with holy inspiration" (McGlathery 134). Whereas Ambrosio was left behind at the monastery doors as an infant, Medardus enters the monastery at the age of sixteen in order to free his dead father's soul from his sins. The monastery's peace and the monks' happiness make Medardus reflect upon taking the vow of the clerical order of the Capuchins.

V.2.2.1 First Seduction

However, after his first confrontation with the daughter of the episcopal concertmaster, Medardus experiences strong uncanny feelings that confuse him. Her naked breast stirs his hidden sexual longings and makes him state: "[Ich] konnte kein Wort sprechen, nie gekannte Gefühle regten sich stürmisch in mir, und trieben das glühende Blut durch die Adern, daß hörbar meine Pulse schlugen. Meine Brust war krampfhaft zusammengepreßt, und wollte zerspringen, ein leiser Seufzer machte mir endlich Luft" (Words failed me. New, unknown feelings welled upwithin me and drove the red-hot blood through my veins so that my pulse beat loud for all to hear. My heart was held in a convulsive grip and nearly bursting, until I eased my torment with a gentle sigh; trans. Taylor 16) (Hoffmann, *Elixiere* 27). His ignorance of the powerful desires in combination with the guilt he experiences as a result of Prior Leonardus' observing eyes and powerful words about the existing temptations of the world instigates Medardus to join the monastery quickly for a lifetime in order to repress these forbidden longings. This way, Medardus consciously achieves primal repression, since he consciously denies these sexual feelings' "entry into consciousness" (Freud, *Repression* 86). However, from this point on,

Medardus will constantly and progressively suffer from an aroused passion which defies his vows. What first seems to be a peaceful life in the monastery turns into Medardus' nightmare of inner conflict, rebellion, and madness, and finds expression in his fancies, hallucinations, and dreams. His repressed longings become increasingly stronger until Medardus cannot suppress them any longer and they totally overwhelm his mind.

As Ambrosio takes the bait of the she-devil Matilda, so is Medardus led into temptation by his curiosity about the box containing the devil's elixirs. The monk's curiosity for forbidden knowledge is too strong to be suppressed. Medardus' fascination with the unknown together with his sexually repressed, ambitious, self-centered, and narcissist nature is the foundation of his hypocritical and abhorrent life-style. Medardus becomes Ambrosio in the respect that he feels superior to his fellow monks, lives out his continuously increasing narcissism, and believes that he is what he actually is not: a simple and very balanced monk who cannot be led into temptation.

Due to Medardus' overly intense identification with his clerical position, which takes the form of Jung's *persona*, his true personality incessantly diminishes until it finally dissolves and reappears in the form of *l'Autre*. Medardus' desire to become and finally to be perceived as "ein besonders Erkorerner des Himmels" (one of the Lord's select; trans. Taylor 26) (Hoffmann, *Elixiere* 39) in combination with his identification with his unrealistic highly idealized Self shows his lack of self-knowledge. Furthermore, these desires not only cause his social alienation from his fellow-men but also provoke his self-alienation, and later on, his neuroses of aggression. Like Ambrosio, Medardus has to learn that he is not superior to others and especially not to his own feelings; on the contrary, he is very vulnerable to temptation.

V.2.2.2 First Inner Conflicts

Prior Leonardus serves as a literary device to personify Medardus' conscience and ego and, therefore, interferes with the monk's *Id*, in warning Medardus about the pursuit of his obscure journey on the road to perdition. He says: "In deinen Reden herrscht ein feindliches Dunkel [...] und du siehst dich selbst in einer Gestalt, die nicht dein eigen ist, sondern ein Trugbild ist, welches dich in den verderblichen Abgrund lockt. Gehe in dich, Medardus! – entsage dem Wahn der dich betört [...]!" (There is a sinister spirit behind your sermons […] and you see yourself in a shape that is not your own but a mirage enticing you into the gulf of perdition. Search your heart, Medardus! Renounce the illusion that has bewitched you […]; trans. Taylor 27) (Hoffmann, *Elixiere* 40). Leonardus' moral values and warning words represent Medardus' perceptional force of the ego, an entity that is completely missing in Lewis' *The Monk* and also in Shelley's *Frankenstein*. As Medardus' conscience, Leonardus interferes with the obscure power of the monk's *Id*, consciously repressed, because the truth - the ego - is disturbing and hostile. When Medardus' ambition and pride find full expression in his sermon on the day of St. Antonio, he confronts his super-ego for the first time. The "hypothetical entity associated with ethical and moral conduct" (Reber 724) finds personification in the obscure painter Francesko, who confronts Medardus' dark Self and, thereby, expresses another difference to Lewis' novel.

> Am Tage des heiligen Antonius war die Kirche so gedrängt voll, daß man die Türen weit öffnen mußte [...] Da fiel mein in der Kirche umherschweifender Blick auf einen langen hageren Mann, der mir schräg über auf eine Bank gestiegen, sich an einen Eckpfeiler lehnte. Er hatte auf seltsame fremde Weise einen dunkelvioletten Mantel umgeworfen, und die übereinandergeschlagenen Arme darin gewickelt. Sein Gesicht war leichenblaß, aber der Blick der großen schwarzen stieren Augen, fuhr wie ein glühender Dolchstich durch meine Brust. Mich durchbebte ein unheimliches grauenhaftes Gefühl, schnell wandte ich mein Auge ab und sprach, all meine Kraft zusammennehmend, weiter. (41-42)

(On Saint Anthony's Day the chapel was crammed so full that the doors had to be thrown open […] As I looked round the chapel, my gaze lighted on a tall, gaunt figure who had climbed on to a pew opposite me and was leaning against a pillar. He was wearing a purple cloak over his shoulders in a strange, foreign fashion, his arms folded inside it. His face was deathly pale, but as his great black eyes stared at me, a dagger seemed to pierce my heart. A feeling of horror ran through me, and quickly turning my face away, I summoned all my strength and continued speaking; trans. Taylor 28).

In taking an elevated position while standing on a bank, the painter's black eyes - the super-ego - stare down at the young, ambitious, and proud monk. The painter gazes into Medardus' soul and, thereby, indicates the existing connection between man's *Id* and super-ego. The monk's conscience that finds personification in the obscure painter now mutates into an abhorrent object, filling the monk with terror when he perceives his ambitious and sinful intentions. As the super-ego opposes the *Id* in representing "an energetic reaction-formation" (Freud, *Ego and Id* 30) against the passions and longings contained in the *Id*, the painter is the manifestation of his externalized unconscious guilt which he must repress in order to follow the way he has chosen. Medardus tries to disobey his sudden moral input. He looks away, but "wie von einer fremden zauberischen Gewalt getrieben, mußte [er] immer wieder hinschauen, und immer starr und bewegungslos stand der Mann da, den gespenstischen Blick auf [ihn] gerichtet" (could not help looking over towards him again and again. He still stood there, impassive and motionless, his ghostly eyes fixed upon [him]; trans. Taylor 28) (Hoffmann, *Elixiere* 42). Although Medardus has not yet embarked on his sinful journey, he is already suffering from inner conflict, since Leonardus' warning caused Medardus' unconscious guilty conscience to become manifest. In externalizing his guilt, Medardus assumes the unknown's horrible appearance that nobody else can see. As soon as he identifies the man as the "unbekannte Maler

aus der heiligen Linde" (*mysterious painter from the Holy Linden*; trans. Taylor 28-29) (Hoffmann, *Elixiere* 42), Medardus cries out in extreme fear and madness: "Ha Verruchter! Hebe dich weg! – hebe dich weg – denn ich bin es selbst! – ich bin der heilige Antonius!" ("O cursed man! Get away! Get away! For I – I am he! I AM SAINT ANTHONY!"; trans. Taylor 29) (Hoffmann, *Elixiere* 42). This exclamation exemplifies the monk's ambition, his unrealistic self-idealization, and his confused SELF. As Medardus does not yet know who he really is, his identity is not fully established. He imagines himself to be Saint Anthony, an inappropriate aspiration which reveals an overestimation of his personality that will be the source of his future sins and crimes and will constitute his spiritual downfall. Medardus believes that he recognizes the unknown painter's countenance as a frightening memory from his early childhood. These unprocessed childhood experiences which unconsciously trouble his mind "have been revived by some impression" (Freud, *Uncanny* 403). Consequently, we can read the stranger as Medardus' mirror figure, as one of the stories / his double figure(s).

Medardus' frightening experience on the day of Saint Anthony haunts him in his future sermons and counteracts his eloquence to such an extent that he can hardly preach. After realizing that he will not be able to keep up with his highly idealized Self, he succumbs to seduction by a count visiting the monastery. In inspecting and opening the little bottle containing the devil's elixirs, the count turns into a devil figure tempting the already insecure monk and transfers the monastery into the fallen Garden of Eden. Medardus' desire for the forbidden in order to achieve Saint Anthony's eloquence and to become somebody he would not be able to become without supernatural help now triumphs over reason. He has become the subject of temptation which instills him with "[der] Lust eines neuen herrlichen Lebens" (the desire for a new and glorious life; trans. Taylor 33) (Hoffmann, *Elixiere* 47) and turns him unwittingly into the same voluptuous victim as Saint Anthony. Consequently, the story of the Saint's downfall

can be interpreted as an allegory of Medardus' "new-life-to-come" since the monk now disregards his dream-like vision of sadly moving "heiligen Bilder in der Kirche" (pictures of the saints; trans. Taylor 33) (Hoffmann, *Elixiere* 47) and of his mother's warning voice: "Sohn Medardus, was beginnst du, laß ab von dem gefährlichen Unternehmen!" ("Medardus, my son, what is in your mind? Give up this dangerous plan!"; trans. Taylor 33) (Hoffmann, *Elixiere* 47). These supernatural happenings only indicate his inner disturbance, which quickly develops into a major inner conflict manifesting itself in Medardus' incapacity to face the Prior Leonardus – the embodiment of his conscience. Medardus states: "Kaum konnte ich ihn mehr anschauen, ohne vor innerlicher Wut zu erbeben, ja es kamen mir oft die Gedanken, ihn zu verderben, in den Sinn, von denen ich selbst erschrak" (I could hardly look at him without quivering in anger, and thoughts from which even I myself shrank came into my mind as to how to cause his downfall; trans. Taylor 37) (Hoffmann, *Elixiere* 51).

His inner discomfort increases when he experiences a longing for (sexual) wish fulfillment with a beautiful unknown female confessor. As soon as she declares her love to him, Medardus' inner Self starts to rebel. "Wie im tötenden Krampf zuckten all meine Nerven, ich war außer mir selbst, ein nie gekanntes Gefühl zerriß meine Brust, sie sehen, sie an mich drücken – vergehen vor Wonne und Qual, eine Minute dieser Seligkeit für ewige Marter und Hölle!" (My body shook as though in the convulsive grip of death. I could hardly contain myself. I felt I had to see her and clasp her to my breast. One moment of such bliss for the price of eternal torment in hell!; trans. Taylor 38) (Hoffmann, *Elixiere* 52). As Ambrosio's passion was aroused by Rosario's / Matilda's and especially Antonia's confession, Medardus' desire for the unknown female confessor provokes his most intense sexual passions and "die sündlichsten Begierden, welche sonst [ihm] unbekannt gelieben" (sinful desires such as [he] had never known; trans. Taylor 38) (Hoffmann, *Elixiere* 53).

As Lewis speaks about the striking resemblance between Matilda and the portrait of the Madonna, Hoffmann similarly refers to the existing similitude between the unknown woman and the portrait of Saint Rosalie. Here Hoffmann combines Medardus' spiritual and mundane passion and, thereby, refers back to the original sin of Medardus' ancestor Franscesko the Painter who confounded spiritual admiration with fleshly lust in his painting of St. Rosalie.[27] As St. Rosalie was transformed in the painter's imagination into a Venus figure, a similar transformation occurs with Medardus' unknown woman, and later on with Aurelie. The unknown woman is the personification of Medardus' externalized longings projected onto the picture of the female saint. In this respect, Hoffmann expresses Schubert's understanding of sexual passion and lust as "die Verkehrung der geistigen Liebe" (transformation of spiritual love) (Fick 112) which will later develop into madness and lead to murder, because Medardus will realize that his highly ideal love only exists in a spiritual but not in a sexual way.

Like Ambrosio, Medardus represses the known and permissible (his clerical vows) in order to live the unknown and the forbidden (his sexual passions). This progressively widens the "gulf between the meditative life and the powerful assertion of the will" (Daemmrich, *Devil's Elixirs* 379) until it leads to the exchange of positions of Medardus' super-ego and *Id*. The *Id* with its desires and passions will increasingly rule the monk and will cause Medardus' repression of his former Self – the cleric. Medardus unmistakably expresses this process with his own words: "In ruhigen Augenblicken lief ich im Klostergarten auf und ab, in duftiger Ferne sah ich sie wandeln, [...], über all sie, nur sie! – Da verwünschte ich mein Gelübte, mein Dasein! – Hinaus in die Welt wollte ich, und nicht rasten, bis ich sie gefunden, sie erkaufen mit dem Heil meiner Seele" (In more tranquil moments I walked up and down in the garden: I saw her

[27] In this respect, Schiller's influence is apparent again, since also the Prince falls in love with a canvas. His admiration for the beautiful Madonna is later transfered to the unknown Greek beauty who comes to church with her aunt.

wandering in the hazy distance, […] everywhere only her, only her! I cursed my vows, my whole existence. I wanted to get out into the world and not rest until I had found her and bought her for the price of my soul's salvation; trans. Taylor 39) (Hoffmann, *Elixiere* 53). The realization of the conflict created by his multiple roles causes him mental pain and he finally acknowledges that "only at the risk of transgressing moral codes" (Daemmrich, *Devil's Elixirs* 376), can he find his freedom through wish fulfillment.

V.2.2.3 Who Am I?

Prior Leonardus sends Medardus on a mission to Rome. As soon as the monk leaves the monastery with its rules and orders, he progressively transforms into a new being, someone without a real name or an established identity. In addition to the other existing differences between *The Monk* and *Die Elixiere des Teufels*, Medardus' leaving of the monastery for the mundane world is probably the most obvious and important one. Whereas Ambrosio never leaves the monastery walls, Medardus experiences the pleasure and danger of a mundane life. As an outcome he no longer understands himself to be confined to the monastic rules, he increasingly has to come to terms with his most problematic task – to find out who he really is. After having "accidentally killed"[28] Count Viktorin at the "Teufelsgrund," he exchanges like a *picaro* his distinctiveness for the count's, by simply changing his outer appearance. Medardus replaces his clerical guise for a worldly one, and thereby, unconsciously admits his already existent split personality, which later makes him suffer from extreme self-alienation and a complete self-dissolution. He no longer knows who he is because his SELF "zum grausamen Spiel eines launenhaften Zufalls geworden, und in fremdartigen Gestalten zerfließend, schwamm ohne Halt wie in einem Meer all der Ereignisse, die wie tobende Wellen auf [ihn]

[28] Medardus does not kill the unknown Count Viktorin intentionally. He rather unconsciously pushes him over the edge of the gorge and, thereby, makes him fall into the abyss. The usage of the adverb "accidentally" clearifies that Medardus is already lead by an invisible power that he is unable to precisely define and to fight.

hineinbrausten" (had become the sport of a cruel, mischievous fate and was now drifting helplessly in a sea of events which were breaking over [him] like raging waves, so that [he] no longer knew where [he] was; trans. Taylor 59) (Hoffmann, *Elixiere* 76). Medardus has been degraded to an apparition that merely reacts to a particular situation, but that has lost control over his life and himself. "Who am I?" Or should he instead ask, "What am I?" His incapacity to answer these questions indicates that Medardus has already lost "all awareness of his personality" (Daemmrich, *Shattered Self* 98). All he can say is, "Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärliches Rätsel, bin ich entzweit mit meinem Ich!" (I am what I seem to be, yet do not seem to be what I am; even to myself I am an insoluble riddle, for my personality has been torn apart; trans. Taylor 59) (Hoffmann, *Elixiere* 76). Medardus has reached a point in his life where he now not only meets his double, but consciously assumes the Other's identity as a result of his self-alienation and split self. His prior feeling of strength and power turns progressively into "one of complete helplessness" (Daemmrich, *Devil's Elixirs* 381), confusion, and mental disturbance. Hoffmann's artistic display of Medardus' split personality and the resulting confrontation with his doubles inspires the monk's sincere sensation of terror, helplessness, and madness which distinguishes Medardus from Ambrosio. Although Ambrosio also liberates himself from his former clerical life and highly idealized Self, he never shows insight into this psychological process of liberation and transformation of his SELF. Nowhere in the novel does the monk speak about his split self, nowhere does he acknowledge its existence, and nowhere does he question his identity. Whereas Medardus assumes the Other's identity and rarely exchanges his physical appearance with his double, Ambrosio, from a physical point of view, always remains the same person, the perceived "Man of Holiness" (Lewis 18).

In “killing” Count Viktorin at the “Teufelsgrund,” Medardus has unconsciously killed his former SELF and awakened *l’Autre*, which easily exchanges his outer appearance. From this it follows that it was not Viktorin staring into the gorge, but Medardus gazing into the depths of his psyche, out of which arouse “giftige Dünste [...] die den, der vermessen hinabschaut, um zu erforschen, was drunten verborgen, betäuben und rettungslos in den Tod hinabziehen” (poisonous fumes […] from the depths, and whoever is foolhardly enough to look down in order to see what is hidden below, succumbs to the fumes and falls to his death; trans. Taylor 76) (Hoffmann, *Elixiere* 96). We can, thus, conclude that it is Medardus’ fascination with the forbidden unknown of his deeply hidden unconscious which causes him inner conflict, provokes his suffering from alienation, and leads him on his road to perdition where he constantly encounters the monster of his hidden Self – *l’Autre*.

V.2.3 Medardus’ Doublings

Medardus, like Ambrosio, confronts his hidden / split self many times. Nevertheless, in this respect Hoffmann’s work differs greatly from Lewis’. Unlike Medardus, Lewis’ Ambrosio recognizes, acknowledges, and unconditionally lives his second Self without suffering from a guilty conscience. He lives his double life by merely unconsciously mutating into the embodiment of his long-hidden feelings. He, consequently, faces the double within himself but neither as a fully-established entity which is part of his outer world, nor as a recognized part of his personality. Medardus’s double, however, has to be perceived as both a manifestation of his secret longings and a representation of his conscience. He confronts *l’Autre* inside and outside of his SELF. In my understanding of Hoffmann’s novel, we find six double figures which more or less are representative for Medardus’ longing for (sexual) wish fulfillment, his suffering from guilt, and his resulting mental instability. They can be subdivided into two categories, which will find explanation in the following chapters V.2.3.1 - V.2.3.3:

Id – passions / desires	(super)-ego – conscience
Count Viktorin = self-alientation / sexual wish-fullfiment / madness	Painter Francesko = guilt / conscience
Monk at the forester's lodge = madness	
Hermogen = madness	
Pietro Belcampo = madness	
Aurelie = passion / narcissism / purity	

V.2.3.1 Graf Viktorin: Personifiction of Desire and Guilt

Graf Viktorin is probably the most interesting double figure in *Die Elixiere des Teufels*, since we can never be absolutely certain whether he belongs only to Medardus' imagination within the already established fantastic environment, or if he is an actual character of the novel - the monk's half-brother. Whereas the Monster in *Frankenstein* becomes an entity of its own and can be perceived by several characters of the book, Medardus' half-brother Viktorin takes an ambiguous position. Although Hoffmann makes it clear that other characters know of the half-brother's existence as well, only Medardus actually sees Viktorin. In this way, Hoffmann blurs Medardus' dream-world with reality and makes it difficult for the reader to resolve the artistically created intellectual uncertainty and uncanniness of Hoffmann's fantastic literary environment which, consequently, is very different from Shelley's.

Victorin appears for the first time after Medardus has left his monastery and entered the world. I intentionally use the verb "to appear" because it is my understanding that the two characters do not actually meet. When first Medardus sees him, Viktorin seems to be sitting at the "Teufelsgrund" into which Medardus unintentionally makes him fall. From a grammatical point of view, the personal pronoun 'him' refers to Viktorin, but from a textual perspective it can

also refer to Medardus. The pronoun can interchangeably be used, since Medardus, from this point on, exchanges his identity for the Count's. As Viktorin stares into the gorge of the "Teufelsgrund," so does Medardus.

Viktorin is the replacement for the monk's physical clerical appearance, his new *persona*. By "killing" Viktorin and taking over his personality, Medardus slips into the skin of his double. He becomes *l'Autre* – he becomes Viktorin in a monk's outfit. Thus, we can say that Medardus' clerical shell survives while exchanging the guise of the cleric code for the worldly one. The fact that his absorbed identity suits him well and his fellowmen mistake him for Viktorin underlines our assumption that Medardus and Viktorin are actually the same person. Medardus even seems to "possess knowledge, feeling and experience in common with the other, identifies himself with [the] other person, so that his self becomes confounded, or the foreign self is substituted for his own" (Freud, *Uncanny* 387). With the exchanged identity, Medardus, now can live his longings and sexual passions. As Medardus' *Id*, Viktorin contains the desires that Medardus always had to repress due to his clerical vows. It is the "grauenvolle Stimme eines zweiten Ichs" (dreadful voice of a second [S]elf; trans. Taylor 68) (Hoffmann, *Elixiere* 87) that pushes Medardus forward on his already chosen road to perdition, leads him more and more into the very depth of the "Teufelsgrund" that he has only experienced, this far, from the top of the gorge.

As Ambrosio in *The Monk* is obsessed with the longing for Antonia, so is Medardus alias Victorin with Aurelie. Like Ambrosio in his interaction with Antonia, Medardus tries to win Aurelie's heart in a spiritual way. Nevertheless, he finally seduces her in order to fulfill his pleasures. Unlike Ambrosio, Medardus' obsession is stressed by his ancestor's sin of blending the religious ideal of a painting with the human profane principle of lust. In following the pattern of his ancestor, Medardus prolongs this original sin and turns the ideal into flesh and blood until the sexual desire takes the animated form of Aurelie. The unanimated portrait of St. Rosalie

becomes alive through Medardus' projection of his inner longings. It turns into a mirror of the monk's secret desires and has to be understood as "an annexe of the self" (Herdmann 42).

As the painter's admiration of the portrait is a reflection of his narcissism, so is Medardus' longing for Aurelie / Rosalie, since his feelings for her are a projection of his extreme self-love. His love for Aurelie does not address Aurelie herself, but only what he imagines her and himself to be - a saint. It is, thus, through his irrational and imaginary penetration of the female body that Medardus' externalized longing / love actually returns to his ego. In this respect, Aurelie is the manifestation of his former narcissism, which now appears in the disguise of his lustful desires.

His illicit desire to possess St. Rosalie alias Aurelie causes him serious inner conflict and a realization that he will never be able to fulfill his wishes provokes his fits of madness. Consequently, Hoffmann's plotting of lust, passion, and desire versus love, is more complex than Lewis'. Unlike Ambrosio who not only imagines but also succeeds in sexually possessing Antonia, Medardus only fantasizes about this option and lives the completion of thoughts in his imagination. Nevertheless his spiritual transgressions of moral, ethical, and religious boundaries are the source of his bad conscience, which haunts him in the form of the horrible hallucination of the mad monk at night and during the day. The display of man's deranged and insane mind as a result of his suffering from guilt sets Hoffman's text apart from Lewis' and shows man's complex psychological nature. In doing so, Hoffmann stresses the illusionary and imaginative power of man and creates a fantastic environment in which he "consistently obliterates the distinction between fancy and reality" (Daemmrich, *Devil's Elixirs* 379). Since in Hoffmann's novel "la «réalité» est perçue toujours à travers un voile, tandis que l'imaginaire a la netteté hallucinante des songes" (Faure 59), the reader cannot be sure whether Medardus' confession is based on his former actions or if it merely displays experiences and adventures that he imagined

or dreamed. However, Hoffman and Lewis cast repressed sexuality in religious terms.

V.2.3.2 The Mad Monk – My Terror and Anxiety

In facing the mad monk at the forester's lodge, Medardus has to realize that his nightmare has become reality. The present object of terror is the uncanny incarnation of Viktorin and Medardus. It is / they are the same person, since one is the other's double and ego-substitution. Medardus confronts his dissolute SELF, the representation of the battle between his psychological selves.

The forester's story about the mad monk's provenance fosters Medardus' fear and latent guilty conscience, manifesting itself in different phantoms stepping out of the dark forest, which symbolizes his hidden psyche.

> Ich sah meine Mutter, die Äbtissin, sie schauten mich an mit strafenden Blicken. – Euphemie rauschte auf mich zu mit totenbleichem Gesicht, und starrte mich an mit ihren schwarzen glühenden Augen, sie erhob ihre blutigen Hände, mir drohend, ach es waren Blutstropfen Hermogens Todeswunde entquollen, ich schrie auf! (149)

(I saw my mother and the abbess looking at me reproachfully; Euphemia stole up to me, her face deathly pale and her black eyes fixed upon me; she raised her bloody hands mechanically, hands stained with the blood that had gushed from Hermogen's wound. I let out a scream; trans. Taylor 123). Medardus' sensations of guilt and anxiety point towards his suffering from depression and persecution, phenomena that can cause the ego's suppression. Although the invention of the double figure is usually perceived as "a preservation against destruction to the ego" (Freud, *Uncanny* 387), here it is a manifestation of the annihilation of the ego by the *Id*. It provokes self-dissolution, which Medardus expresses as follows: "Mit meinem Selbst mehr als jemals entzweit, wurde ich mir selbst zweideutig, und ein inneres Grausen umfing mein eigenes Wesen mit zerstörender Kraft" (My soul was divided within itself, and I was in the grip of a paralysing fear; trans. Taylor 124) (Hoffmann, *Elixiere* 150). Although we "are apt to think of the ego as

powerless against the *Id*," Medardus' statement shows that "the ego is the actual seat of anxiety" (Freud, *Inhibitions* 18-19), since it is the institution of our conscience. The unpleasant experience that easily leads to anxiety is, thus, set lose by the ego.

Although the forester's revelation of the mad monk's story makes Medardus realize that "der Mönch,[…] [sein] eigenes Ich in verzerrten gräßlichen Zügen reflektierte" (the monk [...] was a horrible, distorted reflection of [his] own self; trans. Taylor 125) (Hoffmann, *Elixiere* 152), Medardus' *Id* is too strong to be repressed. As his present ruling psychological force, his *Id* has overpowered his ego and, consequently, his conscience, the institution that now suffers from repression. Whenever the ego rebels against the force of resistance, Medardus suffers from fits of madness that overpower him in his dark prison cell, in the forest, at church, or later in the asylum. It is mostly during these attacks of mental derangement that Medardus confronts *l'Autre* – his evil part, which often takes the manifest form of the mad monk or of eerie voices.

When taken prisoner, *l'Autre* suddenly appears from underneath the prison floor, symbolizing Medardus' confinement within himself. *L'Autre* addresses Medardus as his brother and laughs, "Hihihi ... hihihi ... Brüder-lein ... Brü-der-lein ... Me-dar-dus ... ich bin da ... bin da ... ma-mach auf ... auf ... wir wo-wollen in den Wa-Wald gehen ... [...] hast ... du, mi-mich erkannt ... erkannt?"("Hee, hee, hee! Hee, hee, hee! Lit-tle Bro-ther! Lit-tle Bro-ther Me-dae-dus! I ... am ... am ... here! O-pen ... the ... the ... door! Let ... us ... go ... in-to ... the ... woods!"; trans. Taylor 179) (Hoffmann, *Elixiere* 212-13). In choosing the word 'brother,' *l'Autre* refers to Medardus' clerical position, psychological composition, and to his family ties. The Other's question "hast ... du, mi-mich erkannt ... erkannt?" fortifies Medardus' search for his SELF, for his identity and, consequently, emphasizes his still existent split self.

Hoffmann expresses Medardus' self-division not only by the careful choice of words but also through the artistic composition of his text. When Medardus' brother – *l'Autre* – appears

and talks, the text shows a lack of coherence and is interrupted by repetitive syllables or even entire words. The fact that *l'Autre* is a (subordinated) part of the SELF, Hoffmann exemplifies through the attachment of pre-, or suffixes, for example: "ma," "mi," or "lein." Especially the suffix "lein," a commonly used German diminutive, supports our understanding of *l'Autre* as the subordinated hidden part of the SELF.

Until Medardus "meets" with *l'Autre* in prison, the monk does not acknowledge the Other's existence. Through his terrifying confrontation with *l'Autre*, the monk seems to finally realize the existence of his hideous Self as being part of him. "Der volle Schein der Lampe fiel auf das Gesicht – ich erkannte mich selbst – mir vergingen die Sinne" (The full light of the lamp fell on his face and I recognised – *myself*; trans. Taylor 187) (Hoffmann, *Elixiere* 221). This shocking realization causes the loss of his senses.

When towards the end of the novel Medardus intends to marry Aurelie, Medardus' hideous longings find personification in the mad monk again. This transformation exemplifies his inappropriate intentions. The fact that the mad monk appears outside of the church exemplifies Medardus' transgression of boundaries and denial of his real existence. Due to his inner conflict, Medardus, disguised as the mad monk, remains outside the clerical territory – a familiar place of which he usually is an integrated part. In facing his obscure double, Medardus unconsciously realizes his split self. This uncanny awareness provokes his fit of madness in which he, alias the mad monk, tries to stab Aurelie and to make her his. In doing so, Medardus mirrors Ambrosio – his literary double.

As he will later realize, he only stabbed his own hand instead of her body. In the one instance, we can say that it "is through the double that Merdadus is prevented from marrying his half-sister Aurelie" (Labriola 76) and starts to acknowledge his guilt. In the other, we have to interpret his assumption of having stabbed Aurelie as his achieved goal of sexual intercourse

with his holy bride. From this it follows that the original sin of lustful pleasure of incest lives on. Although the mad monk / Medardus manages to rush out of the church and escapes from the crowd, he is incapable of avoiding *l'Autre* who not only sits on his back, but is Medardus himself wearing a cowl.

"Vergebens versuchte ich ihn abzuschütteln – ich warf mich nieder, ich drückte mich hinterrücks an die Bäume, alles umsonst" (In vain I tried to shake him off. I threw myself on the ground, jammed my back against the trees, but all to no avail; trans. Taylor 227) (Hoffmann, *Elixiere* 267). The fact that he tries to free himself from his evil part, which is one main component of his personality composed of several psychological forces inseparable one from the other, demonstrates that Medardus still has not developed a full understanding of his personality.

Medardus has to acknowledge the fact that *l'Autre* is not only a permanent part of his personality, but that it is an inseparable part of his psyche, since it is part of the SELF that would be non-existent without it. Again, Hoffmann stresses the theme of the double as part of the whole through the lay-out of the text. As soon as Medardus progressively acknowledges his inseparable second part and shows psychological development, repetitive prefixes arranged by hyphens disappear from the text.

Due to his once sexual longing for Aurelie, Medardus has defiled both religion and spiritual love. The spiritual ideal that he had always associated with Rosalie becomes flesh and, thereby, turns into the sinful Aurelie. As Ambrosio blames Antonia for his downfall, so does Medardus blame Aurelie until she, alias Rosalie, steps back into the picture frame after later being killed by *l'Autre*. As Ambrosio imaginatively disgraces Antonia on the altar, so does the monstrous apparition in Hoffmann's *Elixiere des Teufels.* As his predecessor in *The Monk*, *l'Autre* in *Die Elixiere des Teufels* jumps on the altar and sexually dishonours the pure woman. With Aurielie's death, blood and flesh become a spiritual entity again, as her soul ascends to

heaven. Thus, she can retake her portrait countenance as St. Rosalie, step back into the picture frame, and let Medardus realize his sin and guilt. Now that Aurelie retakes her form as St. Rosalie, she reestablishes the required distinction between the two spheres, frees Medardus from his haunting original sin, lets him move back to his order with the comprehension of distinguishing between good and evil, pure love and lust, knowledge of his personality, and causes the Other's disappearance. Thus, we can agree with Labriola that "Medardus in his various encounters with the double undergoes a process of development that enables him to create a conscience and to reflect upon his actions by the end of the novel" (75); a character development that is completely missing from Lewis' Ambrosio. This devise not only illustrates the increasing psychological complexity of Hoffmann's Medardus in contrast to Lewis' Ambrosio, but also exemplifies the progress of the genre.

V.2.3.3 Francesko the Painter

As Viktorin and the mad monk are personifications of Medardus' desires and longings, the painter Francesko is the embodiment of Medardus' guilt and bad conscience. In taking the form of the conscience and super-ego, i.e., the spiritual power containing moral and ethical values, Hoffmann adds an additional psychological component to his text, creates one further difference between his and Lewis' novel, and displays the genre's development. Although Viktorin is the source of Medardus' guilt from the original sin, he is at the same time the antagonizing force opposing Medardus' ambitious, proud, and lustful character and, thus, "mysteriously reappears at crucial points of the novel" (Zehl Romero 579).

He first confronts Medardus at church on St. Antonio's day, as a counterforce to Medardus' striving and arrogant behavior. Medardus' suddenly arousing and externalized guilty conscience makes him see the countenance of the old man. The fact that nobody else is able to detect the painter supports our assumption that he is a mere hallucination of Medardus' inner eye

and the representation of superior knowledge. Medardus describes him as a horrible object with "schwarzen stieren Augen" (great black eyes; trans. Taylor 28) (42). He calls him a "fürchterlichen Unbekannten" (mysterious figure; trans. Taylor 99) (122), "Feind" (enemy; trans. Taylor 99) (122), or even "Satan" (125).

When the painter at the inn reveals Medardus' identity and story about his encounter with Count Viktorin at the "Teufelsgrund" and with Hermogen and Euphemien at the castle, he stirs Medardus' guilty conscience. As an "aggressive type," Medardus does not acknowledge the fact that he holds the evil in himself and that he, at this particular moment of his life, is ruled by the unconscious powerful force called the *Id*. Consequently, he unconsciously represses the disturbing truth and externalizes his aggressions in his verbal attack on the painter: "Hebe dich weg [...] du bist der Satan, du bist der frevelnde Mord, aber über mich has du keine Macht!" ("Away with you! [...] You yourself are Satan! You are the evil murderer, but over me you have no power!"; trans. Taylor 102) (Hoffmann, *Elixiere* 125). Medardus' exclamations symbolize his loss of control over himself and clearly display his ignorance, his loss of self-control, and his self-alienation. He decidedly refuses the truth in order to remain on his chosen road to perdition which promises him a life of lust, passion, and licentiousness. The ruling power of *l'Autre* enforces the suppression of the conscience. However, the painter's presence in the inn causes Medardus extreme mental anguish, provokes his madness,[29] and causes his unreasonable reaction

[29] Medardus' fit of madness is also exemplified through Pietro Belcampo's sudden appearance. Pietro, like Hermogen, is the novel's manifestation of an "Ausbruch ungeregelter Fantasie" (unbridled fantasy; trans. Taylor 103) (Hoffmann, *Elixiere* 126). Pietro and Hermogen stresse the monk's mental disturbance, become one of Medardus' double figures, and, thereby also turn into subjects of insanity themselves. Pietro's stabbing of the air together with his statement, "Ich töte Ihren Widersacherer" ("I am slaying your adversary"; Taylor 104) (Hoffmann, *Elixiere* 128) underlines Medardus' mental bewilderment and uncontrollable behavior at the inn. As the manifest form of Medardus' madness, he later also presents himself to Medardus in the asylum, in which Pietro even calls Medardus "mein Brüderchen!" (my dear Brother; Taylor 234) (Hoffmann, *Elixiere* 275) and, consequently, outlines his psychological degree of relationship with the monk.

of fighting a hallucination with a knife. As Francesko and Medardus are facing each other, so are Medardus' *logos* and *eros*.

"Bruder Medardus, Bruder Medardus, falsch ist dein Spiel, geh und verzweifle in Reue und Scham" ("Brother Medardus! Brother Medardus! You are playing a deceitful game! Go! And humble yourself in shame and sorrow!"; trans. Taylor 102) (Hoffmann, *Elixiere* 126). These are the painter's alarming words before he disappears from the inn and leaves behind a young monk who is now, more than ever before, troubled by his revolting conscience. In addressing him as his brother, the painter's and the monk's family and psychological tie as well as Medardus' affiliation with a clerical order are recalled. In opposing Pietro as well as Medardus to the painter, Hoffmann again highlights Medardus' split self, in showing how "one part of his [Medardus'] self accuses him of a crime, [while] another part compels him to speak and act instinctively as another personality" (Daemmrich, *Shattered Self* 99-100). This is also true when Medardus, ruled by his passions, negates his identity in court and, thereby, provokes the hallucination of the painter. "Unbeweglich, wie eine Bildsäule, mit übereinandergeschlagenen Armen stand der Mönch da, und starrte mich an mit den hohlen schwarzen Augen. Ich erkannte den gräßlichen Maler, und fiel halb ohnmächtig auf mein Strohlager zurück" (The monk stood like a statue, looking at me unwaveringly with black, sunken eyes, his arms folded. I recognised the mysterious painter, and fell back half-fainting on to my bed; trans. Taylor 191) (Hoffmann, *Elixiere* 225). In this particular situation, the painter reveals himself to Medardus and to the reader indirectly as the power of the super-ego. He says: "Armer, kurzsichtiger Tor, ich bin nicht der, der dich ganz unauflöslich zu umstricken strebt mit ehernen Banden! [...] Ich warnte dich, aber du hast mich nicht verstanden!" ("Poor, undiscerning fool. I am not he who seeks to bind you in chains [...] I warned you, but you did not heed me; trans. Taylor 191) (Hoffmann, *Elixiere* 226).

Finally, Medardus' conscience has broken through the wall of repression and has become conscious again. It now opposes the *Id*, which has overpowered the monk's mind, and reveals to him the obscure bonds of his unfortunate involvements. Whereas the painter's gaze usually fills Medardus with the utmost fear whenever he feels guilty, it "softens to a mild glance when his [Medardus'] mind is at peace" (Daemmrich, *The Shattered Self* 96). After Aurelie's death and the reestablishment of the pictorial and spiritual order, Medardus realizes his mistakes and the enormity of being afflicted with original sin. As Medardus' understanding of his personality develops, the painter finally disappears for good.

V.2.4 Monsters and Monks

Although our elaboration of Hoffmann's *Elixiere des Teufels* shows many similarities with his literary British ancestor *The Monk*, we have to acknowledge the difference in focus in Hoffmann's novel. Whereas Lewis' novel presents the reader with a corrupt monk who uses black magic and even makes a pact with the devil to fulfill his sexual desires, Hoffmann's novel displays the power of the devil's elixirs. These elixirs are Hoffmann's literary manifestation of man's inner elixirs, which are nothing less than his repressed desires and anxieties. They free the monk's disturbed mind of any moral and ethical boundaries and send him on the imaginary journey of understanding himself and others in relation to unexplainable forces that affect our life.

Although Matthew Lewis already shows that the outer can be intertwined with the inner uncanny and, in doing so, confronts his characters and readers with the struggling forces of our psyche, his use of uncanny phenomena has been expanded considerably by the German author. Hoffmann's novel stresses the character's sensations of anxiety, fear, and threat through the latent unconscious, the home of the repressed that takes the form of *l'Autre*. Whereas, in Lewis' novel "l'horreur est tangible, prenant souvent la forme de la souffrance et des tortures physiques

[…], chez Hoffmann, la souffrance est intériorisée" (Faure 59). In *Die Elixiere des Teufels* we are confronted with moral and psychological, rather than with physical pain and / or with "an exact portrayal of the physically horrible and revolting" (Varma 130). Unlike Lewis who appeals to the reader's dread and repulsion through a detailed description of what is physically revolting, Hoffmann rather stresses the existence of man's second repulsive Self that suddenly not only becomes manifest, but, consequently, haunts him day and night. Lewis' expression of man's fear of death has made room for Hoffmann's elaboration on man's intellectual uncertainty resulting from his mental disturbance and split self.

As we have seen, Hoffmann's artistic creation of Medardus' double differs markedly from Lewis' first attempt to depict Ambrosio's split self. When passion, desire, and sexual wish fulfillment arise in Ambrosio, he turns from his highly idealized position of "the Man of Holiness" (Lewis 18), into a sexually possessed monster in a clerical outfit. Whereas Ambrosio's libidinous journey into the fascinating sexual unknown blinds the monk to the degree that he completely loses touch with reality and is solely ruled by his long-repressed sexual energy, Medardus loses his prior strength of decisiveness and insight until he becomes totally confused and he loses his SELF. Thereby, Hoffmann raises the question of identity. "Who or what am I?" This question pervades the entire novel and finds explicit manifestation in Medardus' helpless and also hopeless statement: "Ich bin das was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärliches Rätsel, bin ich entzweit mit meinem Ich!" (I am what I seem to be, yet do not seem to be what I am; even to myself I am an insoluble riddle, for my personality has been torn apart; trans. Taylor 59) (Hoffmann, *Elixiere* 76). This verbalization of the psychological process of self-alienation on the one hand and self-definition on the other, is new in the genre, but will, within the nineteenth-century, become a dominant literary device,

especially in Théophile Gautier's, Edgar A. Poe's, Guy de Maupassant's, and Henry James' fantastic uncanny narratives.

Hoffmann supports Medardus' loss or rather search for identity through his changing physical appearances. Unlike Ambrosio, who always remains the monk of the Capuchins, Medardus exchanges identities by his transgression of the two spheres: reality and dream-world. Although Ambrosio also sometimes questions who he really is, he neither tries to pretend nor to be somebody else, since his major concern is sexual wish fulfillment. Medardus, however, exchanges his identity several times and, thus, personifies the shattered SELF desperately searching for his identity. Through the confrontation with the mad monk, Medardus clearly shows his self-ignorance and split self, but also the complexity of his character. Whereas Lewis expresses Ambrosio's change of character as resulting from sexual repression, Hoffmann only uses this topic in order to display the monk's imagined dissolution of his SELF.

In this respect, another difference between the two works should be mentioned. Whereas in *The Monk* the dream-narratives are easily distinguishable from the rest of the text, in *Die Elixiere des Teufels* the pervasive aura of intellectual uncertainty complicates this division between dream-world and reality, and lets Medardus' confession either appear as a fantastic revelation of a monk or as an uncanny tale of a lunatic. Concerning this matter, Hoffmann's novel is closer to Shelley's, where also the fantastic and illusionary blends with the real and uncanny.

In contrast to *The Monk*, which only introduces the figure of the double on a superficial level, Hoffmann's novel is enriched with several doublings that greatly complicate the reading of his literary masterpiece and turn it into a very complex text. The German author clearly displays his fascination with the dark powers of the human mind and tries to convey the complexity of the psychological components of man's mind. The text outlines the psyche's opposing forces and

shows possible outcomes resulting from long-repressed wishes and dreams. Hoffmann clearly expresses the danger of sexual repression and of unresolved inner conflict through his detailed presentation of Medardus' illusionary mutation in the form of his doublings. From this we can conclude that Hoffmann's open display of psychological crises sets his novel apart from Lewis', in which the presentation and sensation of horror is dominant rather than the character's detailed portrayal of his psyche. Lewis' "horror-fiction" has, thus, turned into Hoffmann's "fantastic illustration of man's split self."

Another conclusion can be drawn when comparing the figure of the double in *Frankenstein* with that / those in *Die Elixiere des Teufels*. In Hoffmann's novel, Shelley's hideous Monster has been transformed into a mad monk of exactly the same appearance as that of Medardus. Hoffmann, thereby, expresses that man's unconscious is not a supernatural being composed of "lifeless matter" but rather a part of our identity which is "considered identical by reason of looking alike" (Freud, *Uncanny* 386). This way, Hoffmann alludes to man's possible difficulty in first detecting and then to distinguishing *l'Autre* – our mirror image – from our conscious self. This necessary consciousness, comprising the awareness and understanding of *l'Autre* in relation to the SELF becomes even more obvious in Hoffmann's uncanny tale *Der Sandmann* (1817).

V.2.5 Hoffmann and *Der Sandmann*

Only two years after the successful appearance of *Die Elixiere des Teufels* Hoffmann published his short story *Der Sandmann* (1817) in which, more than ever before, he expressed the human's dependency "von unerklärlichen Kräften, die als 'teuflisch' dämonisiert werden" (of unexplainable forces which are demonized as diabolic) (Steinecke 169). Madness, mental disturbance, self-alienation, and split personality are the main topics of his narration, in which he uses the topoi of the "evil eye" and of the "eye as the mirror of the soul." *Der Sandmann*,

Hoffmann's well-known and probably most often analyzed text, offers Freudian readers a broad spectrum of possibilities of how to understand Nathanael, the story's protagonist and his optic perception of the outer and inner world.

V.2.5.1 Hoffmann's *Triga*[30]

In three letters Nathanael displays his innermost thoughts and fears based on his still unprocessed infantile memories and / or complexes, which suddenly emerge out from the unconscious, trouble his daily life, and can be defined as the reappearance of the Sandman. This fictional character who throws sand into children's eyes at night and, thereby, make them jump out of their heads once found its projected manifestation in the nightly visitor Coppelius, who the children, Nathanael, Lothar, and Clara, were not allowed to see. This mysterious man seems to have reappeared in Nathanael's life as the barometer dealer Coppola.

In Nathanael's childhood it was the mother's prohibition to let him see the nightly visitor in combination with the nurse's horrible tale about the brutal Sandman which not only stirred Nathanael's curiosity and, consequently, fired his lively imagination, but even caused its transformation from fiction into reality: first, in the boy's drawings on "Tische, Schränke, und Wände" (tables, cupboards and walls; trans. Hollingdale 88) (Hoffmann, *Sandmann* 6), then in his projection of the fictitious character on the nightly visitor who turns out to be the old and ugly advocate Coppelius, who sometimes visited Nathanael's family for lunch. "Dem Kind verschmilzt [demnach] die Sandmann-Gestalt des Mythos mit der Wirklichkeit des Advokaten" (The child blends accordingly the mythical figure of the Sandman with the real human being of the advocate) (Drux 62) who Nathanael describes as a "häßlichen, feindlichen Mann" (malign and repellent man; trans. Hollingdale 90) (Hoffmann, *Sandmann* 8) with devilish features and

[30] Hoffmann's male *triga* is the complex manifestation of Nathanael's unconscious fears and desires. It comprises the threesome of the Sandman, Coppelius, and Coppola.

gestures. This way, Nathanael introduces his dream-like figure of the hideous Sandman into reality and endows Coppelius "with all the sandman's terrifying features and creates a picture of him that could not possibly correspond to any real being" (Kofman 140).

It is Nathanael's still unprocessed but suppressed infantile anxiety concerning the Sandman that now in his student days reemerges from his unconscious, becomes latent, and allows him to detect Coppelius' identity in the barometer dealer Coppola. In projecting this anxious sensation on the barometer dealer he, for the second time, transforms his inner unrest related to a fictitious being into reality. Nathanael blends fantasy with reality to the extent that he is incapable of deciding any longer between the internal and external reality. He even assumes that Coppelius and Coppola are the same person, that Coppola is Coppelius' double. Consequently, not only dream-world inhabitants become part of Nathanael's daily life, but even different individuals present themselves as one being. Thus, Hoffmann artistically blurs Nathanael's dream-world with reality and vice versa and creates the text's unsolvable intellectual uncertainty.

This *triga* becomes even more complex and obscure when inserting Nathanael's father into the scheme. In taking care of the family and laughing and playing with the children he represents the good-father-figure and, thus, takes the role of the beloved and admired head of the family. While meeting the mysterious "Sandman" in his office, being involved in unlawful alchemic practices, and searching for the forbidden knowledge, he turns into the bad father figure whose "sanften ehrlichen Züge zum häßlichen widerwärtigen Teufelsbilde verzogen" (gentle honest features [were distorted] into a repulsive devil-mask; trans. Hollingdale 91) (Hoffmann, *Sandmann* 9). The already feared demonic physical appearance of the advocate together with the imagined ugliness of the fictitious Sandman now also finds its resemblance in Nathanael's father. "Er sah dem Coppelius ähnlich" (He looked like Coppelius; trans. Hollingdale 91) (Hoffmann,

Sandmann 9). Although it seems as if the Sandman alias Coppelius is the destructive power of the usual family peace, it has to be understood that it is rather Nathanael's ambivalent emotions, represented in the figures, which are responsible for the unfamiliar unrest in the house, i.e., in Nathanael's mind.

V.2.5.2 Oedipal Uncanniness

According to Freud's one-sided understanding of Hoffmann's short story, Nathanael simply suffers from an Oedipal complex and the resultant desire to replace his father in order to be with his mother. Nathanael's unconscious suffering from his guilty mind caused by this illegal wish for sexual union with his mother finds its indirect expression in the boy's fear of the loss of sight which goes back to the "mythical law-breaker" Oedipus and has to be understood as a substituted form of punishment of castration (Freud, *Uncanny* 383). A strict Freudian reading, thus, sees Nathanael's still unprocessed childhood trauma of the loss of sight as his actual fear of castration which finds its manifest form in Coppelius' threatening sentence, "Augen her! Augen her! [...] Nun haben wir Augen – Augen – ein schön Paar Kinderaugen" ("Eyes bring eyes! [...] Now we have eyes – eyes – a lovely pair of children's eyes!"; trans. Hollingdale 91) (Hoffmann, *Sandmann* 9). Furthermore, his unconscious Oedipal aversion toward his father takes the pictographic form of the fictitious Sandman and, thereby, of the hideous Coppelius who "is nothing more nor less than a fantasmatic bad object hallucinated by the addled Nathanael" (Bresnick 119). Coppelius / Coppola has, consequently, to be perceived as the personified reincarnation of Nathanael's most hideous drives and sexual passions, which are too abhorrent for the young man to easily face without being disgusted. When Nathanael later suspects Coppelius of being his father's murderer, this supports Freud's perception of Nathanael's strong Oedipal complex and its resulting wish for the father's death, since in order to be with his mother, Nathanael's father has to die. He actually externalizes his own death wish against his

father by projecting it onto this imagined wicked person. When his unconscious longing for wish fulfillment becomes the truth and his father unexpectedly dies after the visit of the so-called Sandman, Nathanael is left behind with a guilty conscience that only could be repressed.

The reappearance of the mysterious man who now calls himself Coppola is nothing more than a "residue of memory" (see Freud, *Ego and Id* 12) that once was a perception. Hence we are led to understand Nathanael's fits of anxiety and madness as a manifestation of his guilty conscience caused by the return of the long repressed death wish against his father. Therefore, his guilt would be the source of the uncanny, "something long known to us, once very familiar" (Freud, *Uncanny* 370), but that became unfamiliar and, thus, unrecognizable. His guilt now has taken the manifest form of the barometer dealer Coppola, Coppelius' double, who is also his father's double, but who first of all is the personification of Nathanael's externalised negative wishes and dreams, – his Other Self. The male *triga* of Sandmann, Coppelius, and Coppola, consequently, personifies Nathanael's antagonistic force that opposes his ego.

V.2.5.3 The Male Other – My Double

In accordance with Freud's notion of the figure of the double, Hoffmann's short story shows that the double is "a creation dating back to a very early mental stage, long since left behind" (Freud, *Uncanny* 389) which easily causes an uncanny atmosphere when suddenly recalled, for example, in solitude, isolation, or at night in our dreams. It has to be understood as a repressed notion that suddenly comes to life, since it becomes conscious. However, the tale expresses clearly Freud's misperception of the figure of the double as "a more friendly aspect" (Freud, *Uncanny* 389). Even in Nathanael's childhood the Sandman has always been a source of fear and disgust, but never a "friendly aspect," something Freud seems to have overlooked.

Nathanael's abhorrence of the advocate finds expression in his detailed physical description of the "großen breitschultrigen Mann mit einem unförmlichen dicken Kopf,

erdgelbem Gesicht, buschigen grauen Augenbrauen, unter denen ein paar grünliche Katzenaugen stechend hervorfunkeln, [und] großer, starker über die Oberlippen gezogener Nase" (large, broad-shouldered man with a big misshapen head, an ochre-yellow face, grey bushy eyebrows from under which a pair of green cat's-eyes blaze out piercingly, and a large heavy nose drawn down over the upper lip; trans. Hollingdale 89) (Hoffmann, *Sandmann* 7). It is the character's devilish appearance that stresses his evil eyes and that stirs Nathanael's anxiety but also desire from the beginning. Nowhere in the text does the figure of the male double appear to be a once "friendly aspect;" for Nathanael it has always been "a vision of terror" (Freud, *Uncanny* 389) and a means of seduction to explore his shadowy Self.

It is the confrontation with the usually well-hidden part of his (Nathanael's) personality that the young student detects in the devilish appearance of Coppelius and Coppola which he describes in his letters as well as in his poems. This uncanny personification of the male Other then gets stressed through their devilish sparkling eyes. These eyes are not only a mirror of their souls, but first of all, a reflection of Nathanael's – his *Id*, the place of the human psyche "which contains the passions" and which "falls into instinct" (Freud, *Ego and the Id* 19). The young man "becomes uneasily aware that he is literally of two minds simultaneously, once conscious and the other unconscious, and [...] in the uncanny experience, [...] [he] palpably perceives the fact of his being inhabited by the constitutively foreign psychic agency of the unconscious" (Bresnick 117). As this awareness increases, so does his fear of his alienated form. It is this inner terror that, first, leads to Nathanael's increased blurring of dream-world and reality. This blurring makes it impossible for him to distinguish clearly between these two spheres any longer. This then causes his fits of madness, which lead to the complete dissolution of the SELF in the end.

He expresses his terror of his second Self in his writings that, as a repetitive description of Nathanael's experiences and thoughts, consequently, take the function of the double as well.

“Die ‘Macht’ und der ‘Wahnsinn’ wirken im Innern des Individuums, werden sprachlich aber als von außen kommend vorgestellt;” (‘Power’ and the ‘madness’ effect a human’s psyche, but are verbalized as if they are external forces;) (Hohoff 304). They take the awe inspiring form of the Sandman / Coppelius / Coppoloa *triga* that is a manifest part of Nathanael’s artistic reality. From this it follows that Nathanael projects his emotionally loaded inner fears and thoughts through art and illusion onto his environment and, in doing so, creates a figure of terror and horror that is merely a representation of his inner eye. Thus, he faces the uncanny because he consciously perceives his still unprocessed childhood trauma as external reality. Nathanael’s “excessive introjection endangers the strength of [his] ego” (Klein, *Adult World* 253).

As a result, this male *triga* has to be understood as the representation of Nathanael’s forbidden longings, fears, and fictitious perceptions of reality in general rather than as a mere drive for replacing his father and, thereby, of sexual wish fulfillment with his mother. Freud’s distinctive sexual interpretation of Nathanael’s anxiety as a castration complex is too narrow to be satisfactory, since Freud only traces the notion of the uncanny back to this single source. As Nathanael’s mind is totally mastered by the firm belief that Coppelius is an evil force haunting him visually and that “ein dunkles Verhängnis wirklich einen trüben Wolkenschleier über [sein] Leben gehängt hat, den [er] vielleicht nur sterbend zerreißt” (a dark destiny really has suspended a veil of gloom over [his] life – a veil which [he] shall perhaps rend asunder only in death; trans. Hollingdale 92) (Hoffmann, *Sandmann* 10), Freud seems to have been absolutely convinced that his uncanny but mainly Oedipal approach to Hoffmann’s text with exclusion of the phenomena of the female Other would be the most appropriate interpretation.

V.2.5.4 The Freudian Omission of the Female Other

In reading Hoffmann’s *Sandmann*, we can detect the element of the uncanny everywhere, but it is impossible to reduce this phenomenon solely to Nathanael’s early Oedipal complex or

fear of losing his sight, which would be equal to his infantile fear of castration. It is also impossible to see the male *triga* as the single source of the uncanny. In contrast to Freud's approach, the elaboration of the uncanny Other of this text analysis also takes the female Other into consideration.

Hoffmann's narrative presents four women: Nathanael's mother, nurse, Clara, and Olympia. They all have an enormous impact on Nathanael and are responsible for his psychological condition. In accordance with Freud we can argue that women in general are a source of the uncanny, because they are an incorporation of castration and, thereby, provoke Nathanael's inner unrest and enormous anxiety. Instead of regarding these female figures as a representation of castration and, consequently, of lack of the male member, they shall be rather understood as a source of uncanniness in its plenitude. They are not only uncanny from the narrator's perception of sexual difference; they are also uncanny due to their ambiguous representation of the psychological components which, as the analysis will show, cannot be assigned to only one psychological entity. Although all four women incorporate Nathanael's Other Self, in this respect, the female counterpart differs from Nathanael's male counterpart personifying the young man's repressed Self arising from the *Id*.

On the one hand, they take the manifest form of the Freudian *Id*. As Nathanael's representation of his "feminine traits and inclinations" (Jung, *Analytical Psychology* 187) showing his insecurity, weakness, longing, source of wish fulfillment, and narcissism, they can even be perceived as an outer realization of the Jungian *anima*. On the other hand, they rather function as the ego's instituting force of repression, something Freud calls resistance. Hoffmann's female Other can, thus, be read as the textual embodiment of man's psyche as it endures the alternating changes between repression and progression of the unconscious.

Nathanael's Mother

As the first woman of the text, Nathanael's mother introduces the element of the female Other through her "antagonistic" behavior towards her husband. Early in his childhood, Nathanael has to recognize that his highly praised father, the head of the family who is the assumed symbol for self-assertion, strength, and superiority, has his weaknesses and secrets and gets overruled by his usually obedient wife. On the nights that the obscure Sandman makes his appearance, Nathanael's powerful and strong father presents himself as very reticent, restless, and weak. During these nights he does not talk much; it is his wife, Nathanael's mother, who then takes over the role of the family head. She decides that Nathanael, together with the two adopted children, Lothar and Clara, are not allowed to see the Sandman. In the role of the female Other she interferes with the normal family regulations, deprives the father of his words / role, and leads the children away from the domestic scene in order to protect them from the dangerous male uncanny that is about to disrupt the family's built up "virtues of faithfulness, devotion, [and] loyalty" (Jung, *Aion* 12). In order to protect the children from fearful fancies, Nathanael's mother refuses a convincing explanation of the Sandman but, thereby, unknowingly fortifies Nathanael's curiosity for the forbidden. She, consequently, represents the prohibition of sight and knowledge and, thus, has to be understood as the opposing force to the longing for sight that goes together with visual aid represented by the male *triga*.[31] She functions as the psychological entity of resistance.

[31] Coppelius, Coppola, and the Sandman represent human vision and / or blindness. Whereas the Sandman is known as the monstruous nocturnal appearance that steals eyes from the children, Coppelius alias Coppola provides visual aid. However, we have to remember that the offer of *their* glasses and telescopes favors Nathanael's progressing blindness. The more he uses the telescope, the more he loses his understanding and perception of reality. Consequently, Coppelius / Coppola steals Nathanael's sight as easily as the fictitious Sandman.

Nathanael's Nurse

Nathanael's repressed curiosity for the forbidden unknown takes the form of progression when the nurse enters the narrative. Her brutal and mysterious story about the Sandman "nurses" Nathanael's curiosity for the forbidden sight and fires his imagination to such an extent that now the mysterious Sandman occupies the young boy's thoughts night and day. "Immer höher mit der Neugierde wuchs der Mut, auf irgend eine Weise des Sandmanns Bekanntschaft zu machen" (As my curiosity grew, so did my courage, and I would resolve to make the sandman's acquaintance by some means or other; trans. Hollingdale 88) (Hoffmann, *Sandmann* 6). Again it is the female Other that interferes with the domestic scene usually ruled by the male head of the family. However, unlike the mother, the nurse embodies the young man's passions and instincts and, thus, provides a fruitful source for the embodiment of the uncanny unconscious.

Clara

When Nathanael reveals his horrifying encounter with his male double (Coppola) in the letter to Lothar, the female Other interferes again. The young man's emotional disposition and his fancies are too strong, in other words his *anima* too powerful, for him to think clearly and to send the letter to Lothar, the actual recipient. In mental derangement he unconsciously sends it to his half-sister Clara, his fiancée, the third personification of the female uncanny.

His letter, an expression of fear and terror, unmistakably names the female and male uncanny: Mother, Clara, Coppola / Coppelius / Sandman, and the (evil) eyes. In doing so, Nathanael connects the inner uncanny (weaknesses, fears, fancies, and dreams) with the outer uncanny (the externalised and manifest form of these sensations which finds manifestation in the male and female characters) through the text's Leitmotiv of the (evil) eye which stresses Nathanael's mental disturbance. Furthermore, he blends the female with the male Other. Phrases, such as "zerissenen Stimmung des Geistes"(disrupting all my mind; trans. Hollingdale 85),

“[d]unkle Ahnungen” ([d]ark presentiments; trans. Hollingdale 85) or “schwarze Wolkenschatten” (black clouds; trans. Hollingdale 85) (Hoffmann, *Sandmann* 3) exemplify Nathanael’s release and verbalization of his unconscious powerful sensations. Nathanael’s reference to the “zerissenen Stimmung des Geistes” also illustrates his already split personality and the “schwarze Wolkenschatten” are nothing less than his dark but hideous passions overpowering his common sense. An agglomerate of bewilderment, intellectual uncertainty, and anxiety are the consequence. Nathanael can no longer distinguish between what is real and what is unreal, because he becomes more and more unable to distance himself from the uncanny that has made its reappearance in Nathanael’s life but that he still mistakes for a merely ugly looking man who is suspected of being interested in stealing eyes. This shows that “Nathanael is unable to gain a critical distance that would contain the force of his imaginings” (Bresnick 123). The young man does not realize that he actually fears his own dreams, longings, weaknesses, and desire for wish fulfillment (his *anima*) that, when they are externalized, take the abhorrent disfigured form of the male eye-thief. The always well-hidden (female and male) Other has found its way into the protagonist’s daily life. Illusion and fancy blur truth and reality. This way, even the letter takes a double function: On the one hand, it lets Nathanael relive his long-repressed fear and, thus, becomes another source of the uncanny. On the other hand, it serves as the literary device of externalization and manifestation of this fear.

Clara’s sophisticated and illuminating response to Nathanael’s letter makes it very clear that although Nathanael has never lost his sight, he actually has never possessed it either. She explains to him that “alles Entsetzliche und Schreckliche, wovon [er] [spricht], nur in [seinem] Innern vorging, die wahre wirkliche Außenwelt aber daran wohl wenig teilhatte” (all the ghastly and terrible things [he] spoke of took place only within [him], and that the real outer world had little part in them; trans. Hollingdale 95) (Hoffmann, *Sandmann* 13). She explains that every

human being can easily suffer from such a "dunkle Macht" (dark power; trans. Hollingdale 96) (Hoffmann, *Sandmann* 14) if one does not fight against it and she stresses the fact that these appearances before our inner eye are harmless as long as we do not believe them (see Hoffmann, *Sandmann* 15). She, consequently, refers to his inner eye as the creating source of terror and, thereby, opposes her insight, knowledge, and enlightenment to his blindness and fired imagination. Although he reads and sees, he remains blind, since he merely relies on the externalized projection of his inner fancies, which become a manifest part of his literary compositions in which he increasingly processes his fears of the obscure Sandman. His inner irrational anxieties, now that they are externalized, become a danger for Nathanael's eyes and develop into undependable entities: the male *triga*.

In his poem describing his wedding ceremony with Clara, Nathanael's fascination but especially his fear of the unknown power finds expression. He opposes their love for each other to the exterior uncanniness of Coppelius' sudden and unexpected appearance in the church.[32] The fact that Nathanael uses the verb *erscheinen* (to appear) when referring to the Coppelius supports our reading of the figure as just "a fantasmatic bad object" (Bresnick 119) imagined by its creator.

However the question arises as to why Nathanael's longing for (sexual) wish filfillment implied in the wedding, contains the hideous Coppelius? Is it possible that Nathanael's desire takes the distorted form of the old man, because Nathanael unconsciously knows that a marriage with his adopted sister will be considered to be an immoral and incestuous relationship better to be prevented? Hoffmann does not erase this uncertainty and we will not be able to ascertain his position clearly. Should this question be affirmed, the "funkelnden Augen" (blazing eyes; see

[32] This scene reminds us of the wedding ceremony of Medardus and Aurelia in Hoffmann's novel *Die Elixiere des Teufels*. Here also the Other suddenly rushes in between the loving couple and tries to prevent their marriage.

Hollingdale 93) (Hoffmann, *Sandmann* 11) of the Sandman / Coppelius / Coppola *triga* serve as the mirror of Nathanael's unlawful passionate mind, his externalized disfigured longings for sexual wish fulfillment, but also reflect his unconscious guilty conscience. Again it becomes obvious that it would be wrong to understand the male Other as a mere manifestation of Freud's castration complex. It is rather to be perceived as a personified manifestation of the main protagonist's *Id* in general.

As Nathanael's mother denied the existence of the Sandman and, thereby, refused to become part of the forbidden knowledge, so does Clara disclaim Coppelius'/ Coppola's real power over Nathanael. She proposes the repression of the "dunkle Macht" (dark power; trans. Hollingdale 96) (Hoffmann, *Sandmann* 14) which prevents from seeing clearly and, thereby, symbolizes, like his mother, the psychological entity of resistance. Her self-imposed prohibition of sight actually frees her from blindness. Moreover, it allows her to see, since she, in contrast to him, does not blend her subjective dream-world with reality and, thus, turns art into reality itself. In contrast to Nathanael, she knows "that everything is a matter of perspective" (Kofman 136) and that Nathanael's "external vision reflects an internal reality" (Kofman 136) and that the "dunkle Macht" (dark power; trans. Hollingdale 96) (Hoffmann, *Sandmann* 14) is not part of his outer / real environment but rather an excrescence of his longings, wishes, and forbidden thoughts which he externalizes and projects onto his fellow males. Her exclamation, "Coppelius hat dich getäuscht, das waren ja nicht meine Augen, die so in deiner Brust brannten, das waren ja glühende Tropfen deines eigenen Herzblutes – ich habe ja meine Augen, sieh mich doch nur an!" ("Coppelius has deceived you: those were not my eyes which burned into your breast; they were glowing-hot drops of your own heart's blood – I still have my eyes; you have only to look at me!"; trans. Hollingdale 105) (Hoffmann, *Sandmann* 22), supports our reading of Clara as Nathanael's common sense, as his (mental) mirror reflecting the empassioned thoughts and

emotions that take the form of Coppelius / Coppola / Sandman. Her eyes mirror his purity being increasingly polluted by his fancies and unprocessed infantile memories or sexual longings. Unlike the male *triga* personifying Nathanael's *Id*, Clara embodies his ego. In both cases Hoffmann stresses the platonic topos of the eye as a mirror of the soul.

Olympia

The female Other probably finds its most uncanny expression in Olympia, the lifeless female automaton which only comes to life through Coppola's artificial eyes - the telescope. It is again Nathanael's longing for the forbidden knowledge, which lets him pursue his road to perdition. In offering Nathanael "schöne Augen" (lov-ely *occe*; trans. Hollingdale 109) (sic. Hoffmann, *Sandmann* 26), Coppola again serves as a transitory force between the two spheres of dream-world and reality. Coppola's telescope takes an ambivalent function, since, on the one hand, it allows Nathanael to see his chosen object of sexual longing much more clearly. On the other hand, it completely destroys the young man's ability to see reality and, thereby, his understanding of himself. The fact that Hoffmann defines the artificial eyes as *ein Perspektiv* (a perspective, a telescope) directly refers to Nathanael's future torn perspective. The fake "eyes" that actually should improve Nathanael's capacity of sight blur inner fantasy with outer reality and produce Nathanael's dominant feeling of uncanniness, which causes him to experience Coppola's visit with terror. The telescope, thereby, becomes an uncanny object itself: it is an unknown means which provides Nathanael with a torn perspective of his environment, blurs fantasy with reality, and combines the imagined *unheimliche* inner with the perceived *heimliche* outer world until both worlds totally amalgamate and the inner as well as the outer world become optically and linguistically *unheimlich*.

As the imagined Sandman or the mysterious Coppelius destroy family peace and harmony, so does the seducing Coppola ultimately extinguish Nathanael's remaining perception

of reality. The transformation of Nathanael's capacity of sight into total blindness for his environment and himself gradually causes his psychological disturbance. Nathanael as well as Freud misread the Sandman / Coppelius / Coppola as the sole source of the uncanny and, consequently, remain incapable of seeing clearly. As we see, the Sandman's sand blinds both, the fictive character and the famous psychoanalyst, with a distorted perspective.

With the help of the telescope, Nathanael discovers Olympia, Professor Spalanzi's and Coppola's "daughter," sitting in her room. Her back was oddly bent, her "Schritt und Stellung hatte[n] [...] etwas Abgemessenes und Steifes" (pace and posture had about them something deliberate and stiff; trans. Hollingdale 113) (Hoffmann, *Sandmann* 29), and her eyes "schienen ihm gar seltsam starr und tot" (seemed to him strangely fixed and dead; trans. Hollingdale 111) (Hoffmann, *Sandmann* 27). However, Nathanael's acquired eyes blind him and make him easily fall in love with Olympia without discovering her uncanniness. All he "sees" is her gracefulness, beauty, and through her the understanding of *his* personality which she can solely show by her one-word-utterance, "Ach!" (Hoffmann, *Sandmann* 30).

Although Olympia is very different from Clara, she also has to be defined as Nathanael's female Other. Her entire existence is a reflection of Nathanael's narcissism, since Olympia's eyes serve as a mirror "in which the hero transportedly looks at <u>himself</u>" (emphasis added Ginsburg 36) in order to find himself.[33] "Nur <u>mir</u> ging ihr Liebesblick auf und durchstrahlte Sinn und Gedanken, <u>nur</u> in Olimpias Liebe finde ich <u>mein</u> Selbst wieder" (It was only for *me* that her look of love arose and flooded through mind and senses; only in Olympia's love do I find myself again; trans. Hollingdale 117) (emphasis added Hoffmann, *Sandmann* 33). Olympia, a *mother imago*, bestows him with the support, understanding, and loyalty Clara is not capable of

[33] We find a similar situation in the novel *Die Elixiere des Teufels.* The painter's admiration of the portrait of Rosalie and Medaruds' longing for Aurelia / Rosalie is a reflection of their narcissism, since their feelings for these women are a projection of their extreme self-love.

providing – because the truth she reveals does not reinforce his narcissistic self-image. In being a passive listener of his literary creations, she fulfills "a strictly narcissistic pleasure" (Kofman 139). The more he uses Coppola's eyes in order to "see," the more he loses sight, and the more he unconsciously understands Olympia as a target onto which he can project his self-love. Nathanael, in assuming Olympia's support and understanding, gets increasingly entangled in the long-imagined and dreamily pursued longings and desires that provoke his narcissist isolation. The fact that Olympia seems to understand his ideas and fears lets him impatiently pursues his road to perdition. His exclamation, "Du lebloses, verdammtes Automat!" (Oh, you lifeless accursed automaton!; trans. Hollingdale 106) (Hofmann, *Sandmann* 24), when addressing Clara displays his total misperception of reality and the resulting social- and also personal alienation. Nathanael mistakes his fiancée for an artificial, cold, and lifeless being, whereas he misreads Olympia for a wonderful, life-bringing companion. He turns truth into illusion and vice versa and lets art dominate reality.

This time, Nathanael's eyes do not function as a mirror of his soul but have become a source of creation and birth, because only through his eyes in combination with the fake ocular instrument does Olympia become alive. In this respect, "Nathanael and the Sandman cooperate in the creation of 'women' in art and craft which embody the self-serving ideal image, at which both their admiration and aggression can be safely directed" (Ginsburg 35) in order to live their fancies. Nathanael's resulting madness and suicide show that "in dieser 'Zeugung' durch den Blick, [...] die Gefahr einer Wahrnehmung, die innerlich vorgeprägt ist, ihr größtes Ausmaß [erreicht]; denn es handelt sich um Schein-Zeugung und Schein-Belebung" (in this visual procreation the danger of an inner-embossed perception reaches its highest dimension, because it is concerned with a pseudo-procreation and pseudo-activation) (Hohoff 287). His attempt to

transfer and transform his inner into outer reality fails, because the dimension of illusion and imagination will never correspond to reality.

V.2.5.5 Female Conclusion

In conclusion we can state that Hoffmann's women confront Nathanael with the uncanny female Other(s), embodiments of his weaknesses, fantasies, common sense, and narcissism which frequently takes the distorted appearance of the male *triga*. Without noticing, Nathanael turns from an active man into a passive voice that is totally driven by his urge to live his life fully attached to his cherished fancies and dark superstitions. He unconsciously becomes the lifeless puppet (Olympia) that he finds being torn apart when he enters Spalanzi's house. "Die Zertrümmerung der Holzpuppe, in deren Liebe er sein Selbst wiederfindet, zieht dann aufgrund dieser narzißstischen Selbstidentifikation seine eigene Vernichtung nach sich, die im Ausbruch des Wahnsinns offenkundig wird" (The destruction of the beloved puppet through which he retrieves his Self, results in his own destruction due to his narcissist self-identification which becomes obvious through his fits of madness) (Drux 61). As Spalanzi / Coppola / Coppelius has been the father and murderer of Olympia, so has the Sandman / Coppola / Coppelius been the creator and the destroyer of the mentally deranged Nathanael. In both cases, when men overtake the role of women as creators, the outcome is a lifeless artifact doomed to die. As Nathanael's double figure, Olympia finally "dies" by being spun around, torn apart, and deprived of her eyes; the same fate Nathanael is about to undergo while standing on the tower of the city hall. When the doll is deprived of her eyes, Nathanael ironically suffers from a recognition scene in which he experiences an "uncanny moment of lucidity" (Bresnick 129). For a short moment he realizes his life-long blindness and when his double "dies," Nathanael directly suffers from an enormous fit of madness from which he never recovers, since he is deprived of the only object on which he easily could project his self-love.

Since his self-alienation and loss of touch with reality has left too strong an impression on his mind, he feels constantly haunted by the male *triga* that always appears together with the female Other. While standing on top of the city tower with Clara, it is again through Coppola's fake eyes that Nathanael allows himself to "see" "den sonderbaren kleinen grauen Busch" (that funny little grey bush; trans. Hollingdale 123) (Hoffmann, *Sandmann* 39) which he directly associates with Coppola's / Coppelius' grey bushy eyebrows, and with the death-bringing power. His mad exclamation, "Holzpüppchen dreh dich – Holzpüppchen dreh dich" (Spin, puppet, spin! Spin, puppet, spin!; trans. Hollingdale 123) (Hoffmann, *Sandmann* 39), refers to his witnessing of Olympia's "murder," but also to his being a mere puppet of his own dreams and fancies, a creation of unlawful male creators. Separated from his double – Olympia - through her death, from his mirror figure Clara through the sensation of being misunderstood, and from his mother representing the instituting force of repression who stands in opposition to his wish fulfillment, Nathanael commits suicide in order to find mental peace.

V.2.6 Hoffmann's Development

Although Medardus and Nathanael repetitively face their double and, consequently, suffer from serious fits of madness, the element of the uncanny is more dominant in Hoffmann's short story than in his famous novel *Die Elixiere des Teufels.* In his uncanny narrative *Der Sandmann*, Hoffmann stresses the element of psychological disturbance and insight through his usage of the topos of the eye as the mirror of the soul and through his emphasis on intellectual uncertainty.

Whereas *Die Elixiere des Teufels* stresses the power and wish fulfillment of long-repressed sexual longings due to an ecclesiastical life, the short story *Der Sandmann* concentrates on the protagonist's struggle with his feared male and female Other and the resulting distorted projection of his emotions and thoughts on his fellow men. In order to live his

wish fulfillment and desires in his dreams and hallucinations Medardus willingly takes the physical appearance of *l'Autre* and "identifies himself with [the] other person, so that his self becomes confounded, or the foreign self is substituted for his own" (Freud, *Uncanny* 387). Nathanael rather suffers from any confrontation with the Other, which provoks mental disturbance. Medardus' illusionary pursuit of his double life as an expression of his longing for sexual wish fulfillment, thus, stands in contrast to Nathanael's impenetrable train of thoughts which determine his daily life. Nathanael suffers from mental derangement to such an extent that neither he himself nor the reader can penetrate or understand his SELF.

Whereas Medardus enjoys his nightly journeys into an unknown life, Nathanael is seriously ill and mentally deranged. The entire short story can be read as an allegorical expression of unprocessed but not precisely defined anxieties provoked by his "infantile complexes" (Freud, *Uncanny* 403). In this way, the reader like the protagonist Nathanael suffer from an intellectual uncertainty until the very end of the story. Hoffmann clearly displays how Nathanael's Other gradually takes possession of him until his personality suffers from self, as well as social alienation, from which he is neither able to recover nor to free himself. In contrast to Medardus who, at least, acknowledges his self-alienation and loss of identity in his exclamation, "Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärliches Rätsel, bin ich entzweit mit meinem Ich!" (I am what I seem to be, yet do not seem to be what I am; even to myself I am an insoluble riddle, for my personality has been torn apart; trans. Taylor 59) (Hoffmann, *Elixiere* 76), Nathanael never possesses this psychological insight. Throughout the story, Nathanael sees without seeing. Although he has never been deprived of his eyes, he is blind. Whereas Medardus' prior feeling of strength and power only progressively turn into "one of complete helplessness" (Daemmrich, *Devil's-Elixirs* 381),

confusion, and mental disturbance, Nathanael never had this strength and power, since his undefined anxieties and complexes have always been too dominant.

Although in both literary compositions Hoffmann expresses the annihilation of the ego by the *Id* resulting in the imagined[34] or even real self-dissolution of the story's main protagonist, in *Der Sandmann*, Hoffmann leaves the reader in the dark regarding the definite cause of the character's mental illness. The reader's understanding of Nathanael's character is limited to the young man's torn perception of reality with his fits of madness resulting from his exaggerated narcisism, suppressed but still unprocessed infantile anxieties and complexes, and the incapacity to distinguish reality from art. This way, the mental process of sensations, passions, hesitation, and anxieties dominate the short story to a greater extent than is the case in *Die Elixiere des Teufels*.

Here again we should pay tribute to Hoffmann's literary contribution to the development of the gothic fantastic towards the uncanny. We can state that his work stands apart from Walpole's, Radcliffe's, Lewis', and Shelley's, because in *Die Elixiere des Teufels* and in *Der Sandmann* the uncanny becomes firmly established as an inner affect of the human mind. The presence of the uncanny is easily recognizable, but now, the characters are no longer haunted by supernatural specters, but by the figure of the double that has its origins in the characters' disturbed mind concentrating on their past, their transgressions, their bad conscience, and guilt. The characters are now haunted by an invisible power that creates the notion of the unfamiliar within the familiar. It arouses uncanny feelings.

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[34] Medardus only dreams about his self-dissolution. Due to the complete exchange of his ecclesiastic life for a mundane existance, the monk seriously suffers from a split personality that he expresses as follows, "Mit meinem Selbst mehr als jemals entzweit, wurde ich mir selbst zweideutig, und ein inneres Grausen umfing mein eigenes Wesen mit zerstörender Kraft" (My soul was divided within itself, and I was in the grip of a paralysing fear; trans. Taylor 124) (Hoffmann, *Elixiere* 150).

VI. THE UNCANNY IN A FANTASTIC ENVIRONMENT

E.T.A. Hoffmann, in his literary work, frequently stressed the importance of imagination and illusion and leads the reader into a new realm of the unknown and uncanny. Since the German author was as famous outside of German borders as he was within, he had an enormous impact on the development of fantastic writing, especially in France. Through his friend Dr. Koreff, Hoffmann's manuscripts were handed over to Baron de Loève-Veimars who translated most of Hoffmann's work between the years of 1829 and 1833. In addition to Loève-Veimars' translation of Hoffmann's literary contributions which mostly appeared in *La Revue de Paris*, articles on the "initiateur du genre fantastique" (Castex 46) were published in *Le Globe*, *Le Journal des Débats*, and in *Le Mercure*. However, it is not until December 1829 that we find any French translations of Hoffmann's *Contes fantastiques*.[35]

Charles Nodier and Théophile Gautier are two among many of Hoffmann's admirers. Both French writers show their indebtedness to the German genius of the fantastic in one way or the other. Charles Nodier, in his theoretical essay on the fantastic, *Du Fantastique en Littérature* (1830), glorifies Hoffmann's use of mysterious, sentimental, and uncanny elements in literature "[qui] produit, sur une âme fatiguée des convulsions d'agonie de ces peuples inquiets qui se débattent contre une crise inévitable, l'effet d'un sommeil serein, peuplé de songes attrayants qui la bercent et la délassent" (Nodier, *Du Fantastique* 102). Théophile Gautier, as we will see, shows Hoffmann's strong presence especially in two of his *Contes fanastiques*, *La Morte amoureuse* (1832) and in *Jettatura* (1856).

[35] Since it is not known if Nodier was able to read Hoffmann's work in German, it is unlikely that his *Contes fantastiques* had any influence on Nodier's early fantastic works, such as *Smarra ou Les Démons de la nuit* (1821) or *Trilby ou Le Lutin du foyer* (1822).

VI.1 Nodier and the Fantastic

In his theoretical inquiry on the fantastic, Nodier outlines his understanding of this notion as being part of several genres, as for example Greek mythology or classical drama. In addition, he defines the fantastic as an independent literary genre "[qui] demande à la verité une virginité d'imagination et de croyances qui manque aux littératures secondaires" (Nodier, *Du Fantastique* 84). According to Nodier, man can only escape from his daily life through imagination which he defines as "[la mère] des génies et des fées" (Nodier, *Du Fantastique* 82). In Nodier's opinion, the fantastic is an inevitable cause and expression of "des périodes extrêmes de la vie politique des nations" (Nodier, *Du Fantastique* 85), but also a possibility to escape from the daily regime of terror of his time, by descending into unknown spheres of one's imagination. In calling *la littérature fantastique* "la seule littérature essentielle de l'âge de décadence ou de transition où nous sommes parvenus" (Nodier, *Du Fantastique* 84), Nodier's fantastic writing becomes the author's own expression of his disillusionment, his "mal du siècle," and of his "vie antérieure."

Although Nodier like Hoffmann displays the characters' madness, anxiety, and longing for wish fulfillment through their dreams and / or hallucinations, his fiction differs from Hoffmann's to the extent that Nodier often combines *le fantastique* with *le frénétique* and thereby blends "un conflit intérieur entre des forces psychiques et morales (le Malin devient le Mal), [...] entre la conscience et le rêve, [...]" (*DHTTL* 555) with "l'exaspération de la sensibilité ou de la sensualité, le développement des passions et de l'imagination" (*DHTTL* 596) which frequently expresses an evocation towards horror and pain.[36] In doing so, Nodier actually combines the gothic schools of terror and horror with the fantastic and the uncanny. He, thereby, already gives literary proof for our assertion that the gothic, fantastic, and uncanny are not

[36] In his short stories *Histoire d'Hélène Gillet* (1832) and *Smarra – ou Les Démons de la nuit* (1821) Nodier directly refers to the bloody machinery of the Terror through the description of decapitation.

co-existing genres, but rather one literary complex in which these three fields interact with each other. Furthermore, Nodier's *Contes fantastiques* also show characteristics of mythology, classical drama, or of fairy tales.

The most striking difference between the French and the German author is Nodier's clear distinction between dream-world and reality and his perception of mental disturbance or even of madness as a happy mental state. In most of his fantastic works with exception of *Trilby ou Le Lutin du foyer* (1822)[37] and *La Fée aux Miettes* (1832),[38] the reader can easily distinguish and define the character's belonging to one of the two spheres. The reader perceives that, for example the anonymous young man gradually going mad in *Une heure ou la vision* (1806), the mentally disturbed Jean-François in *Jean-François – les Bas Bleus* (1832), or Paul's mad mother in *Paul ou la ressemblance* (1836), represent man's confrontation with uncanny phenomena through the externalization of their inner conflict in a non-fictive environment. Whereas they find happiness and stability in their mental disturbance,[39] we know that these characters are haunted by their psychological disorder, which causes their unrest, disequilibrum, social -, and self-alienation. Intellectual uncertainty which automatically evolves from the total amalgamation of dream-world and reality seems, thus, to be missing in Nodier's fantastic writing which sets it apart from Hoffmann's.

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37 In *Trilby* Nodier exemplifies that Jeannie's fantastic world of sensation, sexual longing, and wish fulfillment is part of reality and interferes with the imagined folkloric figure (Trilby) that suddenly takes the shape of a handsome man in her nightly dreams or of a big fish in her husband's daily occupations.

38 Here, Nodier blends dream-world and reality to the extent that it is hardly possible for the reader to decide whether *la Fée* belongs to Michel's world of illusion or to reality. It is obvious that after being married to *la Fée*, Michel shows increasing difficulties in differentiating between these two spheres.

39 In *Une heure ou la vision*, the young man is happy as long as he can observe the sky in which he assumes to detect his lost love Octavie. In *Jean-François – les Bas Bleus* the main character finds fulfillment in his isolated state of mind and alienated social position. This is the only way that he can live his dreams and notion of partnership with the beautiful daughter of "la belle madame de Sainte A. ..." (Nodier, *Jean-François* 179). As soon as he realizes that the woman is dead, he dies as well, since for him there is nothing left on earth. In *Paul ou la ressemblance*, Paul's mother is happy as long as she believes in the vision of "la Saint Vierge" (Nodier, *Paul* 153) appearing in the middle of the night while she lays sleeping on her dead son's grave. In order to support reality she retreats into the world of illusion and dream.

However, through Nodier but especially later through Gautier, the representation of inner conflicts and of psychological forces of the conscious / unconscious "qui, dans les phénomènes de cauchemar et de délire, projette devant elle des images de ses angoisses ou de ses terreurs" (Castex 150) become more and more dominant in (French) literature. The power of dreams and the unconscious which, consequently, lead to the encounter with the uncanny becomes an essential component of nineteenth-century fiction.

VI.1.1 *Smarra ou les Démons de la nuit* (1821)

With *Smarra*, Nodier introduced the exploration of the unconscious and its revelation in dreams or hallucinations into French literature and puts into practice what he will express theoretically in his essay *De quelques phénomènes du sommeil* (1831) ten years later. Since, Nodier has, consequently, to be perceived as the first French author who stresses the phenomenon of the uncanny from inside, he definitely has to be mentioned at this point, although it will rather be his colleague Théophile Gautier who some years later pursues and elaborates what E.T.A. Hoffmann begun.

Within a concentric story frame, the story's main narrator Lorenzo, explains his changing mental state while progressively falling asleep and his painful descent into the spheres of the dream-world and, thus, into his unconscious. Lorenzo displays how he progressively leaves the real world for the nightly imaginary universe of pleasure and pain, in which he faces supernatural apparitions and mystical figures, until he leaves this nightmarish environment and reenters reality again in a half-awakened mode.

Through the dramatic structure of the story,[40] Nodier presents the reader the complexity of dreams which, we can assume, he sees subdivided into exposition, development, peripety,

[40] The story is subdivided into five equally long sections which Nodier calls *prologue*, *récit*, *episode*, and *épode*.

falling action, and *denouément*. In doing so, Nodier fictively expresses in this short story what Carl Gustave Jung similarly displays 127 years later in his theoretical abstract *Vom Wesen der Träume* (1948).[41]

Lorenzo, in his prologue, invites the reader to join him on his nocturnal journey into the depths of his psyche in which he will experience "ces nocturnes terreurs qui assaillaient, qui brisaient [son] âme pendant le cours des heures destinées au repos" (Nodier, *Smarra* 22). His definition of sleep as "nocturnes terreurs" repetitively occurs in numerous parts of the story and combines several characters and their dreams with each other. In the prologue, the expression serves to indicate Lorenzo's acknowledgement of the existence of bad dreams, their recurrence, and, consequently, their power on his psyche. The phrase allegorically expresses the story's title, *Smarra* which is "a Slavic word denoting the evil spirit of nightmare" (Kessler, 52) – an uncanny combination of the fantastic and the frenetic, since the experience of inner conflict is combined with the feeling of terror and pain. Lorenzo, as the manifestation of the author's voice,[42] equates these "nocturnes terreurs" (Nodier, *Smarra* 22) of the prologue with Lucius' "démons de la nuit" (Nodier, *Smarra* 39) of the story's second part that later will find their main manifestation in Smarra, "spectre flatteur ou déceveant ou terrible" (Nodier, *Smarra* 48).

Before the narrator[43] actually completely descends into the realm of the unconscious, he literally expresses the psychological function of dreams in the prologue's last sentence: "Ils [les songes] tombent, rebondissent, remontent, se croisent comme des atomes entraînés par des

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41 In this treatise, Jung subdivides dreams into four parts. According to him, "the dream begins with a STATEMENT OF PLACE, [...] next comes a statement about the PROTAGONISTS [...] In the second phase comes the DEVELOPEMENT of the plot. [...] The third phase brings the CULMINATION or *peripetia*. Here something decisive happens or something changes completely. [...] The fourth and last phase is the *lysis*, the SOLUTION or RESULT produced by the dream-work" (Jung, *Dreams* 81).

42 See footnote 10.

43 However it is obvious that Lorenzo expresses his view of the unconscious in the prologue, I intentionally use the anonymous term of "the narrator," since the author re-appears in this first part of the narration in the manifest from of Lorenzo and, thereby, expresses his own understanding of the rebellious power of the unconscious in dreams which he also displays in his theoretical treatise *De quelques phénomènes du sommeil.*

puissances contraires, et disparaissent en désordre dans un rayon du soleil" (Nodier, *Smarra* 24). The once hidden unconscious now that it is latent arouses inner conflict, causes mental disturbances, and results in dream disorder that manifests itself in the symbolic enriched nightmares which Nodier calls *Smarra*. As soon as our conscious life reawakens in the morning, the "terreurs nocturnes" disappear until they reemerge at night.

Nodier's focus on the re-appearance of "les songes séducteurs" (Nodier, *Smarra* 27) shows their psychic force and Lorenzo's statement "Il fait nuit! ... et l'enfer va se rouvrir!" (Nodier, *Smarra* 32) describes dreams' compensation of fear and pain. Within the story's following three dramatic parts which Nodier calls *récit* (rising action), *l'épisode* (peripety), and *l'épode* (falling action) – the author exemplifies the character's descent into his psyche through the encapsulation of Lorenzo's dream in Lucius and Lucius' in Polémons, before he ends the story (*épilogue*) that brings us back to the initial situation which shows Lorenzo's restless mind while lying next to his wife.

Prologue and epilogue form the framework of *Smarra* and supply the reader with the necessary contextual information in order to be able to put Lorenzo's dreams, which are at the center of the story, into context. This outer frame displays Lorenzo's extremely jealous nature on the one hand, and his fear to enter the unknown and terrible fields of dreams on the other; fears which he cannot precisely define. Neither at the beginning, nor at the end of the story, Lorenzo dares "to consider that his relationship to Lisidis may be the origin of his nightmares, as well as of the erotic fantasies that have preoccupied him for the past year" (Porter, *The Forbidden City* 335). However, we will see that on the one hand, Lorenzo's dreams express his anxiety to settle down in marriage as opposing forces to his still existent, but repressed longing for *his* realization of sexual freedom. On the other hand, they display his jealous attitudes. Lorenzo's unconscious

suffering from an identity crisis builds, thus, the heart of Nodier's symbolic dream-narrative and finds expression in the story's *récit*, *épisode*, and *épode*.

VI.1.2 Symbolic Conflict

The more Lorenzo descends into his dream-world, the more his inner conflict finds expression either through double figures taking over his speech or through supernatural beings and appearances which according to Jung have to be understood as symbols, as "die eigentlichen *Energietransformatoren* des psychischen Geschehens" (the actual energy transformers of the psyche) (Jacobi 97). In the *récit*, Lorenzo is still at the beginning of his nocturnal journey in which the demons of the night "ne sont que de vaines apparences" (Nodier, *Smarra* 27) without any individual features. The specters' particular symbolic form has still to come into existence. However, Lorenzo's passions increase the more he continues the ride on his horse Phlégon[44] which takes him into the city of Larisse, the temple of pleasure.[45] His passions find expression in "un groupe éclairé de flammes bizarres [qui] passaient en riant sur [sa] tête" (Nodier, *Smarra* 27). These "songes séducteurs" (Nodier, *Smarra* 27) lead Lorenzo into the depths of his unconscious until "la nuit creuse devant [lui] quelque abîme profond, gouffre inconnu où expirent toutes les formes" (Nodier, *Smarra* 29-30). The exploration of the hidden rooms of Larisse, causes him to lose his grasp of reality. This Nodier exemplifies through Lorenzo's fall into the abysses out of which he ascends as the curious and lascivious Lucius,[46] and in which he also experiences the sensations of horror and pain of Lucius' friend Polémon; sensations that

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[44] The horse's name Phlégon shows strong resemblance to *Phlegethon* which in Greek mythology was a river of fire. The horse, thus, takes the symbolic form of Lorenzo's burning passions he wants to nourish in the city of Larisse from which he hears "[de] loin les cris de plaisirs" (Nodier, *Smarra* 27).

[45] As we will later see, a similar situation can be found in Gautier's *Morte amoureuse*. Here, Leonardus takes a horse in order to get to the old gothic castle, his "temple of pleasure," where he finds sexual fulfillment in his interaction with Clarimonde, his object of desire.

[46] Lorenzo's transformation into Lucius shows Nodier's admiration for the classical writer Apuleius who in his story *Metamorphoses* describes Lucius' transformation into an ass. In both stories, Lucius is indirectly characterized as a man who travels unknown fields to fulfill his curiosity.

result from Ploémon's immoral longings for Méroé, mother of the nightly demons. Lorenzo's preparatory metamorphoses into Lucius - his first double-figure - and the disfiguration of the dreamer's sensual longings into demons which are veiled appearances of Greek mythology is a necessary prerequisite to overcome his constituting force of repression.

This, then, leads in the *épisode* to Lucius' encounter with his friend Polémon, Lorenzo's second double-figure personifying Lorenzo's overpowered ego. Polémon's dream-narrative provides the center of Nodier's short story and reveals Polémon's forbidden pursuit of his beloved Méroé and its evolving consequence: the loss of inner peace. Polémon's story, thereby, implies a warning for Lucius alias Lorenzo, who then, experiences the full terror of his nightly journey in his dream.

In being accused of having killed Polémon, Lucius, in the *épode*, is condemned to die. His imagined decapitation lets him wake up and realize that his exaggerated consumption of alcohol at night had provoked these "nocturnes terreurs" (Nodier, *Smarra* 58). This realization leads the reader back to the initial situation described in the epilogue in which Lisidis refers to the previous evening at the ball.

As we see, Lucius as well as Polémon have to be understood as Lorenzo's doubles who in their individual way suffer from dreams and the conflicts they express. The outcome of this is that also Lucius' and Polémon's dreams have to be read as a prolongation or even as a detailed layout of Lorenzo's dream.

VI.1.3 Everything is One

If we look at the three dreams (Lorenzo's, Lucius', and Polémon's) more closely, we discover their interrelated structure. In the story's prologue, Lorenzo already speaks about apparitions that torment man's sleep. However, he is not yet able to define these specters individually and, consequently, describes them as "la poussière transparente et bigarée qui s'en

échappe" (Nodier, *Smarra* 23). A similar description of these nightly visitors which actually are "une voix de [notre] âme" (Nodier, *Smarra* 23) can be found when Lorenzo has left the conscious state for the unconscious and has already chosen his road to Larisse. A few pages later, Lorenzo, now sitting on Phlégon's back, moves towards these "vaines apparences" (Nodier, *Smarra* 27) which are nothing else than "une forme indécise et charmante qui semble prête à s'évanouir" (Nodier, *Smarra* 27). Even after having unconsciously "fallen" into the depth of his psyche, Lorenzo is still incapable of individually describing "ces spectres vivants [qui] n'ont conservé presque rien d'humain" (Nodier, *Smarra* 31).

After Lorenzo meets his fictive double Polémon, whose encounter and dream-revelation stand at the center of *Smarra*, Lorenzo transforms into Lucius. In addition to this, the so far vaguely described apparitions are individualized and become fully established symbols. They turn for example into the female spirits of Myrthé, Théis, their other sisters, and later Méroé: Lorenzo's / Lucius'/ Polémon's *anima* manifestations which are usually repressed from consciousness. In understanding Lucius and Polémon as Lorenzo's double figures and the female specters as his / their externalized *anima*, we have to define the human characters as well as the apparitions as fragments of Lorenzo's SELF, externalized projections of his inner reality. Thus, the uncanny is dominantly present in Nodier's fantastic environment that in contrast to Hoffmann and Gautier is enriched with mythical figures and happenings which, according to Jung, find their analogies "in den typischen Gestalten der Mythologie, der Sagen und der Märchenwelt" (in the typical figures of mythology, sagas, and of the fairy world) (Jacobi 98) and represent the archetypes of the collective unconscious.

In contrast to the collective unconscious, the personal unconscious comprises personal experiences and can only produce "little dreams" (Jung, *Dreams* 76) which Jung defines as "nightly fragments of fantasy coming from the subjective and personal sphere" (Jung, *Dreams*

76) that are easily forgotten, are not of a repetitive nature, and are, consequently, not of the same importance as dreams which arise from the unconscious. Lorenzo's nightmare provoked by the recent happenings of the previous evening,[47] occupies his personal unconscious, but has deeper layers and modes of expression as we see in his adaptation of the collective unconscious that comes to life in the fictive world of his dream. In seeing his wife Lisidis dancing with other men, his often repressed but essentially latent jealousy suddenly becomes manifest and opposes *his own* wish of sexual freedom to be suppressed according to the rules of marriage. Through the continuous re-living of these nightmares, which are populated with mystic symbols, Lorenzo again and again has to face his inner conflict provoked by his marriage that opposes his now lost life of sexual freedom on the one hand, and his suffering from jealousy on the other. Thus, it is Lorenzo's unconscious quest for personal growth and for adjusting to the new situation of being a married man that provokes his restless nights. During these hours of sleep, his process of individuation undergoes regression, "an inward movement" (Kelly 123) that is set free in his dreams and repetitively confronts him with the demons of the night.

VI.1.4 Pandora's Box

At night Lorenzo unconsciously "opens the fantastic door" to the well-hidden unknown. As he, then, dreamingly descends into the gulf of his unknown psyche, Lucius correspondingly tries to enter the fantastic walls of the lustful city of Larisse, and Polémon attempts to approach Méroé sexually and fulfill his curiosity. As already mentioned, Polémon's dream of his mistress Méroé, mother of the demons of the night and wife of Smarra, builds the center of the short story, since he is the only character who pursues his chosen road of sexual wish fulfillment until his longing is stopped by Méroé furiously opening her ring in order to free Smarra, "le bien-aimé, l'unique favori de [ses] pensées amoureuses" (Nodier, *Smarra* 49): *Le démon de la nuit!*

[47] Instead of dancing with him at the ball, Lorenzo's wife mostly danced with other men.

Now that Méroé has opened her ring and freed Smarra, Lorenzo's / Lucius'/ Polémon's nightmare begins, because the man's always well-hidden past or repressed desires are released and become part of his present in the manifest form of Smarra.[48] After displaying sexual submission, Polémon immediately starts to suffer extremely from "les milles démons de la nuit .... [qui] courent en cercle autour de [lui], [et l'étourdissent] de leur cris" (Nodier, *Smarra* 49). As his name indicates,[49] he is not only at war with Méroé, but especially with himself. He now suffers greatly from inner pain and the sensation of terror. As Lorenzo's double, Polémon definitely becomes the externalized personification of Lorenzo's most sincere conflict that comprises sexual submission and marital loyalty to Lisidis on the one side, and sexual denial to all other women on the other. Polémon's suffering symbolically exemplifies Lorenzo's "conflict of libido and super-ego" (Porter, *Temptation and Repression* 108).

The one's existing "flammes bizarres" (Nodier, *Smarra* 26) surrounding Lucius' head when moving towards Larisse have developed into Polémon's "milles démons de la nuit" (Nodier, *Smarra* 49) which later become "les terreurs nocturnes" (Nodier, *Smarra* 58) in Lucius dream, until they are reduced again to Lorenzo's perception of "les ombres" (Nodier, *Smarra* 64) shortly before awakening. Polémon's related nightmare corresponds to Lucius' as well as to Lorenzo's and, thereby, illustrates the interrelated structure of all three dreams. As Polémon does not find any rest in his sleep, neither does Lucius, nor Lorenzo, because at night "l'enfer va se rouvrir!" (Nodier, *Smarra* 32). All three men have "opened Pandora's box" and now have to

[48] Here Nodier shows similarities with the Greek myth of Pandora's Box according to which Pandora, driven by her immense curiosity, opens a box in which Prometheus had imprisoned all the evils of mankind.

[49] The character's name Polémon is very similar to the Greek word *polemos* which means war.

suffer from the escaped demons of the night.[50] They all have entered an uncanny field which teaches them to fear their curiosity, the trigger of terror and horror resulting from their painful process of individuation while establishing a well-defined personality. Polémon's submissive and almost incestuous relationship with the mother-like figure Méroé[51] in combination with "toutes les innocents victimes"[52] (Nodier, *Smarra* 50) surrounding him, not only expresses Polémon's helplessness, but also fortifies our reading of Lorenzo's dream as an illustration of his still existent self-dissociation on the one hand and of his longing for self-realization on the other. Like little children, Polémon as well as Lorenzo feel overpowered and helpless on the road to individuation, a journey pursued completely without the presence of a protective mother or wife. Polémon's powerlessness and inferiority in relation to Méroé is also expressed through his self-perception as "un insect mille fois plus petit que celui qui attaque" (Nodier, *Smarra* 50). In understanding Polémon as Lorenzo's double, this experienced helplessness either refers to Lorenzo's uncontrollable jealousy and immense fear of being dominated by his wife and / or to his still existent longing for free and unbounded sexual wish fulfillment. When taking the possibility of unbounded sexual wish fulfillment into consideration, the insect and also the demons of the night turn into vampires which figuratively suck Lorenzo's blood. Due to vampires' strong sexual connotation, Nodier's tale, then, is an illustration of the main character's

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50 Nodier expresses a similar conflict in his folktale *Trilby*, where Jeannie suffers from the conflict of sexual and sensual repression opposing her marital loyalty and submissiveness towards her husband Douglas. When referring to the closed casket which Douglas fishes out of the lake, Nodier also uses the topic of "Pandora's Box," since the casket as well as the supernatural apparition of Trilby symbolize Jeannie's repressed longings. As soon as she symbolically opens the box when admitting her repressed desires to herself and to her husband, her painful process of *individuation* starts, since she slowly has to realize that her SELF is composed of the unconscious and conscious. Jeannie has to learn that repressing her sensations does not lead to their dissolution but instead to their enforcement. The once spontaneous and childish Trilby transforms after repression into a strong, good-looking, young man, and later even into a big fish. In *Smarra* and *Trilby*, Nodier expresses that repression is not equivalent with elimination of desires, but has rather to be understood as their reinforcement.

51 In relation with Méroé, Polémon sees himself helpless and innocent as "un enfant au berceau" (Nodier, *Smarra* 53) which gives Nodier's story even an Oedipal touch. In understanding the specter's name 'Méroé' as a derivation of the French word 'mère,' the story's already assumed Oedipal reading is supported.

52 With this expression Nodier refers to the helplessness of little children.

presently unfulfilled sexual longings. No matter whether we read Nodier's short story as an illustration of Lorenzo's process of individuation or as a portrayal of the young man's unfulfilled sexual desires, the insect symbolizes human weaknesses and the undefined attacker man's uncanny sensations and thoughts.

In having completely opened "Pandora's box," Lorenzo's immense mental disturbance at this later stage of the dream expresses itself in pure terror. The narrator's new attempt to repress his unlawful thoughts now are demonstrated in Lucius' (Lorenzo's second double) being accused of having killed Polémon (Lorenzo's first double) and Myrthé (the representation of Lorenzo's anima). According to Lorenzo's identification with Lucius and Polémon, this accusation causes Lorenzo's own fear of self-extinction, which is foreshadowed through Polémon's death and supported by the pronounced sentence that Lucius has to die under the guillotine.[53] This mental agitation makes the still sleeping Lorenzo cry out loud and "balbutier depuis si longtemps des paroles qui n'ont point d'ordre" (Nodier, *Smarra* 63). He confuses his bedroom with the city of Larisse and also Lisidis with the imagined female specters.

VI.1.5 Sleep Disorder

Lorenzo's confusion and suffering from insomnia corresponds to Lucius' sleep disorder, which shows in his restless nights, too. Lorenzo's and, thereby, also Lucius' mental occupation with their proper self is too strong for Lisidis or Myrthé to easily wake them up and accelerate their process of progression. This implies the "return from the unconscious to the conscious, an increase in extroversion whereby the individual firmly grips reality" (Kelly 123).

The story ends before Lorenzo fully awakes. "Dors-tu?" asks Lisidis. She, thereby, closes the narration as well as reopening it again, since the nightmares will not stop reappearing until

[53] At this point of the story, history enters fiction. Here too, as in his short story *Histoire d'Hélène Gillet*, Nodier refers to the regime of Terror following the French Revolution.

the dreamer's "unconscious dimensions of the personality" (Kelly 122) become conscious and, thereby, establishe a necessary harmony within the individual. The reading process reopens - a narrative structure that will later be repeated in Henry James' *Turn of the Screw*, where Miles' death stirs a second reading rather than determines the first.

Through *Smarra – ou Les Démons du nuit* Nodier clearly expresses his opinion on dreams as "non seulement l'état le plus puissant, mais encore le plus lucide de la pensée" (Nodier, *Phénomènes du sommeil* 363). As the first French author who introduces the phenomenon of dream and its important relation to man's unconscious in literature, he has created a masterpiece within the genre of fantastic writing. Although Hoffmann's fantastic texts are enriched with the uncanny from within and dreams play a particular dominant role (for example in *Die Elixiere des Teufels*), he has never directly expressed the dream's complexity in the way Nodier does in his concentric dream-story *Smarra,* which in addition also refers to man's multi-layered unconscious in general. This way, Nodier lays an important foundation for fantastic writing in France, which finds its strong representatives in Théophile Gautier and also in Guy de Maupassant. With *Smarra – ou les démons du nuit,* Nodier gives nightmares and sleep disorders a fictive name and demonstrates his understanding of the unconscious as a combination of supernatural apparitions, mystical figures, and residues of memories from the previous day.

VI.2 Théophile Gautier and the Fantastic

Another important representative of French fantastic writing is Théophile Gautier. Although he was influenced by Nodier's writing,[54] his notion of the term differs from Nodier's in so far that he does not blend the fantastic with the frenetic. Furthermore, Gautier's *Contes fantastiques* do not show a clear distinction between dream-world and reality. On the contrary,

[54] The influence of Nodier's short story *Smarra* will become obvious in our analysis of Gautier's *La Morte amoureuse*, supra p. 191.

his fantastic writing is characteristic of a total amalgamation of the two spheres and, consequently, is characterized by an all-over presence of intellectual uncertainty which plays a dominant role in the character's and the reader's mind. He, thereby, especially follows the German master of the genre, E.T.A. Hoffmann whose influence on the French author is easily recognizable in *La Morte amoureuse* (1836) as well as in some other of his thirteen *Contes fantastiques*, as for example, *Jettatura* (1856).

Like Hoffmann, Gautier was also most interested in workings of the human mind. "Il s'est passionné [aussi] pour le spiritisme, pour le dédoublement de la personnalité par l'effet de la drogue, de l'hypnose, de la suggestion" (Schneider 223). Gautier's conception of the fantastic, consequently, shows a strong psychological component. As we will see, his understanding of the fantastic finds expression in the character's unusual mentality, mental disturbances, visions, dreams, and hallucinations. He primarily explores and displays the inner world of his characters in their imagined nocturnal voyages, which they undertake in order to find wish fulfillment or to process their inner conflict.

Most of Gautier's *contes* are set at night and present the character's descent into the unknown and uncanny field of one's own personality, which often leads to the appearance of *l'Autre*. The character's narrated dreams, often set in an imagined landscape, confront the reader with apparitions, vampires, or the Devil. Thus, Gautier enriches his psychological fantastic environment with supernatural phenomena and combines the gothic with the fantastic and the uncanny. In doing so, he opposes the inner to the outer uncanny. In *La Cafetière* (1831), Gautier's first fantastic narrative, as well as in *L'Omphale* (1834) an ordinary carpet suddenly becomes animated and its figures step out of their frame when the story's main character unconsciously projects his longings on them. The characters' nocturnal confinement to their room stirs their imagination and let them easily become an integrated part of their dream-world,

which in the morning blends with reality and provokes a total amalgamation of the two spheres. As Théodore in *La Cafetière* is seduced by the world of illusion which no longer allows him to recognize reality, so is the anonymous narrator in *Omphale*. In contrast to Théodore, who participates only once in the nocturnal meeting with his imagined visitors, the main character in *Omphale* relives these uncanny moments within the nightly fantastic environment several times. He merely lives for the nights when he can leave reality behind and descend into the field of illusion and hallucination.

In addition, Gautier's stories stress "l'onirisme, la nostalgie du passé, le thème de la morte amoureuse ou de la femme aimée qui revient un temps de l'au-délà" (Alvado 7). In several of his *Contes fantastiques*, the main character's inner conflict and mental disturbance results from his love for the adored but unattainable woman that he meets in his dreams and imagination. In *La Morte amoureuse* (1836) or *Avatar* (1856), the main character pursues his beloved through entering the world of illusions, dreams, hallucinations, sometimes even by means of hypnosis.

As reality suddenly expresses itself as an interrelated part with the character's dream-experiences, the notion of uncertainty arises and leads to the experience of anxiety, fear, and terror, the source of Edmund Burke's sublime as well as of Sigmund Freud's uncanny. Imagination that is evoked and supported by sensory experience and by confrontation with the unfamiliar intermingles the fantastic with both the sublime and the uncanny. This is the case, e.g., in *Avatar*, where Octave de Saville (the story's main character) consciously takes over Count Olaf Labinski's body through hypnosis. He wants to become his selected double figure, in order to be with Olaf's wife – Octave's object of desire. Octave, thereby, follows his uncanny longing for sexual wish fulfillment and through the power of imagination fantastically abandons his own identity for Olaf's. Gautier, in this short story, thus, blends eighteenth-century

philosophical aesthetic ideas with nineteenth-century literary practice and psychoanalysis. Together with *Avatar* (1856) and *Jettatura* (1856), *La Morte Amoureuse* (1836) probably is one of Gautier's most famous and most complex *conte fantastique* because it offers a well-structured plot and a complex main character, who suffers from self-alienation, a split personality, and from the haunting figure of *l'Autre* - his double. How Théophile Gautier's fantastic writing incorporates and develops towards a dominant presence of the uncanny will be the focus of our detailed analysis of *La Morte amoureuse*.

VI.2.1 Romuald's Ancestors

As in Lewis' *The Monk* or Hoffmann's *Elixiere des Teufels*, Gautier's main character is a sexually repressed monk, who suffers from unresolved inner conflicts provoked by his aroused mundane longings on the one hand, and his clerical obligations on the other. Gautier's Romuald, suddenly questions his ecclesiastic life in a manner similar to Lewis' Ambrosio or Hoffmann's Medardus. All three challenge their clerical vows, lead a double life, and more or less aim for repression, but thereby, encounter the difficulty of achieving and maintaining this negative state. Their pursuit of the illegitimate double life provokes their self-alienation and split personalities. Although the three narratives resemble each other to a great extent, differences show in their portrayal of the gothic, fantastic, and the uncanny components, which mostly find their manifestation in *l'Autre*. Consequently, the elaboration of the psychological evaluation of the literary compositions will be one of our foci.

Even if in all three novels the protagonists' sexual desires (their unconscious) arise in their nightly dreams, Ambrosio is the only one who actually pursues and lives them during the day. In *Die Elixiere des Teufels* and *La Morte amoureuse*, it does not become clear for the reader whether the story plot, and therefore, the monk's dreams and desires, are only part of the dream-world or if they belong to reality. Whereas Ambrosio eternally falls and gives his soul to the

devil, Medardus and Romuald are saved in the end; Romuald even destroys the "female object"[55] that is haunting his soul – an indication of the total repression of his sexual desires.

Gautier's short story, as we will see, shows more similarities with Hoffmann's novel than with Lewis'. However, Gautier, unlike Hoffmann, focuses rather on the main character's externalization of his inner conflict and emotional fulfillment in his complex dream-world than on the display of evil and madness that leads to man's self-dissolution. In this respect, Gautier's short story shows the influence of Nodier's narration *Smarra,* in which, as we have seen, the main character also repetitively immerses himself in his illusionary world of sensual fulfillment. As Lorenzo in *Smarra* processes his inner tumults caused by the opposing values of sexual freedom and matrimony, so does Romuald have to adjust to his religiously defined life in *La Morte amoureuse*. In both narratives the dream-world is the dominant sphere in which the characters undergo their painful process of individuation, to use Jungian terms.

VI.2.2 Ignorant Self

In *La Morte Amoureuse*, Gautier completely blurs the distinction between dream-world and reality by interrelating the story's outer frame (Romuald's confession) with an inner frame that recounts Romuald's dreams and his suffering from inner conflicts connected to his experiences of self-alienation. Thus, the story evokes the sense of anxiety, fear, and of the uncanny, first, because the character becomes estranged from himself by suddenly confronting the unfamiliar in the familiar and second, because Romuald remains unconscious about his personality until the very end of the story. He opens his confession with the following words: "C'est une histoire singulière et terrible, et, quoique j'aie soixante-six ans, j'ose à peine remuer la cendre de ce souvenir. [...] Ce sont des événements si étranges, que je ne puis croire qu'ils me

[55] I intentionally use the expression of "female object" instead of using the term "woman," since the object Romuald has fallen in love with and finally will destroy probably is a vampire

soient arrivés" (Gautier, *Morte amoureuse* 81). This statement proves that Romuald is still ignorant that his psyche comprises both the conscious and the unconscious. He is still unable to define what has happened to him and does not acknowledge the existence of his unconscious; of his second "I". He still defines the past as "une histoire singulière et terrible" and as "une illusion singulière et diabolique" (Gautier, *Morte amoureuse* 81).

At the point of his confession Romuald still seems to be shocked and ashamed about his thoughts, wishes, and desires, which he had repressed for a long time but that broke through the wall of repression when he first saw Clarimonde, a beautiful young woman. He relates his susceptibility to Clarimonde's female perfection and the idea of possessing her. Although these thoughts cause him enormous inner conflict, he succumbs to his desires, wishes, and conflicts in his dreams which provoke his feeling of guilt and make him call his life "une vie de damné" (Gautier, *Morte amoureuse* 81). In his following self-portrayal, he clearly distinguishes between his former diurnal and nocturnal life and also between his two personalities of being a priest during the day and a lover at night. Romuald characterizes himself as follows:

> Mon existence s'était compliquée d'une existence nocturne entièrement différente. Le jour, j'étais un prêtre du Seigneur, chaste, occupé de la prière et des choses saintes; la nuit, dès que j'avais fermé les yeux, je devenais un jeune seigneur, fin connaisseur en femmes, en chiens et en chevaux, jouant aux dés, buvant et blasphémant; et lorsqu'au lever de l'aube je me réveillais, il me semblait au contraire que je m'endormais et que je rêvais que j'étais prêtre. (81)

This characterization, given at the beginning of the story, confronts the reader with the psychological phenomena of Romuald's repression, split personality, self-alienation, and his amalgamation of dream and reality. Due to his profession, Romuald has to repress his sexual desires and wishes in his diurnal life. However, these feelings evolve out of the dark at night. His wish to be a priest is very strong at the beginning of his story, but lessens more and more as the story progresses. To use Jungian terms, Romuald's priesthood can be called his *persona*, since it

is his mask “that feigns individuality, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective conscious speaks” (Kelly 118). Like Ambrosio, he has never been out in the world and always lived for the moment of becoming a priest. Thus, we can conclude that from early childhood on Romuald, like Ambrosio, identified too much with his *persona*. Consequently, both monks have remained ignorant about the world in general and about themselves in particular. It is their ignorance and innocence that make a victim out of them. Their isolated situation throughout their entire life has to be seen as an important and valuable prerequisite of letting the unconscious become conscious, of suddenly living what they have repressed for a long time. Consequently, their priesthood, instead of preventing the unlawful uncanny from becoming conscious, has to be seen as a further source of it. This way, priesthood takes on an ambivalent form. On the one hand, Romuald’s deep wish to become a priest implies a continuation of his solitary existence and, thereby, has to be seen as an important prerequisite for unlawful unconscious desires becoming conscious. On the other hand, his decision to become a priest can also be read as an unconscious escape from himself, since he unconsciously knows that he has to repress these uncanny desires of lust. This way, Romulad follows the path of Hoffmann’s Medardus, who also tried to suppress the forbidden by his solitary life.

VI.2.3 Light and Its Darkness

But how does Romuald finally discover his repressed sensations? As in *The Monk* or in *Die Elixiere des Teufels*, a young woman of extraordinary beauty and perfection enters the central character’s life and provokes unfamiliar strong emotions in him. “J’éprouvai la sensation d’un aveugle qui recouvrerait subitement la vue. [..] Je baissai la paupière, bien résolu à ne plus la révéler pour me soustraire à l’influence des objets extérieurs; car la distraction m’envahissait de plus en plus, et je savais à peine ce que je faisais” (Gautier, *Morte amoureuse* 83). Although,

he cannot define what disturbs him, he knows that he has to abjure the external influences and temptations. He lowers his eyes not to see, and thereby, tries to repress what he has just felt. Romuald's experience of the unknown is accompanied by darkness and a change of point of view. Romuald states: "L'évêque, si rayonnant tout à l'heure, s'éteignit tout à coup, les cierges pâlirent sur leurs chandeliers d'or comme les étoiles au matin, et il se fit par toute l'église une complète obscurité" (Gautier, *Morte amoureuse* 83). The unknown, represented by the beautiful woman as well as by the unfamiliar sensations, darkens the church that actually is filled with light. Consequently, the unknown provokes the sensation of the uncanny, since Romuald is confronted with something unfamiliar, with something *unheimlich.* The change of light in the church corresponds to Romuald's change of mood and symbolically expresses the process of the unconscious becoming conscious. The Freudian *Id*, the dark and hardly accessible part of man's psyche, manifests itself.

In approaching this particular situation from a Jungian point of view, Jung's shadow, representing man's personal unconscious with its "dark characteristics" (Jung, *Aion* 8), also conveys the picture of the fading light and Romuald's impression of the church being veiled in darkness. Furthermore, the sudden darkness also alludes to Romuald's ignorance about his hidden personality. As a consequence of this, the church becomes a symbol for the human body and soul out of which shadowy behaviors, passions, and longings emerge from its state of repression. We can say that as soon as the feminine world of *eros* emerges out of the collective unconscious and the archetype of the *anima* comes to light in the form of Clarimonde, Romuald's once so powerful masculine world of *logos*, represented by religious institutions, progressively fades away under his shadow. Regardless of whether we use the Jungian or Freudian approach, the outcome is the same. The situation is the beginning of Romuald's inner

conflict, which will trigger his process of self-alienation, finally resulting in his split personality and causing him the most intense fears.

Romuald cannot concentrate on the ceremony any longer. He unintentionally follows the path that leads him into a land that has been unknown and unexplored for a long time. He states:

> Je sentais s'ouvrir dans moi des portes qui jusqu'alors avaient été fermées; des soupiraux obstrués se débouchaient dans tous les sens et laissaient entrevoir des perspectives inconnues; la vie m'apparaissait sous un aspect tout autre; je venais de naître à un nouvel ordre d'idées. Une angoisse effroyable me tenaillait le cœur. (85)

Like Medardu, who stares down into his dark psyche at the "Teufelsgrund" and experiences the pleasures of the mundane life after having spiritually exchanged his outer identity, Romuald faces the possibility of a life different from his clerical one. When he states that "la vie m'apparaissait sous un aspect tout autre" (Gautier, *Morte amoureuse* 85), he refers to what his literary ancestor experienced during his spiritual journey as Count Viktorin. Since Romuald's monastery life has prevented him from feelings and passions that are defined as natural on the one hand, but evil on the other, he feels a deep-rooted anxiety when sensing them for the first time. In confronting the unknown causing his mental disturbance and intellectual uncertainty, he comes into contact with the fantastic that takes the form of the terrifying uncanny, which "leads back to something long known to [him], once familiar" (Freud, *Uncanny* 370). This implies that Romuald's unconscious, is merely something that "ought to have remained hidden and secret, but yet comes to light" (Freud, *Uncanny* 376). The normally familiar – *heimlich* - becomes *heimlich* in the negative sense, which means that it becomes unfamiliar - *unheimlich*.

VI.2.4 Inner Conflicting Darkness

But what exactly comes to light? Freud defines the *Id* as the place of the human psyche "which contains the passions" and which "falls into instinct" (Freud, *Ego and the Id* 19). William Kelly elaborates on Freud's idea and adds that the *Id* "fulfills wishes by imagination, fantasy,

hallucinations, and dreams" (Kelly 72). Romuald does not yet conceptualize which dreams or fantasies rush through his mind; all he can say is that these sensations cause him the most intense anxiety. "Une angoisse effroyable me tenaillait le cœur" (Gautier *Morte amoureuse* 85). It is important to recognize Gautier's choice of words. He does not use *la peur*, since this term would indicate Romuald's ability to define exactly what causes this sensation. Since he is unable to do so, Gautier chose *l'angoisse* over *la peur* and, thereby, again stresses the fantastic element of intellectual uncertainty. The only specification Romuald is able to give is his statement that "une force occulte [l]'arrachait" (Gautier, *Morte amoureuse* 85). This occult power also shows ambiguity in its meaning. On the one hand, this expression can be read as an allusion to his repressed sexual desires becoming conscious. On the other hand, it is also possible, that the young monk refers to the church as the supreme power, as the manifestation of the *logos* and, consequently, as the institution for repression. If the latter is the case, the beautiful young woman could be understood as a mere hallucination caused by Romuald's realization that now that he is taking the vows he has to reject the worldly pleasures forever. Since Gautier leaves this question unanswered, he leads us, more than ever before, into the amalgamated world of illusion versus truth, or of dream versus reality; he escorts us into the realm of the fantastic.

VI.2.4.1 Dark Illumination

The opposition of asceticism versus liberty, freedom, and excess is well-expressed in Clarimonde's speech:

> Si tu veux être à moi, je te ferai plus heureux que Dieu lui-même dans son paradis; les anges te jalouseront. Déchire ce funèbre linceul où tu vas t'envelopper; je suis la beauté, je suis la jeunesse, je suis la vie; viens à moi, nous serons l'amour. [...] Notre existence coulera comme un rêve et ne sera qu'un baiser éternel. (86)

With these words Clarimonde opposes celestial to mundane love and, hence, arouses Romuald's future inner conflict, which we can either define as the Freudian unconscious longing for sexual

wish fulfillment, or as the Jungian process of individuation. No matter which definition we choose, the outcome is that Romuald's unconscious becomes preconscious, since his thoughts and desires now become "connected with the word-presentations corresponding to it" (Freud, *Ego and the Id* 12) and, thereby, lead to a better understanding of himself. In this respect, Clarimonde, as her name already indicates, has to be understood as a symbol of illumination.

Clarimonde wants to take Romuald to "les îles inconnues" (Gautier, *Morte amoureuse* 86). This implies that she wants to lead him towards his hidden personality. Since the young monk refers to hearing these words from "une bouche invisible" (Gautier, *Morte amoureuse* 86), we can assume that the entire situation is a hallucination and originates from a sudden realization and an anxiety at renouncing the world. His exclamation, "C'en était fait, j'étais prêtre" (Gautier, *Morte amoureuse* 86) not only supports this idea, but also underlines Romuald's sudden and painful return to reality, which is symbolically supported by the sudden disappearance of the woman's extraordinary perfection. "Le sang abandonna complètement sa charmante figure, et elle devint d'une blancheur de marbre; ses beaux bras tombèrent le long de son corps comme si les muscles en avaient été dénoués, et elle s'appuya contre un pilier; car ses jambes fléchissaient et se dérobaient sous elle" (Gautier, *Morte amoureuse* 87). Her collapse underlines Romuald's attempt to repress his sexual longings fully as a Freudian explanation would suggest, or his softer feelings when understanding Clarimonde as Jung's established archetype, the *anima*. As the woman "devint d'une blancheur de marbre" (Gautier, *Morte amoureuse* 87) and Gautier, thereby, suggests her death, Romuald's longings are negated and suppressed.

However, Gautier does not want the reader to become too certain about his / her interpretation of how he / she has to read the particular situation. As Romuald returns to the "real world," so does Clarimonde. The dream-world enters reality and Gautier displays a further characteristic of his understanding of the fantastic: the presence of supernatural beings, such as

ghosts, devils, vampires, "possessors of the evil eye, personifications of infernal and celestial powers" (Smith, *Théophile Gautier* 25). As a consequence, the gothic reenters the story and becomes a part of the fantastic and uncanny. In this respect, Gautier like Nodier express through fiction the close connection between gothic, fantastic, and uncanny writing.

When the monk leaves the church, he is not only touched and addressed by a woman, but he also receives a letter saying: "Clarimonde, au palais Concini" (Gautier, *Morte amoureuse* 88). His entire body starts revolting against his chosen *persona*, since he experiences, again, sensations that have been unknown for him for so long. Romuald is immensely confused. In this situation Hoffmann's influence on Gautier is very apparent. As Medardus in Hoffmann's novel becomes aware of his self-dissolution resulting from his exaggerated identification with Aurelie, so does Romuald. He expresses the overpowering exchange of identities very similar to his German ancestor: "Cette femme s'était complètement emparée de moi, un seul regard avait suffi pour me changer; elle m'avait soufflé sa volonté; je ne vivais plus dans moi, mais dans elle et par elle" (Gautier, *Morte amoureuse* 88).[56] It follows from this, that Romuald's *Id*, as Freud would say, is taking over his ego, his unconscious is becoming conscious, or if we want to apply Jungian terminology, the *animus* is to be ruled over by the *anima* which "ejects her poison of illusion and seduction" (Jung, *Aion* 15). In this respect, Romuald's *logos*, associated with the *animus* and representing men's general dominant cognitive rather than sentimental traits of character, is overpowered by the *eros*, which is "an expression of their [women's] true nature" (Jung, *Aion* 14).

In accordance with Freudian terminology, Romuald's *Id* as the counterpart of the ego emerges and starts haunting him. He understands that his life-long wish of becoming a priest has

[56] Medardus says: "Nur Aureliens holdes Bild lebte noch wie sonst in mir [...]" (Only the sweet image of Aurelia still lived in me as before [...]; trans. Taylor 82) (Hoffmann, *Elixiere* 103).

become his damnation, that his ordination can be compared to an imprisonment and that his asceticism will never allow him worldly pleasures. “Je comprenais toute l’horreur de ma situation, et les côtés funèbres et terribles de l’état que je venais d’embrasser se révélaient clairement à moi” (Gautier, *Morte amoureuse* 88). By now the former light of the church has been completely reversed by darkness and the former pleasure of becoming a priest has turned into a perception of horror and terror. Reality has become something threatening. Although repression of everything familiar and unfamiliar is required, his imagination is fired with the most intense passions and desires. “Comment faire pour revoir Clarimonde?” (Gautier, *Morte amoureuse* 88), or should we rather ask, “How can I find sexual fulfillment?”, “How can I lead a double life?”

As we recall, Ambrosio and also Medardus asked themselves similar questions in order to find the solution of how to proceed with the pursuit of their chosen female victim. However, Gautier’s story shows a clear development of the doubling SELF. Whereas Ambrosio followed his passions by hunting down Antonia in the vaults, raping, and finally killing her, Medardus experienced his longing for wish fulfillment in his fancies and hallucinations and, thereby, let the thought become the deed. In *La Morte amoureuse*, Romuald confounds reality with the dream-world and the truth with illusion. Romuald’s imagined female perfection is so real that it becomes the disturbing truth, which causes him enormous mental pain, provokes his split self, and lets him state, “Je ne vivais plus dans moi, mais dans elle et par elle” (Gautier, *Morte amoureuse* 88). From this follows that Romuald “is deluded into believing that his dreams are a part of his waking life, and that his waking life is a dream” (Smith, *Gautier, Freud, and the Fantastic* 68).

VI.2.4.2 Inner and Outer Dream-World

Although Romuald's confession is a mere expression of the monk's repetitive nocturnal experiences, Gautier, nevertheless, creates an enormous fantastic tension by his display of the monk's multi-layered and interrelated dream-world. I intentionally combine Romuald's real and dream life under the term "dream-world," because it is impossible for the reader to define precisely when Romuald leaves reality for the dream-world and vice versa. In contrast to Nodier who clearly separates the two spheres, Gautier artistically blurs them. Since his perception of reality is pervaded with dream-objects and illusions, we can justifiably call his diurnal world a dream-world. Thus, the fantastic element is a dominant factor in his diurnal and nocturnal life, in which he experiences an undeniable doubling of himself. His confession, which serves as the outer frame of the dream-world, clearly expresses Romuald's presuppositions and causes of his inner conflict. The inner frame of his actual dream-world is expressed through three dreams which display the mundane and sexual longings the monk has to repress.

Like Nodier in *Smarra*, Gautier also connects these dreams with each other. Furthermore, he connects them with the outer frame of the story through the reappearance of the same characters and, thereby, increases the fantastic element of the story. Romuald comprehends the outer frame as opposed to the inner frame as reality is to illusion. He understands his clerical life as the representative sphere of reality, whereas he perceives the menial dreams as simple nocturnal journeys of his imagined mundane existence, in which he experiences his obsession of sexual- and mundane wish fulfillment through the figure of the double. He says: "Je m'imaginais que j'étais un jeune époux entrant dans la chambre de la fiancée qui cache sa figure par pudeur et qui ne se veut point laisser voir" (Gautier, *Morte amoureuse* 99). Romuald sees the unknown and unfamiliar everywhere. "Something long known to [him], once very familiar" (Freud, *Uncanny*

369-70 in an unfamiliar disguise of female perfection creates in him the sensation of the unexplainable fantastic that has become uncanny.

VI.2.5 To Be, or Not to Be, That Is the Question

In using the *passé antérieure* and *le conditionnel passé* in his exclamations, "Ah! Si je n'eusse pas été prêtre, j'aurais pu la voir tous les jours; j'aurais été son amant, son époux" (Gautier, *Morte amoureuse* 88), Romuald creates a distance between actual and desired existence. His choice of tense and mode also underlines the fact that his statements belong to the world of illusions but not to reality; they merely express his strong desire of being someone else and, thus, underline his self-alienation and his split personality.

The impossibility of achieving his dreams is also supported by the way Romuald describes his perception of the world outside of the monastery: "Je me mis à la fenêtre. [...] La place était pleine de monde; les uns allaient, les autres venaient; [...] c'étaient un mouvement, une vie, un entrain, une gaieté qui faisaient péniblement ressortir mon deuil et ma solitude" (Gautier, *Morte amoureuse* 88). This scene exemplifies his total isolation from his fellow men. Only the window serves as a bridge into the world he is forbidden to enter as a priest. His awareness of the situation becomes obvious when he slams the window, withdraws from the world into solitude and isolation, and expresses his emotions of hate and jealousy.

However, at the same time he unconsciously opens the window to his inner world, which leads him to the discovery of his double that he defines either as "un jeune seigneur, fin connaisseur en femmes" or as "un jeune époux entrant dans la chambre de la fiancée" (Gautier, *Morte amoureuse* 81; 99). This exemplification of outside versus inside and vice versa is neither directly expressed in Lewis' nor in Hoffmann's novel. In creating this contrast, Gautier clearly displays Romuald's inner psychological and outer social conflicting worlds, in which the element of the uncanny becomes increasingly important.

Although the old abbot Sérapion, personifying Romuald's conscience in opposition to his inner desires arousing from the unconscious, tries to intervene and to convince him of the necessity to fight against temptation, Romuald is not able to do so,[57] since his *logos* has given in to his *eros*. Although Sérapion is a real character of the story, he takes over the function of the Freudian ego with its psychological component, called resistance, which can be defined as the instituting force of repression, or as the controlling system that opposes itself to taboos in general.

In naming the abbot Sérapion, Gautier again shows Hoffmann's influence on his literary composition. Hoffmann in his work *Die Seraphinen Brüder. Gesammelte Erzählungen und Märchen* (1813-1819) elaborates on the two spheres of dream-world and reality through the discussion of the stories of the mentally disturbed hermit Sérapion whose reality is his dream-world and vice versa. Hoffmann opposes the mad man's overestimation of art and of his fantasies to the reader's too highly valued apprehension of reality. In doing so, Hoffmann not only expresses the danger of a too one sided perception of the world, but argues for a healthy balance of the two spheres. In Gautier's tale, Sérapion and Romuald also allude to the danger of a one-sided perception of the world, because the abbot, representing man's outer world, opposes Romuald's personification of man's inner world.

Since both Sérapion and Romuald are ignorant about the power of the unconscious, temptation is again associated with the Devil. After having listened to Sérapion, Romuald reflects upon his first encounter with Clarimonde and thinks of her as the Devil in disguise. Gautier's Clarimonde, thereby, transforms into Lewis' Matilda who, as the female incarnation of Satan, also leads his victim into temptation.

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[57] As in Nodier's short story *Trilby*, here as well, repression of "unlawful" and "impure" feelings is imposed by the interfering power of the church.

In blending the supernatural with the fantastic, Gautier raises the question of whether or not Romuald suffers from a hallucination during his ordination and in doing so, reminds the reader of Hoffmann's Medardus, who imagines seeing the beautiful Aurelie during his ceremony. Gautier, thus, not only creates intellectual uncertainty, but also shows that the supposedly discrete genres of gothic and fantastic literature cannot clearly be separated one from another, and that his tale is merely a more psychologically refined version of Lewis' and Hoffmann's. His narration combines the late eighteenth-century gothic with the early nineteenth-century fantastic and the late nineteenth-century uncanny.

VI.2.6 Isolated Togetherness

Sérapion's ignorance[58] about man's unconscious becomes very apparent in his decision to send Romuald to an even more isolated place in order to save him from temptation. Sérapion is uninformed about the fact that solitude has to be understood as a favorable condition of experiencing the unknown and unfamiliar rather than a remedy, because "the sterility of his [Romuald's] life once more provokes the psyche's need to emphasize its opposite" (Grant 152). Although Romuald's delocalization is enforced by the abbot Sérapion, Romuald tries to establish a distance between himself and Clarimonde through the repression of his longings so he can reestablish closeness between his outer and his inner personality.

The fact that Romuald has to leave the town reminds us of Medardus' departing for Rome. However, Gautier's story differs from Hoffmann's in the respect that Romuald, unlike Medardus, consciously tries to repress his longings and, as Jung would say, attempts to choose *logos* over *eros* in order to conform to his *persona*. Medardus never consciously chooses one

[58] The abbot Sérapion is as ignorant about the immense power of the unconscious in general and of the effects of repressed longings in particular, as is the old monk Ronald in Nodier's short story *Trilby*. Both monks, through their behavior and attitude towards "fine feelings," not only express their own repression of these feelings themselves, but also their lack of understanding the SELF completely.

psychological domain over the other, but rather stumbles unconsciously from one situation into the other. Although he suffers extremely from his emotions that also provoke his split self, he never consciously attempts to repress them.

As Medardus on his way unconsciously stares into the depth of the "Teufelsgrund," so does Romuald look down to the village while standing on the mountain. Gautier and Hoffmann use this situation symbolically in the sense that both monks, Medardus and Romuald, unconsciously look into the depth of their psyche. Although Gautier replaces Hoffmann's "giftige Dünste" (poisonous fumes; trans. Taylor 76) (96) arising from the "Teufelsgrund" with the distant village "complètement noyées dans la vapeur" (Gautier, *Morte amoureuse* 92), the effect is the same: Romuald is dragged down by his unconscious. In seeing the palace of the Prince Concini, Romuald actually discovers the residence of his hidden and repressed desires and wishes – a place which we can either define in the Freudian way as his *Id*, Romuald's dark and almost inaccessible "part of personality" (Kelly 72) and which Sérapion defines as a place "[où il se] passe d'épouvantables choses" (Gautier, *Morte amoureuse* 93), or, using Jungian terminology, as his collective unconscious containing the archetypes. In this particular situation, the notion of repression is dominant, since Romuald increasingly emphasizes: "[Je] ne devais plus <u>re</u>descendre [...] je n'y devais pas <u>re</u>venir" (emphasis added Gautier, *Morte amoureuse* 93). The usage of the prefix <re> clarifies that Romuald has already been to the forbidden place to which he proscribes himself his return. Thus, the choice of these verbs support our psychoanalytical reading of Romuald's enforced repression of his unlawful desires hidden in the depth of his unconscious.

Although Romuald intends to repress his illicit thoughts, his solitary existence in his new home in the countryside fosters the formation and the power of his repressed unconscious. He confesses: "La pensée de Clarimonde recommença à m'obséder, et, quelques efforts que je fisse

pour la chasser, je n'y parvenais pas toujours" (Gautier, *Morte amoureuse* 95). The monk is again haunted by his unconscious, which either takes the form of Freud's double, or of Jung's *anima* or both. The fact that *l'Autre* confronts the monk night and day and he repetitively visualizes "une forme de femme qui suivait tous [ses] mouvements" (Gautier, *Morte amoureuse* 95) supports our reading of Clarimonde as Romuald's *anima* figure, part of his collective unconscious, which in its recurring arousal stirs the monk's process of individuation. Although he explains that this woman "ce n'était qu'une illusion" (Gautier, *Morte amoureuse* 95), he is still unable to define her proper existence. His intellectual uncertainty about the real cause of his sensations and thoughts troubles him enormously and Romuald's statement, "ma vie a été troublée à tout jamais" (Gautier, *Morte amoureuse* 95) expresses the anxiety that is caused by his intellectual uncertainty and his encounter with the uncanny. It also reveals that Romuald is deeply troubled by inner conflict. By now he is not only unable to answer the question of how exactly to define his "illness," but also about how to cure himself. He cannot decide whether he should act on his desires and wishes or repress them. Romuald's confession "sur ces défaites et sur ces victoires intérieures toujours suivies de rechutes plus profondes" (Gautier, *Morte amoureuse* 95) exemplifies the two opposing forces of the Jungian *eros* versus *logos* or the Freudian *Id* versus the ego. It is, thus, Romuald's "gradual increase of introversion toward the unconscious" (Kelly 123) (regression) opposing "a return from the unconscious to the conscious" (Kelly 123) (progression) which causes his indecisiveness and inner unrest, and stirs his process of individuation, in which the conscious communicates with the unconscious and the repressed "with the ego through the *Id*" (Freud, *Ego and the Id* 18).

VI.2.7 Uncanny Pleasures

The monk's inner conflicts are best displayed in the story-within-the-story where he is asked to come to a desolate old castle to assist a dying woman. Throughout the narrative, the

reader cannot be sure whether he has plunged into one of Romuald's dreams as part of his fancies or if he is facing reality. This story-within-the story is one of Gautier's best artistic achievements, in which he gives the reader a window to view Romuald's disturbed mental and emotional condition, wherein he achieves a total blurring of dream-world and reality, because he lets the reader hesitate "entre une explication naturelle et une explication surnaturelle des événements évoqués" (Todorov 37).

Romuald's journey to the old castle makes the reader experience gothic sublimity and uncanniness, because it combines the elements of unknown territory, darkness, and solitude. Romuald relates:

> Nous traversâmes une forêt d'un sombre si opaque et si glacial, que je me sentis courir sur la peau un frisson de superstitieuse terreur. Les aigrettes d'étincelles que les fers de nos chevaux arrachaient aux cailloux laissaient sur notre passage comme une traînée de feu, et si quelqu'un, à cette heure de nuit, nous eût vus [...], il nous eût pris pour deux spectres à cheval sur le cauchemar. (96)

Romuald's description of his nightly journey displays his mental disturbance and fears. As Lucius in *Smarra* travels a dark forest with his horse Phlégon to approach Larisse, the city of pleasure, so does Romuald in *La Morte amoureuse* take his horse to get to the old castle. The forest takes the symbolic form of the almost inaccessible part of Romuald's personality and the black horses are the means to move fast into the depth of one's psyche. As the name of Lucius' horse is an indication for Lucius' burning desires, so is Romuald's association of "une traînée de feu" (Gautier, *Morte amoureuse* 96). Larisse, like the old castle, represents the main character's unconscious with his latent and repressed parts.

In admitting that "une grande agitation régnait dans le château" (Gautier, *Morte amoureuse* 97), Romuald directly refers to the boiling passions that are breaking through the walls of his repression. His ego, thus, is communicating with the *Id*, into which "its lower portion merges" (Freud, *Ego and the Id* 17). The latent unconscious is becoming conscious. We could

also say that Romuald now is experiencing the process of progression and, consequently, pursues his travel on his unconsciously chosen road to be defined as the process of individuation.

As on the day of the monk's ordination, the same black man appears again, leads the monk into the room of the deceased, and sets Romuald's rebellious unconscious free. In doing so, the black man becomes an agent of the dark side of Romuald's personality and, thus, gives the entire story another fantastic turn. As the narrator's uncle in Gautier's short story *Omphale*, here the black man, first being part of the story's outer frame and, consequently, belonging to reality, now enters the main character's dream-world and, thus, also becomes part of the story's inner frame.

As soon as Romuald enters the room where the corpse is laid out, his imagination takes over and he can no longer control his weeping, because he is convinced that the dead woman is Clarimonde. Here again, Gautier blurs imagination and dream-world with truth and reality. In imagining himself to be the husband of the deceased, Romuald not only transgresses the border between dream-world and reality but also imaginatively exchanges his clerical role for a worldly existence. In this respect, Romuald's split personality and his suffering from self-dissolution become obvious; he suffers from an identity crisis. As Medardus confounds his clerical and mundane identity, so does Romuald. Like Medardus, who imaginatively transforms into his double and, thereby, leaves his clerical for Viktroin's mundane identity, Romuald imaginatively exchanges his priesthood for a worldly marital bound.

In relating his dreams and illusions to the reader, Romuald fools the addressee by stressing the fact that his thoughts only belong to his imagination and, consequently, stand apart from reality. To support this impression, he uses expressions in the *imparfait*, such as "je me figurais" or "je m'imaginais" (Gautier, *Morte amoureuse* 99). He opposes those expressions of uncertainty to the fact that the dead woman in the castle really is Clarimonde. Romuald's use of

the *imparfait* indicates that he is torn between his past and present feelings. In having longed for this encounter, he now "[se] figurais qu'elle n'était point morte réellement" (Gautier, *Morte amoureuse* 99). However, the fact that the woman is dead represents Romuald's intention and realization that repression of his desires is absolutely required. Nevertheless, his desires are too strong to be suppressed, which is manifest in his observation of "le sang recommençait à circuler sous cette mate pâleur; cependant elle était toujours de la plus parfaite immobilité" (Gautier, *Morte amoureuse* 100). This Christian miracle allegorically expresses Romuald's increasing emotional agitation in the course of the nigh, which provokes the figure of the double in two different aspects. First, his desire to live out this forbidden love is too strong and his unconscious becomes conscious, as represented in Clarimonde's resurrection. By kissing Clarimonde, Romuald fosters and succumbs to his sexual longings which let him exchange his clerical life for a mundane one where he imagines himself to be the woman's husband (see Gautier, *Morte amoureuse* 99). Second, Clarimonde's resurrection is symbolic of Romuald's increasing acknowledgement of his always-repressed *anima*, which Jung defines as "the woman in the man" (Jung, *Integration of the Personality* 19) and, thus, refers to man's more emotional character traits. Clarimonde is, hence, to be understood as the externalized personification of Romuald's "uncontrolled emotional manifestations" (Jung, *Integration of the Personality* 20).

VI.2.8 Psychological Splits

In fictitiously living out his longings, Romuald has found a way of fulfilling his wish. But can the reader be certain that Romuald descends into the dream-world at all? Gautier seems to have answered this question in two ways. On the one hand he describes Romuald suffering from "une illusion magique" (Gautier, *Morte amoureuse* 100), since the monk is the only person who pretends to have seen the wonderful old gothic castle. On the other hand, his servant Barbara remembers the black man who came to their house looking for the monk. Thereby, Gautier again

blends reality with the dream-world without leaving the slightest possibility of finding the one correct answer to the question whether or not Romuald suffered from “une illusion magique” (Gautier, *Morte amoureuse* 100). The author even stresses the fantastic element of the story in setting Romuald’s encounter with his double / *anima* in an old castle, which provokes the reader to ask: “Did Romuald really go to the castle (le château) in which “une très grande dame, était à l’article de la mort et désirait un prêtre” (Gautier, *Morte amoureuse* 96), or did he imaginatively descend to “l’ancien palais que le prince Concini a donné à la courtisane Clarimonde” (Gautier, *Morte amoureuse* 93)? Since the French terms “le château” and “le palais” can be used interchangeably, Gautier again stresses the phenomenon of intellectual uncertainty. In taking the second assumption into consideration, Romuald’s visit to the dying woman has then to be read as the repression of his *anima* and refers back to him leaving the city for his isolated abode.

VI.2.8.1 Romuald’s Fight

Romuald’s suffering from his inner turmoil in combination with his attempt to repress his illegitimate longings is supported by the sudden reappearance of the old abbot. As Hoffmann’s old painter Franscesko always appears in crucial moments to Medardus, so does the abbot Sérapion confront Romuald when his unconscious starts to rebel against the conscious. Sérapion looks at Romuald in a similar way as Franscesko observes Medardus at church. As Medardus relates that “der Blick der großen schwarzen stieren Augen, fuhr wie ein glühender Dolchstich durch meine Brust”(his great black eyes stared at me, a dagger seemed to pierce my heart; trans. Taylor 28) (Hoffmann, *Elixiere* 42), so Romuald uses almost the same words when referring to the abbot Sérapion, his ego-personification. He says: “Il fixait sur moi ses deux jaunes prunelles de lion, et plongeait comme une sonde ses regards dans mon âme” (Gautier, *Morte amoureuse* 102). Understanding Romuald’s soul as an almost pure manifestation of the *Id* and the ego as the place of consciousness from which “proceed the repressions” (Freud, *Ego and the Id* 8) but

which also merges with the *Id*, Sérapion's comparison to "une sonde" makes sense. Sérapion tries to purify Romuald. First, he conveys to him Clarimonde's evil influence. He compares her to the Devil, to "un vampire femelle," and defines her as the "Belzébuth en personne" (Gautier, *Morte amoureuse* 103). Then, he informs him about Clarimonde's death. Now Romuald's dream of the corpse in the castle becomes true and it seems as if he has succeeded in repressing his "uncontrolled emotional manifestations" (Jung, *Integration of the Personality* 20) that took their personification in Clarimonde.

For a short time Romuald's psyche shows a harmonious co-existence of conscious and unconscious, until he starts seeing Clarimonde again in his dreams. "Elle portait à la main une petite lampe de forme de celles qu'on met dans les tombeaux" (Gautier, *Morte amoureuse* 102). As a representation of darkness, Romuald's double or *anima* ascends from the obscure parts of his psyche. As the darkness engulfs the light, the *Id* enfolds the ego and the *eros* enwraps the *logos*, whereby the light becomes darkness and the ego is overshadowed by the *Id*: "un endroit dont personne n'est encore revenu" (Gautier, *Morte amoureuse* 105); a place where "il n'y a ni lune ni soleil [...]; ce n'est que de l'espace et de l'ombre" (Gautier, *Morte amoureuse* 105).

VI.2.8.2 Romuald's Doubles

Romuald's future dream displays his self-alienation, the resulting split personality, and the doubling of his personality better than anything else in the story:

> Je n'étais plus le même, et je ne me reconnus pas. Je ne me ressemblais pas plus qu'une statue achevée ne ressemble à un bloc de pierre. [...] ma nature s'est en quelque sorte dédoublée, et il y eut en moi deux hommes dont l'un de ne connaissait pas l'autre. Tantôt je me croyais un prêtre qui rêvait chaque soir qu'il était gentilhomme, tantôt un gentilhomme qui rêvait qu'il était prêtre. Je ne pouvais plus distinguer le songe de la veille, et je ne savais pas où commençait la réalité et où finissait l'illusion. Le jeune seigneur fat et libertin se raillait du prêtre, le prêtre détestait les dissolutions du jeune seigneur. (108-9)

Romuald's articulation of self-alienation mimics Medardus,' who expresses his difficulties in self-definition as well: "Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärliches Rätsel, bin ich entzweit mit meinem Ich!" (I am what I seem to be, yet do not seem to be what I am; even to myself I am an insoluble riddle, for my personality has been torn apart; trans. Taylor 59) (Hoffmann, *Elixiere* 76). Both monks suffer from self-dissolution and the loss of identity.

Romuald's present state of mind is a perfect example for how Freud defines the figure of the double 83 years after Gautier's composition of this fantastic tale. His 'double' (the young seigneur on the one hand, as well as Clarimonde on the other) is the repressed manifestation of his desire for another life. This uncanny repressed notion suddenly comes to life, since it becomes conscious and appears in his unfamiliar disguise of the young seignior and / or in Clarimonde. He then suffers, because he "identifies himself with another person so that his self becomes confounded, or the foreign self is substituted for his own – in other words, by doubling, dividing, and interchanging the self" (Freud, *Uncanny* 387). In this respect, the prefix <un> is not only the origin of the uncanny but has also to be seen as "the token of repression" (Freud, *Uncanny* 399). His identification with *l'Autre* leads to the dissolution of Romuald's personality and to the inability to distinguish between dream and reality. He becomes the play thing of the uncanny in a fantastic environment.

Although Romuald travels on this unknown and forbidden path towards his hidden Self, he says, "je n'éprouvais aucun étonnement d'une aventure aussi extraordinaire et [...] je ne voyais rien là que de parfaitement naturel" (Gautier, *Morte amoureuse* 106). This statement supports our already expressed opinion about the uncanny as something familiar and natural but repressed. Romuald enjoys the tenderness with Clarimonde and judges their relationship as something very natural and *heimlich* in the sense of known and familiar.

However, he does not only dream about a free life or about sexual fulfillment. As Medardus in *Die Elixiere des Teufels* imaginatively lives his free life, but also sees himself in a cowl when facing the mad monk, so does Romuald. Like his literary ancestor, Romuald is haunted by his guilty conscience that counteracts his fancied libertine life-style and projects contradictory pictures. Romuald is unable to distinguish between dream-world and reality. Consequently, reality enters the dream-world as the ego merges into the *Id* and vice versa. The fact that in his dreams, he also recognizes his actual religious self supports the idea that, somehow, Romuald unconsciously suffers from a bad conscience as manifestation of guilt, which Freud defines as "a tension between the ego and the ego ideal" (Freud, *Ego and the Id* 51). Nevertheless, Romuald enjoys his nocturnal life even when he discovers Clarimonde's vampire-like attitudes. But as soon as Romuald experiences sexual fulfillment, his externalized conscience personified in the abbot Sérapion appears and tries to warn him: "Infortuné jeune homme, dans quel piège êtes-vous tombé!" (Gautier, *Morte amoureuse* 112). Unfortunately, Romuald's desires and longings are much stronger than Sérapion's severe warnings. "Le ton dont il me dit ce peu de mots me frappa vivement; mais, malgré sa vivacité, cette impression fut bientôt dissipée, et mille autres soins l'effacèrent de mon esprit" (Gautier, *Morte amoureuse* 112).

However, Romuald's bad conscience and manifested guilt, first only unconsciously apparent in his dreams, start to enter consciousness and trouble his everyday life the more he moves forward in his painful process of individuation. In addition, his guilt evokes the sense of fear of the night and of falling asleep because it is especially at night in our dreams that the latent unconscious haunts the human mind in becoming conscious, and that we live our wishes, desires, and encounter our doubles. In being afraid of the night and of the "nocturnes terreurs" (Nodier, *Smarra* 22) as Lorenzo or Lucius calls his dreams, Romuald expresses his fear of himself. His

capacity to realize his extreme self-alienation finally brings about the eternal suppression of his desires and longings.

VI.2.9 Gautier's Uncanny Development

As Ambrosio returns to reality while facing his damnation in hell, Medardus in the end realizes that he has to abjure his forbidden fancies and longings, Romuald is forced to return to his religious life and to abandon his fantasies. Although reality finally dominates dream-world and illusion, in all three literary works the main protagonist suffers from a melancholy that is based on the existing or imagined unreachable female perfection and the monks' provoked forbidden longings. Whereas in *The Monk* the element of the inner uncanny is only in its beginnings and the fantastic is hardly present at all, in *Die Elixiere des Teufels* the inner uncanny is stressed through the display of Medardus' suffering from his mental disturbance and split self. Gautier, in *La Morte amoureuse*, focuses mainly on the existence of man's second and hideous Self that provokes a continuous process of inner conflict. Like Hoffmann, Gautier expresses the "Abhängigkeit des Menschen von unerklärlichen Kräften, die als 'teuflisch' dämonisiert werden" (man's dependency on unexplainable powers that are demonized as devilish) (Steinecke 169).

As we have seen, although Hoffmann's influence on Gautier is very apparent in *La Morte amoureuse*, the narration differs from Hoffmann's *Elixiere des Teufels* in some respects. Whereas Medardus's story appears to be one imaginary journey in which he does not particularly switch between dream and wakefulness, Romuald's story appears to be more complex in that the reader cannot define the point in his confession when he leaves one state for the other. Although the two spheres never actually touch, "they remain so closely intertwined that it becomes extremely difficult, if not impossible, to disentangle them, that is, to separate and resolve them definitely" (Smith, *Gautier, Freud, and the Fantastic* 68). Thus, the component of intellectual

uncertainty is a dominant factor in Gautier's short story, which makes the reader hesitant to define the unknown Romuald is displaying in his confession.

In *La Morte amoureuse*, Gautier combines the gothic with its more developed form of the fantastic and the uncanny. In doing so, the author completely blends the outer with inner uncanny and lets the reader assume that the first is merely an externalised projection of the second, namely Romuald's repressed Self. The uncanny takes the form of an obscure and terrifying source provoking the formation of a split personality and the figure of the double resulting from the character's unresolved conflict between social expectation and individual desires. Unlike Lewis' Ambrosio or Hoffmann's Medardus, Gautier's Romuald is totally aware of the illegitimacy of his longings, which leads to his attempt to repress the forbidden. His realization of his self-alienation finally brings about his successful suppression of the unconscious.

Another development can be found in Gautier's deliberate impediments to reading Clarimonde correctly. In comprising character traits of both Lewis' Matilda / Antonia and Hoffmann's Euphemien / Aurelie, Clarimonde is a product of the amalgamation of dream-world and reality. In contrast to Lewis' supernatural figure Matilda and his and Hoffmann's real characters Antonia, Euphemien, and Aurelie, Clarimonde takes an ambivalent position. On the one hand, she is known as the courtesan of the Prince Concini, on the other, she rather seems to be of a supernatural character, since Romuald is the only one who actually sees or talks to her. This ambiguity supports our understanding of Clarimonde as Romuald's *anima*, as the manifestation of his female inclinations and longings, which express themselves in a hallucinatory form, or as a projection on a female being. In creating Clarimonde, Gautier increases his text's component of intellectual uncertainty and literature's uncanny atmosphere. The psychological component of the story is, thus, very dominant and has become an essential

part of the fantastic environment, since, at the same time that Gautier makes the reader aware of the uncanny unconscious, he also manages to display that the power of imagination is an important prerequisite not only for the experience of the uncanny, but also of the fantastic.

Through his later fantastic narratives, such as *Le Chevalier double* (1840), *Avatar* (1856), or *Jettatura* (1856), Gautier increasingly stresses the notion of the uncanny by the development of the figure of the double and the elaboration of man's inner conflict. Whereas in *La Morte amoureuse* Gautier makes the character and the reader discover Romuald's split personality and his figure of the double step by step, in *Le Chevalier double* the author confronts us with the young knight's split self already in the story's title. Furthermore, the third-person-narrator displays Oluf's divided personality at the beginning of the story, and his beloved Brenda verbalizes his inner unrest by calling it by its name, "le chevalier à l'étoile rouge" (Gautier, *Chevalier double* 129). *Le Chevalier double* is Gautier's first fantastic narration in which *L'Autre* - our unconscious - is perceived as an entity of its own which does not slowly emerge but is always part of one's SELF.

Moreover, in his later fantastic writings Gautier expresses the opinion that the unconscious, if it is recalled, has a fatal influence on our fellow men. This fatality is very apparent in his short story *Jettatura* (1856). Here, he uses the topos of the (evil) eye as the mirror of the soul and, thus, of the uncanny. He, thereby, again pays tribute to E.T.A. Hoffmann who also stresses the notion of the evil eye in his short story *Der Sandmann* (1815) (see chapter V). As Nathanael's curiosity to see turns him "blind," provokes his madness, and make him commit suicide, so does Paul d'Aspremont's vision lead to his mental disturbance and death.

In contrast to Nathanael, whose blindness is provoked by his Oedipal longings, his extremely developed narcissism, and his resulting unconscious projection of his self-love onto another person, Paul d'Aspremont's ignorance can be reduced to his unconscious externalised

longings of sexual wish fulfillment with his beloved Alicia Ward. Whereas in Hoffmann's story Coppola's (the barometer dealer's) false eyes cause Nathanael's distortion of reality and transform the young man into the creator who inspires unanimated matter with life (Olympia), in *Jettatura*, Paul's eyes are the source of evil, illness, and death. Through his "singuliers yeux" (Gautier, *Jettatura* 518), Paul's inner reality based on his sexual passions for Alicia, is revealed to the world. His initial ignorance about his desires and about "la puissance de l'œil humain" (Gautier, *Jettatura* 529) in combination with his later incapacity of repressing his emotions cause, first, the woman's loss of virginity and then her death. Paul's eyes, thus, function as a mirror of his soul rather than as a source of creation and birth. His realization that the evil is part of his nature and that he cannot separate himself from *l'Autre*, his unconscious, turn him insane and cause him finally to commit suicide. This idea of the character's awareness of suicide as the only solution to reestablish mental peace will later find expression in Guy de Maupassant's famous short story *Le Horla* (1886).

Through the display of dreams, hallucination, and the processing of the character's enormous inner conflict and anxiety, Gautier exemplifies the century's increasing interest and practices in psychoanalysis, such as hypnosis,[59] clairvoyance, and dream-analysis.[60] At the same time, he engages in the obvious movement from the fantastic to the uncanny. The uncanny becomes a pervasive presence in Gautier's created fantastic environment, and, thus, displays the

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[59] During the entire nineteenth-century hypnotism was considered to be "a marginal but very popular quasi-scientific phenomenon" (Cheyne 7) and was explored "on the margins of science, tinged with an aura of the occult that rendered its scientific investigation suspect"(7). Jean Martin Charcot's use of hypnosis to treat mentally deranged or even hysterical patients was widespread in Europe, although not all of his colleagues agreed with "Charcot's thesis that hypnosis is an hysterical symptom" (Boring 698). Even though, hypnotism had already been popular at the beginning of the nineteenth century, it experienced a strong revival in France in the second half of the century and "Charcot was widely acknowledged as the preeminent neurologist of this time" (Cheyne 7).

[60] Next to hypnosis, the reading of dreams became more popular and the German natural philosopher G. H. Schubert published an influential book on the importance of dreams, entitled *Symbolik des Traumes* (1814).

increasing importance of psychology in literature. Gautier leads the reader from the fantastic rooms upstairs to the attic of our uncanny house of literature and, thereby, exemplifies the close connection of the fantastic and the uncanny. The author proves that his art is not only characteristic of an artistic blurring of dream-world with reality, but also for the blending of the fantastic with the uncanny and, thereby, of literature with psychoanalysis. Over time, the once gothic compositions have become more fantastic and are now on the verge of transforming into an allegorical expression and demonstration of man's disturbed and delusionary mind – the focus of Edgar Allan Poe's *Tales of Mystery and Imagination*.

VII. THE UNCANNY – MANIFESTATIONS OF OUR MIND? PSYCHIC PHENOMENA AND EXTREME PSYCHOLOGICAL STATES IN LATER NINETEENTH-CENTURY GOTHIC FICTION

VII.1 Poe's Terrifying Gothicism

Edgar Allan Poe studied classical and romance languages at the University of Virginia and was strongly interested in and influenced by European Gothic fiction and German and French Romanticism. French Romantics like Mme de Staël, Alphonse-Marie Lamartine, George Sand, and Victor Hugo were highly appreciated in the United States. During Poe's residency in New York in the late 1830s, he frequently joined the weekly literary circle at Anne Charlotte Lynche's house in which he was exposed to the views "on France's contemporary writers" (Lombard 31). The American writer was also strongly attracted to what E.T.A. Hoffmann defined as the "Nachtseite des Menschen" (dark sides of the human being) and "was fascinated by mind readers and unreadable faces, the twin fantasies of utter exposure and complete secrecy" (Benfey 28). Since Hoffmann's work was very well known outside of the German borders, especially in France, England, Russia, and the United States, Edgar Allan Poe must have been exposed to Hoffmann's literary expression of people's inner conflict, social-, and self-alienation. Like Hoffmann, Poe's work shows a strong interest in the exploration of this fantastic uncanniness and, thereby, introduces new interests and aspects of scientific psychology, e.g., hysteria, neurotic obsession, and madness into his fiction. As, James Braid's, Jean Martin Charcot's, and Pierre Janet's scientific studies of hypnosis were widely disseminated, more and more the established notion of psychology as a mere science of the soul was abandoned and replaced by its new understanding as the science of the mind.

Throughout his career, Poe enriched his stories with typical gothic phenomena that are characteristic of early Gothic fiction. Like Walpole's *The Castle of Otranto* or Radcliffe's *The*

Mysteries of Udolpho, Poe's short stories *Ligeia* (1838), *The Fall of the House of Usher* (1839), and *The Oval Portrait* (1842) are set in gloomy mysterious castles. The obscure medieval setting and the painting of the landscape mirrors the "redoubtable characters typically haunting the architectural spaces" (Lévy 25) and let the place become the reigning center of evil. Walpole's, Radcliffe's, and Lewis' subterranean vaults, labyrinths, and / or prisons also play an important role and exemplify the torturing experience of enclosure within enclosure in Poe's *The Fall of the House of Usher* (1839), *Pit and Pendulum* (1842), *The Black Cat* (1843), and in *The Cask of Amontillado* (1846). In these stories, characters suffer either from premature burial, are kept prisoner in deep wells, or descend into humid and isolated subterranean parts of the house. Due to the characters' mental pain, provoked by their stirred death instinct, the sensation of terror and horror are their constant companions. Furthermore, (sudden) natural disturbances as harbingers for the upcoming evil to be found in *The Castle of Otranto*, *The Mysteries of Udolpho*, and *The Monk* can especially be detected in *The Fall of the House of Usher*, where already in the introductory part of the story the melancholic atmosphere of the plot is revealed by Poe's dark and gloomy picture of the landscape. The narrator's upcoming experience in the house is foreshadowed by the description of the sudden "tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty" (Poe, *Usher* 146).

However, the gothic genre of the late eighteenth and early nineteenth-century changed in his hands in taking a completely "psychological, cerebral slant" (Magistrale 19). His fantastic poems and short stories are rich in uncanny elements, evoke terror, and "feature compressed and circumscribed worlds populated by psyches out of control" (Magistrale 75). Thus, he does not supplement the genre with new themes, but enhances a completely new tone and, thereby, gives the familiar an unfamiliar touch, transforms the known into the unknown, and thus, changes Gothic fiction into the 'Literature of the uncanny.' This again is a proof against the still dominant

perception among literary critics that we are dealing with three different genres: gothic, fantastic, and uncanny. Poe, through his understanding and creation of uncanny literature clearly displays that the gothic, although its focus has changed from the outer to the inner uncanny, has to be perceived as the starting point and the main source for nineteenth-century uncanny literature. Typical characteristics of the Gothic novel have been taken over into Poe's fiction and are a manifest part of his texts. As something long known and familiar, they simply have transformed into unfamiliar allegories whose latent content, now in an area of psychological interest, has changed into the obscure working of the human mind.

Hence we can state, his gothic writing expresses a strong focus on what we have defined before as the inner uncanny. The opposition of the familiar to the unfamiliar, the introduction of intellectual uncertainty with the resultant sensation of anxiety or even terror, and especially the exploration of man's inner Self become more and more a dominant characteristic through but also within Poe's fiction. He progressively exchanged Walpole's supernatural phenomena for the illustration of the hallucinatory and / or afflicted human mind.

Poe, in his short story *MS Found in a Bottle* (1833) is at the beginning of his uncanny gothic career. Here it is the sudden supernatural change of the weather that causes a tremendous wind blowing "with fitful and unsteady fury" (Poe, *MS* 20), a "foaming ocean" (Poe, *MS* 19), the breaking of the ship, and the arousal of the narrator's death instinct, which, due to his intense anxiety, let him hallucinate and imagine the sudden appearance of "a gigantic ship of, perhaps, four thousand tons" (Poe, *MS* 22). As is typical for early gothic writing, the terror from without causes the terror from within. However, the fact that the narrator towards the end of the story states that "a feeling, for which [he has] no name, has taken possession of [his] soul" (Poe, *MS* 24) already exemplifies the direction which Poe's gothic writing will take: a discrete psychological form.

With his so-called "vampiric love-stories" (Magistrale 53), Poe moves towards topics of the fantastic and expresses man's passionate longing for eternal love, immortality of the beloved, and the idea of resurrection. Although the elaboration of these topics can be seen as a reflection of Nodier's and Gautier's influence on the American writer, Nodier's and Gautier's *littérature fantastique* differs from Poe's fiction. Although some of their *Contes fantastiques* elaborate on the human soul and mind after having lost a beloved one,[61] their characters "only" descend into the world of dream, illusion, and hallucination in order to be reunited happily with their lost love. However, Poe's narrator's in *Morella* (1835) and *Ligeia* (1838) not only imaginatively express, but realistically live their reunification with the deceased. In both stories, the first-person narrator's mental derangement becomes obvious in his conscious replacement of the dead love by a new one whom he, then, kills through the externalization of his powerful unconscious longings for the dead partner projected onto the new one. Poe, thereby, shows that the outer supernatural phenomena of eighteenth-century Gothic fiction have, in his writing, made room for the character's stream of consciousness, which often displays "the mirror-effects of the *Doppelgänger*-motif" (Burwick 93) which in *Ligeia* and *Morella* takes the manifest form of "the resurrection of the dead bride" (Burwick 93). The former supernatural phenomena "have become the conditions and consequences [...] of a psychic state" (Griffith 129) which, throughout Poe's career, will take an increasingly sadistic streak.

Ann Radcliffe's established 'school of terror,' relying on gothic villains who haunt, terrify, suppress, and sometimes even kill their persecuted female victim, has turned into Poe's

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[61] The narrator in Charles Nodier's short story *Une heure ou la vision* (1806) assumes his lost love Octavie in the dark sky of the night. In order to celebrate their reunion, he waits for her at night sitting on her grave and diving into the sphere of illusion. In Nodier's tale *Paul ou la ressemblance* (1836), Paul's mother descends into the world of dreams and hallucination while sitting on his grave in order to surpass her emotional pain from having lost her son. This is her way of finding him again. In contrast to Nodier's protagonists, who long for emotional wish fulfillment after having lost a beloved person, Théodore, in Gautier's story *La Cafetière* (1831) meets the woman of his dreams, first, in the imaginary sphere before he discovers later that she has died two years before.

enclosed distorted psychology. In centering his work upon man's "interior crises where the human mind is under assault, and its primary nemesis is itself" (Magistrale 75), Poe confronts the reader with the terrifying, gruesome, and hideous part of our personality. The character's claustrophobia provoked by enclosure in typically gothic passages, locked rooms, or mysterious vaults transforms and reappears as Poe's characters' fear of the SELF comprising body and mind with its conscious and unconscious parts. Consequently, Walpole's external source of terror has, over time, transformed into Poe's inner one resulting from "inner conceptions" (Griffith 128) and the brain's "terrible creativity" (Griffith 128). Nevertheless, Poe stresses the character's anxiety and mental disturbance by his / her isolation from the world which supports his / her confrontation with repressed "intimate aspects" (Engel, *Claustrophobia* 108) of his / her mind.

As we will see, Walpole's gloomy castle of Otranto, Radcliffe's mysterious castle of Udolpho, and Lewis' dark monastery with its obscure subterranean vaults turn into Poe's symbolic architecture of the human mind, magnificently displayed in his famous short story *The Fall of the House of Usher*, in which the setting and its interior is made "suggestive of the human mind itself" (Griffith 128). With Poe, the development of the English genre of Gothic fiction has reached its mature uncanny form. We, thus, have reached the roof of our uncanny house of literature.

VII.1.1 Theory put into Practice - Poe's Gothic *House of Usher*

The Fall of the House of Usher is probably Poe's most outstanding gothic creation. In choosing a medieval castle with characteristic hallways, vaults, and secret passages as its setting, Poe relates his architectural construction to the classical period of Gothic fiction with Walpole, Radcliffe, and Lewis as its representatives. However, right from the beginning of the story the American author verbalizes that this example of Gothic fiction will focus on "shadowy fancies […] which have the power of […] affecting us" (Poe, *Usher* 132). Poe refers to the important

psychological component of his fiction and places it in the domain of the uncanny. In letting the anonymous first-person-narrator ask, “What was it […] what was it that so unnerved me in the contemplation of the House of Usher?” (Poe, *Usher* 132), the author directly plunges the reader into the narrator’s disturbed mind, which he connects with the gothic mansion of the house of Usher.

In contrast to Terry Heller, who concentrates in chapter eight of his book *The Delights of Terror* on Roderick Usher’s mental disturbance provoked by his “fear of transformation” (131), I want to elaborate on a series of inner-text-related questions focusing on the mental agitation of the narrator. Therefore, the following questions will be the focus of my textual approach, “Do the long corridors of the house stand for the dark unknown parts of the narrator’s personality and unconscious?”, “Does the story, consequently, have to be read as the narrator’s confrontation with the unknown depths of his SELF?” “Do the narrator and the house and, therefore, the narrator and his friend Usher share a single identity?”

Within my analysis of Poe’s short story I attempt to prove that the tale has to be understood as an allegory of the narrator’s irrational anxiety, which he experiences in his nocturnal nightmares. Consequently, this psychoanalytical approach will focus on the narrator’s nightmarish perception of his SELF, comprising body and mind, projected onto but also supported by the gothic mansion and its inhabitants. I understand Poe’s tale as an expression of “an anxiety-ridden narrator” (sic. Franklin Fisher 88) who is haunted by the externalized mirror images of his disturbed mind, by his second Self. Poe’s gothic tale, thereby, takes the form of nightmare in which the narrator’s ego experiences his absolute helplessness towards the constant threat evolving from inner conflict arousing from the *Id*. The first merely provoked irrational anxiety as the ego’s reaction to the presented gothic setting of uncanniness turns, as the dream-story progresses, into anxiety’s more intense and definable form of fear, in our case into the fear

of self-dissolution which Freud calls the fear of death. Thus, I want to understand Poe's story *The Fall of the House of Usher* as the narrator's nightmarish dream-manifestation in which he expresses and lives his fear of death until the cerebral house collapses and he awakes. I, therefore, consider Freud's understanding of dreams, subdivided into dream-thought and dream-content, as the appropriate analytical approach to Poe's pictographic outline of the narrator's anxieties.

VII.1.1.1 Part 1: Dramatic Introduction to the Uncanny

Poe, in his indirectly subdivided five-act[62] "dream-story," opens the introductory part with the narrator's confrontation of the house of Usher and his first exposure to his old friend Roderick, which I interpret as both the narrator's manifested dream-thought and distorted dream-content. On approaching the house on a "dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens" (Poe, *Usher* 131), the dreaming narrator already unconsciously introduces the reader to his manifest anxiety of self-extinction. His reference to the third season of the year illustrates that the narrator has already lived most of his life and that he now is at the autumn of his years. "The motionlessness of this opening sentence" (Peeples 180) in combination with the adjectives evoking melancholy support his unconscious perception of his approaching death. Poe fantastically represents this notion through the decayed skull-like gothic mansion into which the narrator is about to enter in his dream when descending into his psyche. The narrator asks: "What was it […] what was it that so unnerved me in the contemplation of the House of Usher?" (Poe, *Usher* 132). It is the particularly gothic surrounding of "excessive antiquity" (Poe, *Usher* 134) and "extensive decay" (Poe, *Usher* 134) not only showing "the discoloration of ages" (Poe, *Usher* 134) but also "barely perceptible fissures" (sic.

[62] Poe's short story takes a five-act-structure of classical drama, in which we find introduction (pp. 131-135), rising action (pp.135-37), turning point or climax (pp. 138-42), falling action (pp. 142-48), and *dénouement* (pp. 149-50).

Poe, *Usher* 134) in its “bleak walls” (Poe, *Usher* 131) that are entirely overspread by “minute fungi [...] hanging in a fine tangled web-work from the eaves” (Poe, *Usher* 134), covering “the crumbling condition of the individual stones” (Poe, *Usher* 134) and surrounding the houses “vacant eye-like windows” (Poe, *Usher* 131) which stir the narrator’s deeply rooted but so far, not yet openly displayed but always repressed inner turmoil. The pictographic form of the dream-content, here taking the manifest form of the gothic mansion (dream-thought), is unreadable for the narrator. He is still unable to precisely define the cause of his strictly psychological anxiety, since he does not understand that the decaying house actually is his double, exemplifying his decaying body and mind, his conscious and unconscious; he is unable to read the dream-content. The narrator’s uneasiness upon entering the gothic mansion expressed on the first two pages of the story thus sets up “an opposition between the narrator and the house” (Heller, *Delights* 130) and refers to the two dominant psychological forces at war with each other within the skull-like dwelling: the conscious and the unconscious.

The more the narrator descends into the dream-world and, thus, into his psyche, the more anxious he becomes. Unconsciously, he must be aware that the “many dark and intricate passages” (Poe, *Usher* 134) he takes lead him away from the familiar (*heimlich*) towards his unfamiliar (*unheimlich*) uncanny Self. While observing “the sombre tapestries of the walls, the ebony blackness of the floors, and the phantasmagoric armorial trophies” (Poe, *Usher* 134) on his way through the labyrinthine hallways of the mansion, he pursues his way to “the *studio* of his master” (Poe, *Usher* 134). Although we are still at the beginning of Poe’s horrifying tale, its sinister touch illustrates that the narrator has plunged into the so far always well-hidden obscure part of his mind – his uncanny unconscious that due to repression became unfamiliar (*unheimlich*) and now presents itself through the obscurity of the setting with many unknown passages running through it. He draws his uncanny feelings back to remembrances of his infancy

and then questions the unfamiliarity of the once familiar (*heimlich*) “fancies which [these] ordinary images were stirring up” (Poe, *Usher* 135). The darkness of the setting in combination with its inspiring sensation of solitude lets the narrator remember the uncanny feelings he probably suffered from during his childhood when “a *longing* felt in the dark [was] transformed into a *fear* of the dark” (Freud, *Anxiety* 407). This way he connects the familiar (*heimlich*) with the unfamiliar (*unheimlich*) and, consequently, confronts the uncanny, which, shortly after, as we will see, evolves into the personification of Roderick Usher.

VII.1.1.2 Part 2: Disturbing Alteration

Roderick Usher’s extreme alteration is the focus of the story’s second part and adds another component to the narrator’s perception of the uncanny and his irrational anxiety: the absence or deflection of *libido*. On the one hand Roderick, as the narrator’s “companion of [his] early boyhood” (Poe, *Usher* 135) represents the familiar, but on the other hand, due to his terrible aging and “cadaverousness of complexion” (Poe, *Usher* 135) has become unfamiliar to the extent that the narrator can only with enormous difficulty “admit the identity of the wan being before [him]” (Poe, *Usher* 135). Furthermore, he has to recognize that Roderick’s “ghastly pallor of the skin” (Poe, *Usher* 136), his “hair of a more than web-like softness and tenuity” (Poe, *Usher* 136) floating “about the face” (Poe, *Usher* 136), and the old man’s rapidly alternating voice “from a tremulous indecision [...] to that [of] leaden, self-balanced and perfectly modulated guttural utterance” (Poe, *Usher* 136) resemble the already displayed appearance of the gothic mansion with the discolored and “crumbling condition of the individual stones” (Poe, *Usher* 134), and the “minute fungi [...] hanging in a fine tangled web-work from the eaves” (Poe, *Usher* 134). From this it follows that the narrator not only experiences the uncanny, but also, due to his dissatisfied longing for seeing a familiar and beloved friend, feels

such a strong disappointment that his *libido* becomes deflected and, therefore, is transformed and "discharged as anxiety" (Freud, *Anxiety* 407).

The deteriorating house is comparable to Roderick's body and mind as it suffers from the effects of age, from his fear of a "nervous affection" (Poe, *Usher* 136), and from the terror to "perish in this deplorable folly" (Poe, *Usher* 137). In unconsciously recognizing the similarity between the mansion and its inhabitant, the narrator suddenly suffers from "an excessive nervous agitation" (Poe, *Usher* 136) which is supported by Roderick's "tremulous indecision" (Poe, *Usher* 136), his inability to "perfectly modulated guttural utterance" (Poe, *Usher* 136), his "morbid acuteness of the senses" (Poe, *Usher* 137), and the illustration of his resulting overpowering fear. Roderick's inability to verbally express himself has already been foreshadowed through the narrator's identical defect at the beginning of the story, where he stumbles: "What was it […] what was it that so unnerved me in the contemplation of the House of Usher?" (Poe, *Usher* 132). Having entered the house and seen Roderick's extreme alteration, the narrator's verbal defect is manifest in an incoherent and inconsistent stammer (see Poe, *Usher* 136). As the narrator's anxiety affects his language skills and develops into extreme fear, this is passed on to Roderick. Roderick's "nervous affection" (Poe, *Usher* 136) within the narrator's dream-world has, consequently, to be understood as one of the narrator's dream-thoughts whose content actually displays the dreamer's own neurosis and is a different form of the often occurring dream-phenomenon, called "inhibition of movement" (Freud, *Interpretation of Dreams* 337) which represents the character's inner conflict of uncontrollable terror.

From this it follows that not only does the house mirror the narrator's SELF but that his old friend is part of this reflection. As a double figure within the narrator's nightmare, I understand Roderick Usher as the embodiment of the narrator's ego that will become increasingly unstable as the story continues and lead to the dreamer's self-alienation. Through

the narrator's nightly perception of Roderick's suffering by means of his exploration of the fear of death, the old man foreshadows the narrator's total collapse of rationality, which will find its manifestation in the "fall of the house of Usher." Thus, the house of Usher is mirrored by Roderick's appearance and is alive through Roderick's and the dreamer's mind, which finds reflection in the "black and lurid tarn" (Poe, *Usher* 132) into which the narrator gazes before entering the mansion – the depths of his mind. This, in combination with the fact that water is generally associated with the unconscious, proves the correctness of the psychological assumption that the story's focus does not lay on Roderick Usher but on the exploration of the narrator's mental disturbance (dream-content). This finds its manifestation in the house and its upper part inhabitant" Usher (dream-thoughts), which both are manifest forms of the narrator's double.[63]

VII.1.1.3 Part 3: Meeting Death

With the introduction of Roderick's beloved but very ill twin sister, lady Madeline, whom he defines as "his sole companion for long years" (Poe, *Usher* 138), Poe gives the story another turn of the screw and reaches its climax. In understanding Roderick as the narrator's ego-personification, Poe, with this clever artistic move, not only exemplifies Roderick's, but especially the narrator's possible hidden and unprocessed sexual wishes, which are closely connected to his main fear: the expression and experience of the fear of death. Although the text does not explicitly reveal the narrator's sexual desires and in this respect becomes ambiguous, I want to understand Madeline as Rodericks's and as the narrator's "soul companion."

[63] According to Freud's dream analysis already explained in detail in chapter III.3 of this dissertation, the dream-thoughts convey the obvious meaning of the dream, whereas the dream-content focuses on the discovery and explanation of "hidden fields" within the dream-thoughts. The house of Usher with its old tenant Roderick represent the dream-thought of the narrator's imaginary journey, whereas his actual mental confusion and fear of death find expression in the dream-content standing behind the "pictographic script" (Freud, *Interpretation of Dreams* 277) illustrated by the house, Roderick, and Madeline.

Consequently, she is not only to be seen as Roderick's but first of all as the narrator's unconscious female double. In understanding her as a vanishing but reappearing part of Roderick's / the narrator's SELF, Poe, in accordance with "the immediate vicissitude of libido" (Freud, *Anxiety* 410), defines Madeline as something familiar and unfamiliar at the same time; something that should better be repressed.[64] Accordingly, we can state that, on the one hand, Madeline can be read as the personification of Roderick's / the narrator's unconscious, sexual, but incestuous longings. On the other hand, she is the manifestation of Roderick's / the narrator's death instinct and through her "settled apathy" (Poe, *Usher* 138) and her "transient affections of partially cataleptical character" (Poe, *Usher* 138) becomes the exemplification of self-dissolution and of the fear of death, which Freud regards "analogous to the fear of castration" (Freud, *Inhibitions* 56). This established Freudian analogy between death and castration should be recognized in connection with the narrator's increasing inner agitation and the resultant mental instability represented in Roderick's "phantasmagoric conceptions" (Poe, *Usher* 139) and "wild fantasies" (Poe, *Usher* 140) as being part of the narrator's nightmare. In understanding this analogy as an expression of the narrator's incapacity to prevent the annihilation of the SELF, his incestuous sexual longings are incorporated into this field of anxiety as well. The gratification of his *libido* is short lived owing to the incestuous nature of his sexual wish fulfillment. Since his *libido* is, consequently, not an expression of "*life* energy" (Reber 397) implying the prolongation of one's SELF through heredity transmission, it can be set in relation with the fear of castration and death. An incestuous relationship, as is displayed in *The Fall of the House of Usher*, in the long run, can only lead to the dissolution of the SELF, but not to its prolongation, since the biological progeny is (usually) out of question. The realization

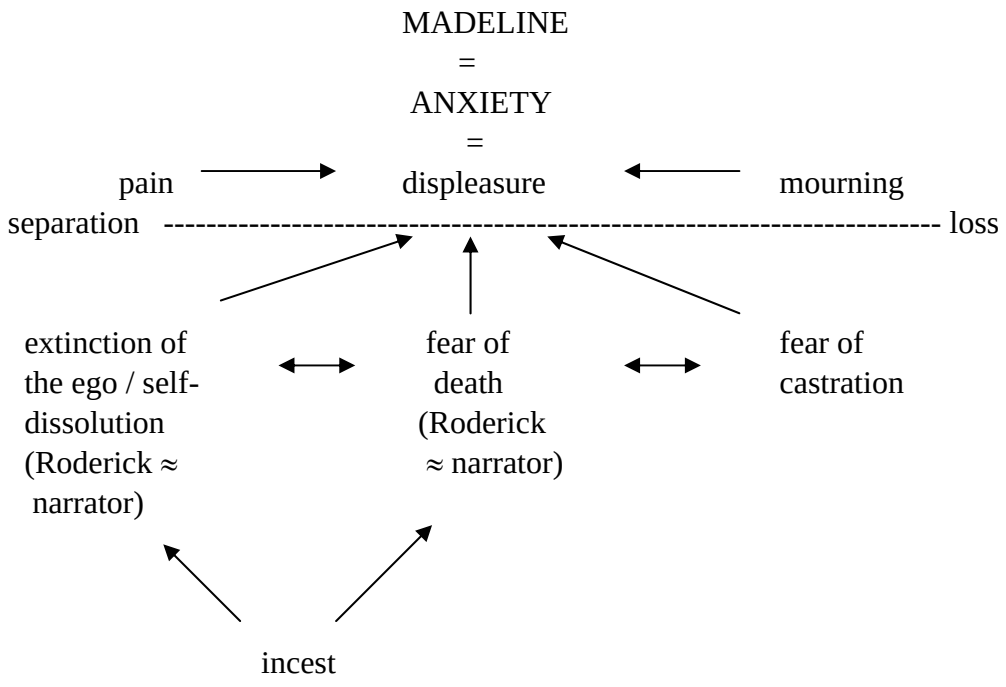
[64] The narrator's increasingly effective force of repression is presented through the woman's weakening physical condition and retreating behavior.

of this consequence can, then, unconsciously cause irrational anxieties which can easily turn into the fear of death. As castration prevents reproduction and, thus, causes the dissolution of the SELF, so does incest. Consequently, it is possible to understand incest as a possible source for the emerging fear of death, which,, according to Freud is analogous to the fear of castration and which Poe has magnificently represented through the narrator's imagined Roderick-Madeline-relationship.

Since both notions (castration and incest) are the source of terror, they can be defined as uncanny. In inspiring terror, Madeline, the female Other, represents the uncanny in several respects: First, she is other, since she is not male and does not possess a penis. As the other Roderick she arouses the notion of castration. Second, she is other because she is hardly perceptible and only has a ghost-like appearance in the story. Third, she is other in representing death itself through her continuous death throes and her death-bringing power; she causes her brother's death as well. And last, she is other in embodying her brother's and, thus, the narrator's *Id* which is filled with (incestuous) passions and fears, especially the fear of death.

We can thus understand Madeline as the narrator's personified symptom of his unsettled anxiety which is his "reaction to a loss, a separation" (Freud, *Inhibitions* 56) from life. Madeline as the narrator's powerful *Id* has the capacity to overthrow his ego completely and to let his already destabilized personality collapse. Consequently, "as a figure from the unconscious, she represents a threat to [the narrator's] existence" (Saliba 176). The following diagram[65] will illustrate what just has been explained:

[65] The terms used in this graphic belong to Freud's terminology.



The diagram displays in an abstract way the relation between the narrator's unconscious desires and fears: incest and the fear of death / castration. It also represents the narrator's illegitimate sexual longing as the seed for his fear of death, a fear that equalizes his fear of the extinction of the ego and of the SELF. Since his longings and fears imply the separation and loss of life, thus of the SELF, in the long run the narrator suffers from mental pain. He finds himself in an extreme state of displeasure which easily leads to his experience of irrational anxieties that take the personified form of Madeline.

Unlike Terry Heller, who understands Madeline's passing as an expression of "all of the losses Usher fears" (Heller, *Delights* 132), I see her decaying body rather as an illustration of all the losses the narrator fears: the loss "of his physical integrity, of his composure, his sanity, and his life" (Heller, *Delights* 132). Poe's tale focuses on the narrator's mental agitation, represented through Roderick Usher and supported by the dying Madeline.

However, in facing his dying female double, the narrator's nightmare is at its peak and is exemplified through Roderick's "disorder fancy" (Poe, *Usher* 142) that especially finds expression in the old man's rhapsody "The Haunted Palace"[66]; the tale more and more drifts into the sphere of the irrational in which the ego and *Id* struggle with each other. Nevertheless, we can state that due to the confrontation with Madeline, the narrator, for a short time, reaches the state of consciousness. As in the recognition scene of a play, the narrator, here, seems to realize what "made *him* [Roderick] what [the narrator] now saw him – what he was" (Poe, *Usher* 142): He was HE - his conscious double – his ego. By using only the personal pronoun 'he,' Poe again artistically superimposes Roderick's person with the narrator's and they become one. Although the context makes it clear that the personal pronoun 'he' in "what he was" refers to Roderick, its use is ambiguous and leads to the amalgamation of the two characters expressed in the three words: He (Roderick) was HE[67] (the narrator); another proof for our assumption that Poe's tale actually focuses on the narrator's mental agitation that only takes the manifest personification of Roderick Usher.

Within his dream, the narrator processes his fear of death and castration, which he complicates and stresses with the acknowledgement of the role of the incestuous relationship in the destruction of the SELF. It is thus, through Madeline's appearance that the story reaches its climax, since she can be seen as the narrator's main source of nightly "displeasure" and pain.

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66 Roderick's poem allegorically expresses the ruinous and degenerated condition of the house of Usher and of his "sense of the inevitability of the spirit's madness within its bodily prison, the unavoidable surrender of the individual self to disintegration" (Heller, *Delights* 132). His verses display the different areas and oppose the "radiant" old times to the "evil" ones of the present. As the once "fair and stately palace" (Poe, *Usher* 140) has transformed into a desolate place, so have the former "well-tunèd" (Poe, *Usher* 141) lutes been exchanged for "a discordant melody" (Poe, *Usher* 141) representing Roderick's mental disturbance and feverish nervousness.

67 Whereas the full capitalization of the personal pronoun (HE) refers to the narrator's complete psyche consisting of the conscious (ego) and the unconscious (*Id*), the partial capitalized personal pronoun (He) illustrates that Roderick represents only one part of the narrator's psyche, which is the conscious.

VII.1.1.4 Part 4: Uncanny Incubus

"As if in a dream" (Poe, *Usher* 138) the narrator perceives Roderick's twin sister in her death throes, until one of Roderick's unconscious "phantasmagoric conceptions" (Poe 139) become the truth and Madeline's corpse has to be buried "in one of the numerous vaults [...] immediately beneath the portion of the building in which was [the narrator's] own sleeping apartment" (Poe, *Usher* 143). Within the narrator's dream, his once existent dream-perception of her death has become reality, the conscious seems to have surpassed the unconscious.

The fact that Madeline, as a personification of the narrator's deep-rooted unconscious comprising his passions, instincts, and fears, has died and will be buried within the walls of the house, supports our psychoanalytical understanding of the gothic mansion which, at the beginning of our analysis, we have associated with the narrator's mind comprising the conscious and unconscious. Her death represents the narrator's forceful and effective power of resistance which enables the narrator to repress again his long-hidden anxieties and longings embodied by Madeline until they break again through the wall of repression.

Her *apparently* dead body gets locked away behind a door "of massive iron" (Poe, *Usher* 143) which divides the lower (*Id*) from the upper part (ego) of the house (mind). The fact that this vault is situated "immediately beneath that portion of the building in which was [the narrator's] his own sleeping apartment" (Poe, *Usher* 143) stresses our assumption of her being the personification of the narrator's unconscious fear of death, which arouses in his sleep and turns his dreams into nightmares. Through Roderick's eyes, the narrator's ego, instead of suffering from death itself, "can view itself objectively as another character and not suffer the full effects of the inevitable disaster" (Saliba 172). Here, at the beginning of the story's fourth part, Poe brings all parts of the human psyche together and makes it clear for the implied reader that *The Fall of the House of Usher* is a story about the narrator's mental disturbances and fears

processed in his nightmare entitled "Within the walls of the House of Usher – Within My Self."

The increase of Roderick's "mental disorder" (Poe, *Usher* 144) after his sister's death exemplifies that, first "repression does not hinder the instinct-presentation from continuing to exist in the unconscious and from organizing itself further, putting forth derivatives and instituting connections" (Freud, *Repression* 87), and second that the ego cannot completely be separated from the *Id* into which its lower part partly merges. The repression of the extreme fear of death which is confused in our story with forbidden incestuous longings provokes immense inner tension experienced by Roderick and the narrator at night. The dream-thought presenting Madeline's death throes not only foreshadows Roderick's own end and, consequently, expresses separation and loss of his SELF. It especially foreshadows the narrator's increasing fear of his own self-dissolution either caused by insanity or death and, thus, reveals the actual dream-content. The terror which the narrator experiences in his nightmare increases to the extent that he feels a complete blending of his mind with Roderick's. He says: "I felt creeping on me, by slow yet certain degrees, the wild[68] influences of his own fantastic yet impressive superstitions" (Poe, *Usher* 144). Roderick's wild superstitions slowly take over the narrator's conscious, which leads to the latter's realization that the most intense inner tumult is experienced at night. "It is the narrator's awareness of fear that increases the fear itself" (Saliba 170). This psychological unrest becomes especially obvious during the nightly hours in which he not only struggles "to reason off the nervousness which had dominion over [him]" (Poe, *Usher* 145) but also imagines that "the gloomy furniture of the room" (Poe, *Usher* 145) together with "the dark and tattered draperies [...] tortured into motion by the breath of a rising tempest" (Poe, *Usher* 145).[69] As the

[68] As will become obvious in our analysis of Poe's tale *The Black Cat*, the adjective 'wild' in Poe's language is synonymous with Freud's understanding of the adjective 'uncanny.'

[69] This scene shows a strong similarity to the nightly situation described in Gautier's short story *Omphale* where the narrator also perceives the moving and animation of the carpet.

obscure and isolating character of the house of Usher stresses Roderick's terror on a large scale, so does the dark and solitary bedchamber support the narrator's anxiety on a smaller one. The narrator's inner agitation, illustrated through Poe's description of "a rising tempest" (Poe, *Usher* 145) symbolizes his extreme anxiety. At night, his rising unconscious becomes a vigorous storm; powerful enough to take over the conscious and to shake the usually stable "frame" (Poe, *Usher* 145) of his mind until the unconscious becomes the manifestation of the experienced nightmare and sits upon his heart as an incubus of utterly causeless alarm (see Poe, *Usher* 145).

The narrator's restlessness and increasing insanity is mirrored through Roderick's who, as the personification of the narrator's conscious, is also at war with his unconscious. As many times before, Poe displays the connection of the two psychological spheres by referring to the house's architecture. As the ego's "lower portion merges into [the *Id*]" (Freud, *Ego and the Id* 17) so does Roderick Usher, "bearing a lamp" (Poe, *Usher* 145) in his hand, ascend to the narrator's solitary bedroom through a staircase connecting the lower part and upper part of the house. Although this approach can be read as the ego's last attempt to revolt against the already dominating psychological force of the unconscious, Roderick's "cadaverously wan" (Poe, *Usher* 145) countenance shows that the ego is about to collapse, since it has already been totally engulfed by the *Id*. The narrator's male double thereby not only openly displays the effect the unconscious fear of death has over one's mind, but also that exactly this particular fear can easily become a self-fulfilling prophecy, which in our case has been exemplified through the death of Roderick's twin-sister Madeline and the decay of the house. Within the walls of the solitary confinement of the house / mind of Usher, the narrator's always existent anxiety, illustrated through his personified dream-thought of Roderick Usher, has developed into a traumatic neurosis which according to Freud is a "direct result of a fear of death" (Freud, *Inhibitions* 55).

It is this traumatic neurosis that at night sits upon the narrator's heart. This incubus torments his sleep, and now that Roderick has ascended the staircase and opened the bedroom windows, takes the form of an "impetuous fury of [...] entering gust" (Poe, *Usher* 145). The unconscious, in the form of a whirlwind, has become too powerful to be repressed any longer and, therefore, now invades the upper part of the house through the open casement. This tempestuous gust not only shakes the walls of the house, but moreover Roderick's and so the narrator's mind that are increasingly overpowered by the unconscious and, consequently, suffers more and more from the extreme consciousness of the fear of death. "Violent alterations in the directions of the wind" (Poe, *Usher* 146) in combination with "the exceeding density of the clouds" (Poe, *Usher* 146) covering the house "under surfaces of the huge masses of agitated vapour" (Poe, *Usher* 146) expose the narrator's (alias Roderick Usher's) inner conflict, mental disturbance, and self-alienation.

As the mansion is enshrouded by the "distinctly visible gaseous exhalation" (Poe, *Usher* 146), so are the men's minds bounded by their neurotic anxiety of separation and loss of life. Their stimulated imagination becomes even more stirred by the interwoven story of the "Mad Trist"[70] which exemplifies the incubus that both men are unable to shake off. In a fictitious way their mental disorder has completely taken possession of their minds and the formerly repressed (personified form of the) *Id* is about to reappear. The fantastic and uncanny occurrences in the "Mad Trist" are now word-presentations that represent "residues of memories" (Freud, *Ego and*

[70] Like *Berenice* (1835) or *The Purloined Letter* (1844), *The House of Usher* is also partly set in a library. The narrator reveals that Roderick and, consequently, he himself, has been highly influenced by "the books [...][which], for years, had formed no small portion of [our] mental existence" (Poe, *Usher* 142). In doing so, Poe expresses the influences of literature on the human mind and shows that the artist, in this case the author, "is able to control the minds of those who are willing to stop and experience whatever he has to offer" (Saliba 52-53). The library as the manifestation of the mind, thus, provides the reader with many forbidden and repressed thoughts. The books, thereby, take the symbolic form of Pandora's box which, upon opening frees the hidden evil and, consequently, poisons the mind, because each book "opens into vast realms of thought" (Burwick 86).

the Id 12) which cause the unconscious to become conscious and, thus, break through the door "of massive iron" (Poe, *Usher* 143) which separates the two spheres of the house / mind of Usher / the narrator.

When the narrator's conscious finally succumbs to the unconscious, Roderick's head symbolically "drops upon his breast" (see Poe, *Usher* 148): Now Poe's mind has complied to the soul, reason and common sense have given in to instinct and fear, and neurosis has developed into insanity.

VII.1.1.5 Part 5: Meeting Your Repressed Self

As the nightmare is about to be completed and the story approaches its *dénouement*, the dreamer's agitation is at its height. The narrator's life-long fear of death has turned into a self-fulfilling prophecy which again finds exemplification in Roderick Usher. The dreamer's - Roderick's - ego has totally succumbed to the *Id* and his stream of consciousness is a mere expression of his madness. Although Poe, throughout the tale, has displayed Roderick as the madman of the house of Usher, now it is the narrator who is addressed as such, "Madman! I tell you that she now stands without the door!" (Poe, *Usher* 149). For the last time, Poe makes it clear that Roderick is the narrator's double and that this story is *actually* an indirect elaboration of the narrator's own deranged mind. In letting Madeline reemerge, Poe exemplifies once more the immense power of the unconscious and the ego's awareness of the "lack of control" (Saliba 79) and helplessness. As in *Berenice* and *Morella*, Poe stresses the phenomenon of premature burial of the ego through the reappearance of the *Id*.

As soon as the twins die, the narrator rushes out of the mansion into the still existing storm reflecting the tumult within the narrator's house / mind. Shortly after his flight from the enclosure the house falls into pieces. As the "mighty walls [of the gothic mansion] rushing assunder" (Poe, *Usher* 150), so collapses the narrator's last bit of rationality. To save his life, the

narrator runs off in total confusion, and, thus, tries again to escape from his extreme fear of death that he had experienced in the House of Usher, which in fact represents the SELF.

VII.1.2 Poe's and Walpole's Collapsing Castles

As we have already seen in *The Castle of Otranto*, the gothic mansion collapses in the end. Although the setting and the ending of the two stories show many affinities, they are difficult to compare, since the focus of Poe's story is very different from Walpole's. Walpole's *Castle of Otranto* displays a strong medieval influence in architecture by presenting the feudal system and by demonstrating the danger of an overall patriarchal power. Furthermore, he exposes the character's (sexual) passions, offers the reader the confrontation between good and evil that is fostered by supernatural happenings and appearances, and pictures the character's fears. Whereas Walpole's novel stresses the mysterious, lonely, and majestic castle with its strong and high walls representing the powerful and sinister tenant Manfred, whose hideous traits of character turn him into a very obscure being that inspires terror, Poe's tale rather focuses on the House of Usher as a manifestation of the narrator's, and not the main protagonist's, psyche. Unlike Walpole, who gives a clear outline of the evil reigning at Otranto, Poe confronts the reader with his "unfinished" and "mysterious" text that only comes to life through the reader discovering its hidden fields. Poe's short story does not reveal an obvious meaning; the reader has to discover it in trying to read and analyze the narrator's dream story.

Additionally, where Walpole offers the reader the confrontation between good and evil that is fostered by supernatural happenings and appearances, such as, a prophecy, a ghost, a giant helmet, enormous hands and feet, an animated portrait, a bleeding statue, and sudden natural disturbances, Poe's uncanny tale rather displays the psychological layers of the human psyche by giving his uncanny tale the frame of a nightmare in which the narrator's ego suffers from the awareness of its helplessness and fear provoked by the strengthening *Id*. Consequently, Poe's

tale has to be read as a dream-revelation expressing and processing the dreamer's extremely highly developed fear of death. *The Fall of the House* of Usher illustrates how "Poe draws on the vast tradition of gothic art for his settings, on psychology and the machinations of fear for his content, and on the nightmare for his literary form" (Saliba 52).

In contrast to Walpole, who uses the uncanny from without (supernatural elements) to provoke the uncanny from within (anxiety or even terror), Poe, from the beginning of this tale, causes the character's or narrator's terror from their confrontation and processing of their inner uncanny Self, which manifests itself in the symptom of irrational anxiety. Poe inspires terror or horror neither through the mere description of the house, nor through the detailed presentation of its inhabitants. He rather uses the gothic house with its cadaverous inhabitants as a supportive setting for the narrator's already well-established symptom of anxiety. Moreover, in Poe's short story the uncanny not only appears to be everywhere, but it seems to evoke the awakening and the awareness of the SELF. We can, therefore, affirm that Walpole's uncanny from the outside has completely transformed into Poe's uncanny from the inside.

But why do the two gothic castles collapse? In *The Castle of Otranto* it is Manfred's at first unconscious, but subsequently conscious acknowledgment of his illegitimate position, his resulting guilt, and his stubborn fight against his conscious which cause him "anxiety and horror" (Walpole 60). Manfred's horror results from the unconscious recognition of his old sinful deed to be expiated and a new one to be committed, implying his marriage to his son's wife. Due to his overpowering guilty unconscious, Manfred is tormented by anxiety which he externalizes, projects onto the picture, and makes him confront Alphonso's ghost - a mere manifestation of the character's disturbed and repressed SELF to be defined as his transformed or displaced guilt that takes the symptom of anxiety. Manfred continuously lives in a state of what Freud calls " 'expectant anxiety' or 'anxious expectation'" (Freud, *Anxiety* 398), since he becomes more and

more aware of his unlawful claim. In the course of the story, Manfred's inner fears become external dangers which intensify "the perpetual inner danger situation" (Klein, *Anxiety and Guilt* 32), and which leads to the murder of Matilda that finally causes both "the collapse and regeneration of Manfred" (MacAndrew 17). Now that the enormity of all his deeds "bursts upon his consciousness, Manfred and the castle collapse simultaneously" (MacAndrew 17).

In contrast to Walpole, Poe's tale does not offer an ambitious and evil gothic villain suffering from unconscious manifestations of guilt slowly developing into symptoms of irrational anxiety. Poe rather illustrates the disturbing effects of a too powerful *Id* causing again and again the premature burial of the ego. This way, the narrator's once experienced fear of death finds realization in the *Id*'s execution of the death instinct, which leads to the narrator's increasing inner tumult, self-alienation, and his finally total breakdown of rationality symbolically represented in the collapse of the house of Usher. It is, thus, the psychological complexity that grants the story's outstanding position among Poe's tales in general and among Gothic fiction in particular and serves as a good example for the illustration of the development of the gothic genre.

VII.1.3 Poe's Increasing Darkness

During the course of his literary career, Poe focused increasingly on the character's powerful stream of consciousness, which is set in an entirely deranged mind, provoking self-alienation and a split self. Madness becomes more and more dominant in his depiction of character. How Poe transformed the once popular gothic style into the precise presentation of man's "psychic state" (Griffith 129) marked by sadistic behavior distinguishes his tales from those associated with the fantastic school and shall be presented below in our analysis of one of his most horrifying tales, *The Black Cat* (1843).

VII.1.3.1 *The Black Cat*

The Black Cat, indirectly subdivided into two parts, resembles *The Fall of the House of Usher*. The story is told from a first-person-point of view and illustrates again a man in crisis. While in prison awaiting his execution, the anonymous narrator writes down his final confession of madness, which he does not understand as a consequence of his deranged sadistic mind, but rather as a result of alcoholic intoxication. The narrator's retrospective revelation is placed in an unknown city in a house where he lived for years with his wife and his cat Pluto. The uncanny and mysterious setting of the gothic castle of *The Fall of the House of Usher* has now been replaced by a more conventional present day setting. Nevertheless the element of the uncanny, which inspires the sensation of terror, is present more than ever before, since the tale invites the implied reader to dive into the prisoner's mind in order to understand his sadistic behavior.

In the first part of the story, the narrator describes his "disease" which, in an attack of fury and madness, first leads to the torturing, but then to the killing of the black cat Pluto. In the story's second part, he relates the supernatural reappearance of the black cat, his increasing disgust and terror of the animal and of his wife, and the act of his wife's murder, which goes along with the premature burial of the animal.

As we can see, the uncanny has become part of the narrator's everyday life and now, in comparison with *The Fall of the House of Usher*, does not manifest itself in a nightmarish excursion into the unknown, but rather in the daily experience of an increasing demonic sickness and mental derangement leading to self-alienation. Consequently, the unknown (*unheimlich*) has a dominant presence in the narrator's retrospective revelation as well as in his present situation of confinement, since he still does not understand the real cause for his perverse "wild" behavior.

VII.1.3.2 Part 1: The Wild and Homely

"For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where senses reject their own evidence. Yet, mad am I not – and very surely do I not dream" (Poe, *Black Cat* 187). This is the first sentence with which the narrator opens his deranged mind to the world and eliminates the possibility of a supernatural reading of the story. Although the narrator does not use the term "uncanny," the Freudian understanding of the word is revealed in the very first sentence through the opposition of the two adjectives "wild" and "homely," which paraphrase the converged meaning of the two German words, *heimlich* (homely) and *unheimlich* (wild, mysterious, uncanny). In doing so, the narrator refers to something familiar that actually has become unfamiliar, thus, uncanny. According to a Freudian understanding of the situation, the narrator, consequently, points to everything that "ought to have remained hidden" (Freud, *Uncanny* 376) but came to light especially in his state of intoxication; he introduces us to the revelation of him experiencing and living his unconscious that he had successfully repressed for a long time until it became too strong and broke through the wall of repression. His assurance "Yet, mad am I not" (Poe, *Black Cat* 187) shows his immense fear of the unknown and exemplifies his unconscious realization of his inner conflict and mental imbalance which, in the most intense form, has the potential to develop into insanity.

In this short story, in contrast to many other narratives we have analyzed so far, the uncanny does not primarily manifest itself in the protagonist's nocturnal but rather in his diurnal life. It shows in his particular use of the adjectives ("wild" vs. "homely") and nouns ("phantasm" vs. the mind's "common-place"), in his reference to his infancy where he "was noted for the docility and humanity of [his] disposition" (Poe, *Black Cat* 187), in the display of his easily exchangeable temper, and especially in the "reappearance" of the black cat provoking the

narrator's most intense fit of madness. The uncanny sensation that is haunting him actually takes the manifest form of the cat, which is symbolic of his unconscious externalization of his usually well-repressed inner longing. In understanding the uncanny as "that class of the terrifying which leads back to something long known to us, once very familiar" (Freud, *Uncanny* 369-70) it is the narrator's early enforced repressed "tenderness of heart" (Poe, *Black Cat* 187) towards his fellow men, which due to his frequent state of intoxication, arouses, reappears, and is projected, first, on the black cat Pluto, then on the cat's supernatural double, and finally on his kind wife. Consequently, the narrator's source of the uncanny can be related to his always existent but denied "infantile wish or [...] infantile belief" (Freud, *Uncanny* 386) to show affection and tenderness to his fellow men. In the course of time, everything that once appeared to be familiar or "homely" and which once made the protagonist very happy, now has become unfamiliar, yet even has turned into an extreme aversion toward his beloved companions. The narrator "grew, day by day, more moody, more irritable, more regardless of the feelings of others" (Poe, *Black Cat* 188).

He ignorantly calls his disease alcohol, however, it is his always-repressed second Self, *l'Autre*, which causes the inner conflict and self-alienation that he experiences while being drunk. It is then that his ego is not powerful enough to reject or even to condemn the passions and instincts arising from the *Id*, which form, together with the usually repressed unconscious components of his psyche, the first latent but then executed sadistic temptations. Since "the person himself is not consciously aware of this threat" (Horney 145), the usually perceived familiar and beloved surrounding with its habitants becomes unfamiliar and uncanny to the narrator and causes his "ill temper" (Poe, *Black Cat* 189). This is merely a distorted expression of his "fear of insanity" (Horney 145) which, in our case, is precipitated by externalized unconscious rage.

VII.1.3.3 Miau – *L'Autre* Has Spoken and Reappeared

The early enforced repression of tenderness towards his fellow men and the resulting transfer of *libido* onto another object as an ego defense mechanism, in this case on animals, becomes conscious in the narrator's state of intoxication, disturbs him, and let him experience the terrifying Other which is personified in the black beast(s) – his obscure soul mate(s). Whereas the cats, according to Freudian terminology, symbolize the narrator's *Id* and, thereby, encompass his instincts, passions, good and evil longings, and thus, represent his entire unconscious, Jung would either define the male cats as the narrator's shadow, who follow him at every turn and represent his "moral problem that challenges the whole ego-personality" (Jung, *Aion* 8) or as a manifestation of his *anima*, his "feminine traits and inclinations" (Jung, *Analytical Psychology* 187). However, in both psychological approaches the cat(s) not only become a symbol of the narrator's well repressed double, but also an expression of his suffering from the intense inner conflict between social expectation and individual longing from which the narrator tries to detach himself by drinking. "The all-important function of [this] neurotic detachment, then, is to keep major conflicts out of operation" (Horney 95).

Unfortunately, his flight into intoxication does not calm him down. On the contrary, his attempt to create "an artificial harmony" (Horney 95) within himself through evasion into alcohol let him experience total self-alienation to the extent that he "knew [himself] no longer" (Poe, *Black Cat* 189). We can even assume that while being in this "gin-nurtured" (Poe, *Black Cat* 189) dream-world, the narrator unconsciously recognizes his repressed Self by looking into in the cat's eyes, which not only mirror its own but especially the narrator's soul – the suppressed Other.

The narrator's long-repressed psychological components now break through in their distorted form and are displayed in his "use of intemperate language" (Poe, *Black Cat* 188) as

well as in his “increasingly abusive acts towards his wife and cat” (Reed 20). In cutting “one of its eyes from the socket” (Poe, *Black Cat* 189), the intoxicated man not only illustrates the immense estrangement of his former SELF, but also his attempt to eliminate his emerging unconscious. He tries to castrate the view into the obscure parts of his psyche and fights for repressing *Id* again without considering the consequence “that repression of the softer tendencies will reinforce the aggressive ones, making them all the more compulsive” (Horney 71).

As the eyes are seen as the mirror of the soul in Hoffmann’s tale *Der Sandmann*, so they are in *The Black Cat*. Whereas Nathanael in *Der Sandmann* “steals” fake eyes from Coppola to see better, the anonymous narrator in *The Black Cat* “steals” one of the cat’s eyes to prevent seeing what he sees every time when he is drunk, namely, that “now real inner peace for freedom can ever be attained as long as the contradictory sets of values continue to exist” (Horney 95). Although the intention of their theft differs one from the other, in both tales the eye functions as an access door to the unknown and unfamiliar. This return leads to neurotic detachment, destruction, perverseness, self-alienation, and insanity.

When common sense and reason return the next morning, the narrator feels horror and remorse. However, his unconscious is too powerful to permit reason to dominate his behavior and prevent him from further self-alienation and sadistic strokes. Ignorant about himself, the narrator does not comprehend this psychological overthrow, but only defines it as “the spirit of perverseness” (Poe, *Black Cat* 189). On the one hand, he sees himself as a victim of “forces outside his control” (Heller, *Delights* 103). On the other hand, he understands Pluto’s death as the only way to reestablish his socially accepted Self, the Jungian *persona*. Although he tries again to repress his powerful unconscious fully, to reestablish the ego over the *Id*, and, thereby,

to free himself of his uncanny inner-conflict reflected by Pluto,[71] the killing of the cat shows that the narrator's ego by now is totally overpowered by the *Id*, his reason has given in to passion and instinct, and the known familiar has made room for the uncanny unfamiliar. His home, reflecting his mind,[72] falls to pieces[73] and is overcast by his shadow reflected by the black cat.

VII.1.3.4 Part 2: *L'Autre* Shows Its Claws - Psychological Entities at War

In contrast to *The Fall of the House of Usher*, which ends with the collapsing house and mind, it seems as if Poe, in *The Black Cat*, uses this collapse as the real starting-point of his tale. Fantastically framed, the narrator, in the story's second part, now describes the psychological effects of his increasing mental as well as emotional irritation and self-alienation provoked by the cat's reappearance. I intentionally call the story's second part "fantastically framed," since Poe totally blurs illusion with reality and the supernatural with the psychological, evokes an aura of intellectual uncertainty, and, consequently, gives the tale a touch of illegibility. In letting the black cat reappear, Poe displays the narrator's serious mental derangement and illustrates man's impossibility of being successful in totally repressing his unconscious.

The reappearance of the cat succeeds in three steps: First, the narrator detects "the figure of a gigantic cat" (Poe, *Black Cat* 191) on the one wall, which survived the fire. Second, this "phantasm of the cat" (Poe, *Black Cat* 191) haunts his mind and convinces him to get another pet. Then, "one night as [he] sat, half stupefied, in a den of more than infamy, [his] attention was suddenly drawn to some black object, reposing upon the head of one of the immense hogsheads of Gin or Rum, which constituted the furniture" (Poe, *Black Cat* 191). As we can see, Poe

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71 The cat's name refers to the Greek God Puto, the God of the underworld. The name's implied connotation of hell is textually supported by the cat's "red extended mouth and eye on fire" (Poe, *Black Cat* 197) and illustrates the narrator's inner hell caused by his unsolvable inner conflict. The fact that his house burns down after killing the cat is a further illustration of the hell he is living.

72 The burning "curtains of [his] bed" (Poe, *Black Cat* 190) and the blazing house represent his inflamed mind.

73 As the collapsing house in *The Fall of the House of Usher* illustrates the narrator's overpowering irrational force and madness, so is the case in *The Black Cat* when the narrator's house burns down.

masterfully blends the spheres of dream-world with reality and leaves it to the reader to decide whether to interpret the appearance of the second cat in a supernatural or psychological way. In doing so, he textually and linguistically refers back to the very beginning of his tale, where he also opposes his "phantasm to the common-place [of] some intellect" (Poe, *Black Cat* 187), where he contrasts the unfamiliar and *unheimlich* (the phantasm) to the familiar and *heimlich* (common-sense).

In my understanding of Poe's tale, we can read the second black cat only in a psychological way, namely as the "imminent return of the repressed' in the narrator's consciousness" (Madden 55). Thus, Pluto's double "closely resembling him in every respect" (Poe, *Black Cat* 191-92), is not only a reincarnation of the dead cat, but also of the narrator's once expressed, but then suppressed, "tenderness of heart" (Poe, *Black Cat* 187). As an extremely extroverted character, the narrator has always followed "the external demands of society" (Kelly 129) and, consequently, never has "[heeded] his subjective, internal needs" (Kelly 129). As a consequence of this, the once *heimlich* instinct became *unheimlich* due to its socially enforced repression and mutated into the narrator's unconscious "brute beast" (Poe, *Black Cat* 193). The cat, thus, has to be seen as "an external manifestation of the genial self he has lost in his transformation" (Heller, *Delights* 103).

Through his constant repression of his instincts, the narrator not only confronts the uncanny now in form of the second cat, but also has turned into the personification of the uncanny himself. He has to face the total inversion of the familiar into the unfamiliar, because the second cat, anonymous as the narrator himself, causes him the same feelings its predecessor did, starting out from a strong affection which progressively transforms into dislike, annoyance, and hatred. This cat-narrator-relationship illustrates the man's merely objective oriented type of feeling which "is detached from the subjective" (Kelly 133) and, thus, supports his *persona*, to

use Jungian terminology. The narrator's change of character from one extreme to the other shows that his too strong identification with his *persona* provokes his self-dissolution, which manifests itself in his loss of the personal and once existent subjective oriented type of (soft) feelings.

Unlike the narrator's first phase of encountering the uncanny in the form of Pluto, he now not only projects his unknown sensations onto the second cat, but also onto his wife, who gives it all of her attention. Moreover, both are blamed for the narrator's own psychological difficulties. Due to the narrator's projection of his personal difficulties onto the cats and on his wife, he not only objectifies, but also shifts his responsibility of dealing with these inner disturbances on his companions. "In this way externalization makes for dependence upon others" (Horney 117) and has to be understood as the narrator's unconscious display of his lack of self-knowledge and self-awareness. Since his wife possesses "in a high degree, that humanity of feeling which had once been [his] distinguishing trait, and the source of many of [his] simplest and purest pleasures" (Poe, *Black Cat* 192), he sees her as an additional personification of his repressed Self. From this it follows that his cats and wife represent the Other, the manifestation of the Freudian *Id* or the Jungian shadow and *anima* respectively, depending on the reading. Whereas according to a Freudian reading the narrator's cats and spouse function as a well-chosen embodiment of the narrator's *Id*, a Jungian understanding of these beings would differentiate between the cats as a manifestation of the narrator's shadow and his wife as the personification of his female archetype the *anima*.

Although the externalization and projection of the unconscious seems at first to be a well-chosen "way out of the dilemma" (Horney 126), the narrator soon has to acknowledge that the confrontation with his Freudian *Id* and / or Jungian shadow and *anima* rather stirs his unease, provokes his increasing sadistic outbreaks, and causes his confrontation with the uncanny and his

"*dread* of the beast" (Poe, *Black Cat* 193). With only these last four words, Poe magnificently blends the manifest and latent meaning of his text and arouses the following questions: To which beast does the narrator refer? Does he simply speak about the cat? Does he refer to his wife? Or does he rather verbalize the sensation of terror whenever he thinks about the beast living in *his* soul – *his* powerful and obscure unconscious?

From a contextual point of view the manifest meaning of the text seems to be the obvious answer to these questions. However, Poe must also have had the latent psychological meaning of the text in mind, since he stresses the notion of the hideous *thing* through his repetitive reference to the "*brute beast*" (Poe, *Black Cat* 193) leading to his nightmarish experience and revelation of "unutterable fear […] of *the thing* […] incumbent eternally upon [his] *heart*!" (Poe, *Black Cat* 193). Poe's use of italics makes the reader discover the story's latent meaning, which we can define as the text's indirect revelation of the narrator's repressed unconscious. Now that it cannot be repressed any longer, the repressed unconscious breaks through the wall of repression and continuously torments his soul. As the narrator's unconscious in *The Fall of the House of Usher* becomes the manifestation of the experienced nightmare and sits upon his heart as an incubus of utterly causeless alarm (see Poe, *Black Cat* 145), so it is the case in *The Black Cat*, where "the hot breath of the thing upon [the narrator's] face, and its vast weight […] incumbent eternally on [the narrator's] heart!" (Poe, *Black Cat* 193).

One day, when architecturally descending into the gothic-like subterranean chambers of his house, the narrator in *The Black Cat* actually moves towards the dark parts of his psyche, where, again, he is surrounded by the uncanny manifestations of his unconscious: the black cat and his tender wife. As he tried to free himself from *l'Autre* in the story's first part, so does he unconsciously attempt to acquit himself of this strange power in the story's second part when the

presence of *l'Autre*[74] causes the narrator finally to lose his balance. Since the cat almost makes his owner fall down the staircase, Poe not only directly presents the narrator's physical imbalance, but indirectly refers to his mental instability that now develops into sadistic madness. In order to free himself from *l'Autre* mirroring his old lost Self, he aims to kill the cat with a fatal blow of his axe which "was arrested by the hand of [his] wife" (Poe, *Black Cat* 194). Being a compassionate and tender person, she interferes with her sadistic and brutal husband, who, a long time ago, learned to repress his softer emotions because of social demands. Since the repressed familiar now returns in form of the externalized and projected personification of the female unfamiliar, the narrator's Jungian *anima* now opposes his *persona* and his Freudian *Id* contests his ego. In realizing his wife's interference, the narrator actually faces *l'Autre*, his always well-repressed Self reminding him of his still unprocessed childhood trauma.[75]

The only way to achieve total suppression of his softer character traits and definite rejection of his childhood trauma, caused by the created inner conflict between the young boy's intentions / emotions and social expectations, is through the murder of his wife, the burial of his *anima* in favor of his *persona*.

Poe allegorically expresses the narrator's apparently successful process of repression through the sudden unexplainable disappearance of the black cat and his determination "to wall it [the dead body] up in the cellar" (Poe, *Black Cat* 194).[76] Now that "he has no visible, living reminder of his former sensitivity" (Piacentino 166) he feels relieved and "satisfied that all was right" (Poe, *Black Cat* 195). The fact that the narrator does not express any sign of remorse and

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[74] Whereas in the story's first part we associate *l'Autre* only in relation to the cat, in the story's second part *l'Autre* has become a more complex entity. It now is represented by the two black cats and his wife.

[75] Her reenactment reminds the narrator of his childhood pain, when his friends "made fun of his own sensitivity" (Piacentino 165).

[76] In *The Black Cat* as well as later in *The Cask of Amontillado*, the narrator walls up his victim. Poe, thereby, might refer to his literary influence by Lewis' *The Monk* where the convicted nuns were also buried behind the thick convent walls.

the heavy deed actually "disturbed [him] but little" (Poe, *Black Cat* 195) supports his classification as a neurotic detached man. His emotional numbness shows his most crucial inner need to put emotional distance between himself and his wife (see Horney 75).

However, it does not take long until he has to realize that his accomplishment was not victorious, but that the again well-repressed unconscious can even reappear in a more horrible picture than the last time. The arousing "voice from within [...] at first muffled and broken like the sobbing of a child, and then quickly swelling into one long, loud, and continuous scream, utterly anomalous and inhuman" (Poe, *Black Cat* 196) caused him to be startled with horror. His reemerging uncanny childhood trauma makes him "shriek, half of horror and half of triumph" (Poe, *Black Cat* 196), and forces him again to confront the "agony of the demons that exult in damnation" (Poe, *Black Cat* 196): the shadowy unconscious in form of the one-eye cat representing his "moral problem that challenges the whole ego-personality" (Jung, *Aion* 8). The anonymous black cat thus symbolically expresses the narrator's immense trauma, which he designates with the cat's name Pluto and his premature burial of his unconscious.

In conclusion we can state that the cat's disappearance and reappearance is an allegorical expression for the narrator's inner conflict and his attempt to repress it – a dynamic which structures the entire tale.

VII.1.4 Mental Scenery

The analysis of Poe's two well-known short stories has shown that with the author's exploration of the human mind as the source of terror, the element of the uncanny becomes increasingly terrifying. Psychological phenomena, such as man's self-alienation, split personality, insanity, and sadism are now at the center of the once supernaturally over-determined gothic genre. As the mysteriousness of the unconscious increasingly pervades the literary contributions, the text's legibility continuously decreases. Like a dream, the reader is

merely confronted with the text's manifest script, which has to be analyzed in order to get to the latent content. As it is inconceivable to penetrate man's unconscious fully or to explain his dreams, so it becomes more and more impossible for the reader to find the plausible meaning of the literary composition of later nineteenth-century uncanny literature, since the texts "continually open to being re-read but re-read always strangely differently" (Royle 8). The uncanny within the text, thereby, leaves the fictitious world and becomes through the process of reading the uncanny of the outer world of reality.

In order to understand Poe's terror fiction and his "language of the lunatic asylum" (Magistrale 19) in which he depicts man's psychic states with all its fears, instincts, passions, and sadistic streaks, the reader has to turn into a psychoanalytical researcher. He has to become a mental detective, who has to have the passion to scratch away the text's surface, its manifest meaning, in order to get to the text's latent message, which probably "ought to have remained hidden and secret, but [then] comes to light" (Freud, *Uncanny* 376). In doing so, Poe definitely has replaced the once famous gothic castle with its obscure hallways and labyrinthine vaults with the uncanny human mind. Man's mind has become the setting itself. It is important to notice that here I intentionally use the objective term "man" and not "protagonist" or "character," because Poe's readers must analyze their own psyche in the reading process as the fictive characters must in their fictitious surrounding. This is why we can say that "man's mind" has become the gothic scene, implying characters and readers. Gothic fiction has developed into the literature of the uncanny – it has taken the form of the *Id* which, as we will see, will be the dominant characteristic in the examples taken from Guy de Maupassant and Henry James.

VII.1.5 Poe in France

Although Poe's fame was rather limited in America during his lifetime, he was highly esteemed in Europe, especially in England and France. His literary contributions shaped the

writings of English authors, such as Oscar Wilde or Robert Louis Stevenson. As Wilde in his famous novel *The Picture of Dorian Gray* (1890) draws upon on Poe's short-stories *The Oval Portrait*, Stevenson's uncanny tale *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) shows similarities with Poe's narratives *The Black Cat* (1843) and *William Wilson* (1839), in which topics such as character transformation, self-alienation, the encounter with the Other, and the split self are the focus.

"From the precursors of Symbolism to the New Novel, Poe has had an influence on the major literary movements in France for a century and a half" (Vines 16). Stéphane Mallarmé, Paul Valéry, and especially Charles Baudelaire not only highly praised the American author but immensely contributed to his fame. Baudelaire, who saw in Poe a literary genius as well as a companion in misfortune, published his first Poe translation, *Mesmeric Revelation*, in 1848. In 1856, this work was followed by his publication of the first of five volumes of Poe's tales, *Histoires extraordinaires* and the first European Poe biography, *Edgar Poe, His Life and His Works.* The second volume, *Nouvelles Histoires extraordinaires* was published only one year after, in 1857, followed by *Aventures d'Arthur Gordon Pym* and *Euréka* in 1863 and by *Histoires grotesques et sérieuses* in 1865. Since "the last two dates correspond particularly closely with Maupassant's formative period" (Butler 125) it seems highly probable that Maupassant "read Poe in translation in response to the general thrill of discovery and enthusiasm which was sweeping France at that time" (Butler 125).

Whereas Baudelaire appears as the main translator of Poe's tales, Mallarmé is recognized for the translations of Poe's poetry, and Valéry mainly for Poe's essays. Mallarmé and Valéry, representatives of the symbolist school, "admired the Poe of ordered thought, the master of artistic articulation. In contrast, the Decadents (Joris-Karl Huysmans and Villiers de l'Isle-Adam) and the pre-Surrealists (Rimbaud, Lautréamont, Jarry, and Apollianire) were inspired by

the horror, mystery, dreams, and explorations of the disordered mind" (Vines 12). Unlike the first half of the nineteenth-century where Poe shows a great influence on French poets, in the second half of the century he rather effects French prose writers, for example Guy de Maupassant, who incorporates many of Poe's themes in his fantastic tales and thereby allows Poe's "language of the lunatic asylum" (Magistrale 19) to impact his own fiction. Maupassant's short story *Fou?* (1882) for example exemplifies "la bête humaine" by displaying man's decent into madness, which provokes sadistic streaks and leads to self-dissolution. Maupassant's main character, thereby, reminds us of Poe's cruel narrator of *The Black Cat*, who in a similar way reveals his monstrous thoughts and emotions regarding his chosen victim. In both narratives, man's cruelty is a symptom of his extreme mental disturbance.

Maupassant's story *Apparition* (1883) shows strong similarities with Poe's *House of Usher* from a contextual and a linguistic point of view. Similar to Poe's fantastic tale, the narrator of Maupassant's *Apparition* meets "un ami de jeunesse" (46). This "companion of [his] early boyhood" (Poe, *Usher* 135) has "so terribly altered" (Poe, *Usher* 135) that "il semblait vieilli d'un demi-siècle" (Maupassant, *Apparition* 46). As the old castle in *The Fall of the House of Usher* is "of an excessive antiquity" (134), so does the castle in *Apparition* "semblait abandonné depuis vingt ans" (48). It is again the setting that inspires uncanny feelings in the narrator and provokes his flight after the confrontation with the female ghost-like apparition "vêtue de blanc" (Maupassant, *Apparition* 50). In accordance with these similarities, Poe's influence on Maupassant cannot be denied.

VII.1.6 Maupassant "Meets" Poe

In his tales Maupassant, like Poe, displays the existence of the uncanny as the outcome of "inner conceptions" (Griffith 128) and of the brain's "terrible creativity" (Griffith 128). In doing so, Maupassant follows his American predecessor in also replacing the early gothic enclosure of

obscure narrow passages, locked rooms, or mysterious vaults by the psychological enclosed space of the character's brain, which lets assumed supernatural apparitions take the manifest form of the character's externalized wishes and fears. Both authors, thereby, focus on the characters' anxiety and mental disturbance, which is often provoked by their isolation from the world. Their solitude then supports their confrontation with "intimate aspects" (Engel, *Claustrophobia* 108) of their mind that they have always repressed. Madness, self-alienation, the figure of the double - *l'Autre* - , and the sensation of terror usually provoked through solitude are characteristic elements in the literary contributions of both authors. As "Edgar Poe est tourmenté par les problèmes que pose à son esprit le destin de l'homme, plus particulièrement par celui du passage de la vie au néant ou à l'éternité" (Castex 105), Maupassant is haunted by the notion of man's suffering from solitude, which can arise from and lead to social-, and self-alienation. Maupassant's characters are often confined to their lonely soul, deranged mind, and their assumption that "personne ne comprend personne, quoi qu'on pense, quoi qu'on dise, quoi qu'on tente" (Maupassant, *Solitude* 133). This nihilistic[77] attitude towards life in general and of man in particular dominates many of his novels and fantastic tales, especially *Solitude*[78] and *Lui?*.

Whereas Poe often displays the character's inner conflict and social isolation as the source for character change from good to bad leading to acted out madness of cruelty and sadistic streaks, as is the case in his stories *The Black Cat* or *Tell-Tale-Heart*, Maupassant rather focuses on the character's slowly increasing mental discomposure, irritability, and their own

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[77] Maupassant's general pessimism derives from personal, historical, and literary experiences: separation of his parents; immense mental disturbance of his brother Hervé and his mother Laure; death of his brother Hervé in 1889 after being hospitalized at an asylum in Lyon; Maupassant's own fragile health and mind; Flaubert's death in 1880; the war between France and Germany starting in 1870; the publication of the French version of Arthur Schopenhauer's philosophical treatises on nihilism *Maxime, Gedanken, und Fragmente* in 1880.

[78] The unpleasant feeling of solitude is the main topic of *Solitude*, in which the narrator states: "Moi, je suis seul!" (Maupassant, *Solitude* 133). The use of the emphatic pronoun 'moi' stresses the subject's experienced solitude and leads to his overemphasized sensation that "nous sommes plus loin l'un de l'autre que ces astres, plus isolés surtout, parce que la pensée est insondable" (Maupassant, *Solitude* 134).

description of their alienated SELF. His short stories *Apparition* (1883), *Lui?* (1883), *Solitude* (1884), *Lettre d'un fou* (1885) and *Le Horla* (1886) are good examples for Maupassant's psychological diversity. These stories present extremely introverted characters who analytically illustrate their inner turmoil provoked by *l'Autre* – their psychological unknown unconscious.

VII.2 Maupassant's Increasing Fear of the Unknown

Maupassant's presentation of fear of the unknown Other has its start in his poem *Terreur* (1876) and increasingly finds expression in his first-person-narratives *Lui?, Un fou?* (1884), *Apparition, Lettre d'un fou,* and especially in *Le Horla* - the final uncanny product evolving from these earlier tales. Consequently, the notion of (irrational) anxieties that develop into life-threatening fears and dangers, which then provoke the sensation of the all-encompassing presence of *l'Autre*, becomes Maupassant's main focus. "Peur de quoi?" (Maupassant, *Terreur* 362), asks the lyrical 'I' in *Terreur* and, thereby, opens the door to access the unknown paths of many of Maupassant's contextually related literary compositions. In doing so the author exposes the reader to the existence of *l'Autre,* which in the poem is vaguely referred to as "quelqu'un qui se tenait debout" (362) and later in his tales takes the indistinctly form of "un être invisible":

> Ce soir-là j'avais lu fort longtemps quelque auteur.
> Il était bien minuit, et tout à coup J'eus peur.
> *Peur de quoi?* je ne sais, mais une peur horrible.
> Je compris, haletant et frissonnant d'effroi,
> Qu'il allait se passer une chose terrible ...
> Alors il me sembla sentir derrière moi
> *Quelqu'un qui se tenait debout, dont la figure*
> *Riait d'une rire atroce, immobile et nerveux:*
> Et je n'entendais rien, cependant. O torture!
> *Sentir qu'il se baissait à toucher mes cheveux,*
> *Et qu'il allait poser sa main sur mon épaule*
> Et que j'allais mourir au bruit de sa parole! ...
> *Il se penchait toujours vers moi, toujours plus près*;
> [.....]
> Et je n'entendais pas d'autre bruit dans ma chambre
> Que celui de mes dents qui claquaient de terreur.
> *Un craquement se fit soudain* ; fou d'épouvante,

> Ayant poussé le plus terrible hurlement
> Qui soit jamais sorti de poitrine vivante,
> *Je tombai sur le dos, roide et sans mouvement*. (1-13, 19-24)

L'Autre without being yet defined is close and the lyrical 'I' is mostly terrified by its imagined presence "qu'il lui sembla derrière lui." Does the speaker really suffer from an outer danger or is it rather his irrational anxiety that turns his nightly experience into a nightmare? In accordance with his understanding that psychological phenomena should not be directly displayed in literature, Maupassant does not answer this question. He rather forces the reader to choose between a fantastic or psychoanalytical understanding of these lines and of their mysterious descendents. This created intellectual uncertainty about who or what is terrifying the speaker's mind, touching his hair, or putting his / her hand on his shoulder, therefore, does not only stirs the speaker's unease and existing neurotic anxiety, but also lets the reader experience the character's immense terror of the uncanny unknown which both, speaker and reader, at this point are still unable to define precisely. Although the lyrical 'I' uses the masculine personal pronoun *il* and, thereby, classifies *l'Autre* as being masculine in nature, he actually never precisely defines this "trouble inconnue" (Maupassant, *Horla* 37) that provokes cracking sounds around him. As a consequence, the question arouses again: "Peur de quoi?" (Maupassant, *Terreur* 362). The speaker's inability to answer this question causes him to experience the most intense terror, to the point of insanity, and finally to the loss of consciousness. The indefinable uncanny has taken over, since his imagined sensations have overpowered his rational faculties.

With his two tales *La Peur*, first in 1882, then again in 1884[79], Maupassant attempts to respond to this still unsolved issue. In *La Peur* (1882), he defines fear as

> quelque chose d'effroyable, une sensation atroce [...] dont le souvenir seul donne des frissons d'angoisse [...] [qui] a lieu dans certaines circonstances anormales,

[79] Although both tales are entitled *La Peur*, they are not contextually related to each other. Maupassant's two tales have to be seen as two literary compositions that are independent from each other.

> sous certaines influences mystérieuses, en face de risques vagues. La vraie peur, c'est quelque chose comme une réminiscence des terreurs fantastiques d'autrefois. (Maupassant, *Peur* 61)

Whereas here, Maupassant alludes to the fantastic and supernatural as provocative elements for the experience of fear, two years later, in *La Peur* (1884), he contradicts this first definition by letting the narrator of the story state that "avec le surnaturel, la vraie peur a disparu de la terre, car on n'a vraiment peur[80] que de ce qu'on ne comprend pas" (Maupassant, *Peur* 164). In this second definition it is the overpowering presence of intellectual uncertainty which stirs man's imagination, and consequently allows the usually well-repressed irrational anxieties to break through. Maupassant's terrifying supernatural reminiscences of the past and the presence of intellectual uncertainty as sources of fear leads to the assumption that through combination of the two definitions, the author alludes to the character's long-suppressed unconscious becoming conscious as the *real* source of extreme fear and terror. The unconscious, "*il, le subconscient*", is, hence, the uncanny source of terror – called *l'Autre*. From this we can draw the conclusion that the supernatural female ghost in *Apparition* (1882) only stirs the narrator's fear to a certain degree. It is rather his undefined unconscious desires and fears appearing in an unrecognizable transformed manifestation which causes the young man's intense terror that is heightened by the accompanying phenomena of the unknown gothic surrounding and his intellectual uncertainty whether he really saw this female specter or not.

[80] Whereas Maupassant uses the connotation of 'peur' and 'angoisse' interchangeably without expressing it linguistically, psychoanalysts distinguish between them. According to *The Penguin Dictionary of Psychology*, "anxiety is frequently distinguished from FEAR by its being often (*usually* say some, *always* insist others) objectless, whereas fear assumes a specific feared object, person or event" (42). Consequently, Maupassant's first definition of 'peur' which is traced back to mysterious happenings is more appropriate than his second one where he confuses it with the word 'angoisse.'

Lui?

In *Lui?* published seven years later than *Terreur*, the narrator also suffers from extreme attacks of anxiety. Whereas the narrator in *Terreur* only fears the unknown, the narrator of this fantastic tale is scared of the known and the unknown. He even fears himself. He states:

> Eh bien! J'ai peur de moi! J'ai peur de la peur; peur de mes spasmes de mon esprit qui s'affole, peur de cette horrible sensation de la terreur incompréhensible [...] J'ai peur surtout du trouble horrible de ma pensée, de ma raison qui m'échappe brouillée, dispersée par une mystérieuse et invisible angoisse" (Maupassant, *Lui?* 56).

Although the narrator defines his ego as the source of fear, he also expresses his suffering from intellectual uncertainty since he does not understand the reason of this extreme feeling that especially arises at night, when he is confined to his apartment. Due to his incapacity to understand that *his own* latent unconscious troubles his mind in solitude and, thus, provokes his anxiety, he fears everything around him. In order to free himself from this "mystérieuse et invisible angoisse" (Maupassant, *Lui?* 56) arising from the *Id* and overpowering his ego, he plans to cure his already deranged mind through marriage.

Whereas *l'Autre* has always been present in *Terreur*, in *Lui?* it only appears after the narrator's admittance of suffering from solitude. In connecting his feelings with word presentations, he sets free his so-long repressed unconscious fear of spending his life without a companion. From this follows that although his "anxiety arises directly out of libido" (Freud, *Anxiety* 67), it is his ego which is "the actual seat of anxiety" (Freud, *Anxiety* 66). Ignorant about his inner turmoil, the narrator's unconsciously externalized anxiety which, at the same time, takes the form of wish fulfillment for companionship, makes him feel *l'Autre* "derrière [son] dos" (Maupassant, *Lui?* 59). Although *l'Autre* remains invisible, it is present, and even torments the narrator's mind to the extent that he states: "Je me croyais devenu fou" (Maupassant, *Lui?* 60). His mental confusion in combination with his intellectual uncertainty about the presence of

and identity of *l'Autre* finds expression in his language, in which he refers to the Other by using the male and female gender *le* and *la* interchangeably. On the one hand he says, "Je ne le vis pas." (emphasis added Maupassant, *Lui?* 61) but on the other hand he refers to *l'Autre* as "la vision qui est près de moi, autour de moi" (see Maupassant, *Lui?* 61). Who or what is *l'Autre*? Again, Maupassant leaves it to the reader to decide how to read *LUI* – an undefined presence that reoccurs in Maupassant's fiction again and again.

Lettre d'un fou

Two years after the publication of *Lui?*, Maupassant, in *Lettre d'un fou,* again focuses on the narrator's extreme attacks of anxiety. As in *Lui?* the narrator of this fantastic tale experiences the uncanny sensation of extreme fear which governs the entire narrative. He states: "Et j'ai peur de tout, autour de moi, peur de l'air, peur de la nuit" (Maupassant, *Lettre* 200). Linguistically and contextually the tale resembles *Terreur* and *Lui?* to such an extent that we can easily acknowledge it as a direct descendent of these two previous literary compositions.

It is again in the silent nocturnal surrounding that the narrator "cru qu'une main intangible, ou plutôt qu'un corps insaisissable, [l'] effleurait légèrement les cheveux" (Maupassant, *Lettre* 201). As in the poem *Terreur*, the narrator "entendu craquer [son] parquet derrière [lui]" (Maupassant, *Lettre* 201). Although "on ne voyait rien pourtant" (Maupassant, *Lettre* 201) he is convinced of the presence of *l'Autre*. Again, *l'Autre* is associated with a male invisible being that the narrator ignorantly calls "un être invisible" (Maupassant, *Lettre* 201) or even "passants surnaturels" (Maupassant, *Lettre* 201). Maupassant, thereby, blends the fantastic with the psychoanalytical reading of the text and increases the degree of intellectual uncertainty. However, the fact that the story's outer frame is set in the office of a psychiatrist leads one to define these unexplainable phenomena as the narrator's externalized latent anxieties and wishes

which he projects on the outer world. Due to their sudden powerful arousal from the unconscious, they cause him uncanny feelings.

Whereas Maupassant suddenly ends *Terreur* with the narrator's loss of consciousness and *Lui?* with the character's plan of getting married, he adds another dimension to *Lettre d'un fou*. Here, *l'Autre* becomes an antagonistic blocking figure between the narrator's own body and its reflection in the mirror. "Elle [la glace] était vide, claire, pleine de lumière. Je n'étais pas dedans, et j'étais en face, cependant. [...] Je n'osais pas aller vers elle, sentant bien qu'il était entre nous, lui, l'Invisible, et qu'il me cachait. Oh comme j'eus peur" (emphasis added Maupassant, *Lettre* 202). In using the preposition *entre*, Maupassant refers to the narrator's extreme fear of the unconscious opposing the conscious which is standing *between* him and his reflection and prevents him from seeing clearly. Later it is the narrator's uncanny unconscious disguised as "une brume au fond du miroir" (Maupassant, *Lettre* 202) that blocks his view. He is unable to detect himself in the mirror, because the presence of *l'Autre* has only been acknowledged but not understood. Again we have to ask, what does *l'Autre* represent? In order to answer this question we first have to elaborate on the gender of *l'Autre*. Can we be absolutely certain about its masculinity?

In understanding *l'Autre* as the uncanny once repressed unconscious comprising the narrator's wishes, desires, and fears that now become manifest in his extreme solitude, it can either be read as a manifestation of the Jungian *anima* or of the Freudian *Id*. As an introverted type of character, the solitary narrator merely focuses on himself and his feelings and, thus, frequently follows the inward movement of *regression* through which he gradually increases the "introversion toward the unconscious" (Kelly 123) and the externalization of the archetype. In this case the male gender of *l'Autre* would be incorrect and should rather be presumed to be female.

In applying a Freudian reading to the text, the sexual ambiguity of *l'Autre* becomes very apparent. Now, *l'Autre*, as "une brume au fond du miroir" (emphasis added Maupassant, *Lettre* 202) which increasingly transforms into "cette eau [qui] glissait de gauche à droite" (emphasis added Maupassant, *Lettre* 202) until it finally dissolves into "une sorte de transparance opaque" (emphasis added Maupassant, *Lettre* 202), takes the manifest but distorted form of the narrator's repressed longing for sexual intercourse. According to this textual description of *l'Autre*, it seems as if Maupassant, although, incidentally using the male personal pronoun *il* was actually thinking of a female. Consequently, the question arouses whether *l'Autre* now is the manifestation of the narrator's longing, *la passion (sexuelle)*, or rather serves as a personification of the narrator's desire for *l'acte sexuel*. We can even ask if the author's chosen personal pronoun *il* perhaps replaces the word *le penis* which at night when the apartment is romantically lit, gets touched by "une main intangible" (Maupassant, *Lettre* 201) and allows the speaker to experience "une indescriptible sensation, comme si un fluide, un fluide irrésistible eût pénétré en [lui] par toutes les parcelles de [sa] chair, noyant [son] âme dans une épouvante atroce et bonne" (Maupassant, *Lettre* 202). As the narrator's ignorance about his own sexual desires blinds him, our intellectual uncertainty prevents us from answering the question whether Maupassant, when speaking of *il*, incorrectly referred to the notion of *la passion (sexuelle)* or correctly alludes to the narrator's desire for *l'acte sexuel*. In either case, *l'Autre* takes the form of the unconscious, *l'inconscient*, and, this way, the Other's male gender seems to be an appropriate choice and supports our Freudian reading of *l'Autre*.

The fact that the narrator speaks of "une épouvante atroce et bonne" shows that although he is afraid of these desires and sensations, he enjoys them at the same time. The more he lets his fluids flow "de gauche à droite" (Maupassant, *Lettre* 202), and he finally ejects this "sorte de transparence opaque" (Maupassant, *Lettre* 202), the more the reflection of his SELF reappears in

the mirror. After the orgasm his reason returns but he is terrified of what he just experienced. As a result, the narrator now starts seeing "dans cette glace [...] des images folles, des monstres, des cadavres hideux [...] toutes les visions invraisemblables qui doivent hanter l'esprit des fous" (Maupassant, *Lettre* 203). The realization of his needs now causes him a guilty conscience and produces monstrous pictures of *l'Autre* which haunt his mind, cause his "étrange état d'esprit" (Maupassant, *Lettre* 196), and let him question his sanity - Suis-je devenu fou?" (Maupassant, *Lettre* 200). His utterance, "Je l'avais donc vu!" (Maupassant, *Lettre* 203), consequently, is an expression of his now fulfilled sexual needs, but, at the same time refers to the final step of Maupassant's uncanny textual development - *Le Horla*, an exemplary tale of madness.

VII.3 *L'Autre dans moi-même* - Maupassant's *Le Horla*

Next to the sensation of solitude, fear, and extreme terror, Maupassant's short stories are an expression of the narrator's increasing madness. Although many of Maupassant's first person narrators suffer from serious mental instability, they often claim their rationality in a manner akin to Poe. The narrator of *Fou?* (1882) opens the revelation of his increasing jealousy, self-dissolution, and act of murder with the question, "Suis-je fou?" (Maupassant, *Fou?* 54) and, thereby, directly challenges the reader to evaluate the narration psychoanalytically. In contrast to the narrator of *The Black Cat* who, throughout the narrative, is absolutely convinced about his rationality and tries to convince the addressee and himself of his sanity, Maupassant's narrator in *Fou?* questions his sanity in the beginning. However, the narrator's conviction of his own rationality increases as the story progresses and finally ends in his adjuratory statement, "Je ne suis pas fou. Je le jure, je ne suis pas fou!" (Maupassant, *Fou?* 57).

The anonymous narrator in *Le Horla* suffers from extreme attacks of irrational anxiety that provoke his self-alienation, which in the end leads to his suicide as the only possible solution to his "pervasive hopelessness" (Horney 181). *Le Horla*, Maupassant's most famous short story,

is the final product of his uncanny narratives. Here, an anonymous narrator describes his everyday life to the reader via his diary. When sitting at the river banks of the Seine he sees a Brazilian float passing. Shortly after, he feels an unexplainable mental illness betraying him. He gets more and more irritated and thinks that some supernatural specter that he is unable to define precisely, has been haunting him since the day that he saw the Brazilian ship. He leaves home for an unknown and unfamiliar place close to the Mont-Saint-Michel. When he comes home again he has to realize that this ghost is still around him, that it is in the house and that it finally also becomes a distinct part of his SELF. Attempts to kill the specter, that he calls *le Horla*, fail. He finally realizes that he has to commit suicide in order to kill the unknown power haunting him.

As in previous tales, Maupassant again confronts the reader with the exploration of the narrator's SELF in relation to *l'Autre* which he ignorantly defines as "un trouble inconnu" or "un être invisible" (Maupassant, *Horla* 37). Similar to his role in previous tales, the anonymous narrator is unable to define his anxieties, the source of his later immediate developing insanity. The following unfamiliarity with himself provokes the fast change of perception of his rationality from "je ne suis pas fou" (Maupassant, *Horla* 36) to "je me croirais fou, absolument fou" (Maupassant, *Horla* 37). This extreme character change in relation to the presence of and the life with *l'Autre* is new to Maupassant's uncanny tales and expresses Maupassant's increasing elaboration of the psychological.

VII.3.1 Facing the Unknown – Facing *l'Autre*: My Double

In contrast to his other fantastic tales already mentioned, in *Le Horla*, the lonely man encounters *l'Autre* in many aspects: First, foreigners come to France by boat. Second, he suffers from his first attack of "un énervement fiévreux" (Maupassant, *Horla* 21) after a long walk along the river banks. Third, while looking for solitude, the narrator leaves his familiar home for a short time for a remote place, close to Saint Michel, an unknown gothic setting. Fourth, after his

return home, he recognizes that his flight from the unknown power was not successful, but that *l'Autre* has come back or has followed him to his home. Last, he has to admit that *l'Autre* is not only everywhere in his house but also in his SELF. He has exchanged the familiar with the unfamiliar.

He always feels an uncanny presence of *l'Autre*. He assumes that "une force occulte" is haunting him and that "un être invisible [habite] sous [son] toit" (Maupassant, *Horla* 38; 29). Like Poe in his narration *The Fall of the House of Usher*, Maupassant uses the word "roof" in an allegorical sense. The roof not only refers to the top of his house, but rather symbolically represents the narrator's head and, therefore, his mind comprising both the conscious and unconscious.

When facing the uncanny, the unknown part of his personality, the narrator of *Le Horla*, like his predecessor in *Lettre d'un fou*, ignorantly calls this part "un être invisible or "des phénomènes surnaturels" (Maupassant, *Horla* 37; 38). However, he distinguishes himself from his fictitious forerunner. He unconsciously stresses the psychological component of the uncanny when also calling it "un trouble inconnu" (37) or even "un malaise inexplicable" (38). However, the narrators' psychological unawareness is revealed in both stories, since they are ignorant about reading these unknown forces as disguised manifestations of their unconscious desires, wishes, and dreams. Nevertheless, Maupassant, through this now more elaborated definition of the uncanny, expresses his literary development towards psychological realism. Consequently, when encountering *l'Autre*, the narrator of *Le Horla* actually confronts externalized projections of his unconsciousness, his *unheimlich* second Self. The fact that he now "sees" something *heimlich* that has always frightened him leads to his gradual insanity.

The narrator's journal entries from the eighth, thirteenth, and fourteenth of August not only define *l'Autre* as his double and as the source of his anxieties, but also clearly exemplify the

narrator's gradual development toward insanity, a condition Maupassant, in his other tales, never elaborated in such detail. The first of these three entries shows that *l'Autre* increasingly changes from its hallucinatory and illusionary existence to a dominating depressing and terrifying reality. On the eighth of August the narrator writes: "J'ai passé hier une affreuse soirée. Il ne se manifeste plus, mais je le sens près de moi, m'épiant, me regardant, me pénétrant, me dominant et plus redoutable, en se cachant ainsi, que s'il signalait par des phénomènes surnaturels sa présence invisible et constante" (Maupassant, *Horla* 38).

Although *l'Autre* is undetectable it is a present reality which easily leads to the understanding of the Other as the emergent manifestation of the narrator's so-long hidden double. As the entries from the thirteenth and fourteenth of August show, this unknown other Self is a substituted expression for the narrator's known Self and has already increasingly become part of the lyrical 'I', by "doubling, dividing and interchanging of the self" (Freud, *Uncanny* 386). The narrator in *Le Horla* desperately states:

> *13 août*. - [...] Je n'ai aucune force, aucun courage, aucune domination sur moi, aucun pouvoir même de mettre en mouvement ma volonté. Je ne peux plus vouloir; mais quelqu'un veut pour moi; et j'obéis. [...]
> *14 août*. - Je suis perdu! Quelqu'un possède mon âme et la gouverne! Quelqu'un ordonne tous mes actes tous mes mouvements, toutes mes pensées. Je ne suis plus rien en moi, rien qu'un spectateur esclave et terrifié de toutes les choses que j'accomplis. Je désire sortir. Je ne peux pas. Il ne veut pas; et je reste, éperdu, tremblant, dans le fauteuil où il me tient assis. Je désire seulement me lever, me soulever, afin de me croire maître de moi. Je ne peux pas! (39)

The repetition of the negation *ne ... plus* and of the adjective *aucun(e)* exemplifies the narrator's hopelessness to change the reoccurring threatening situation which evolves from his unresolved inner conflicts "with its deepest root in the despair of ever being wholehearted and undivided" (Horney 183). The following frequent use of exclamation marks in combination with the very short sentences "Je suis perdu!", or "Je ne peux pas!" even underline the speaker's fear and desperation of losing his SELF completely to *l'Autre*, who is already ruling the self-defined

“spectateur esclave” (Maupassant, *Horla* 39). The once unknown and only imagined entity, the narrator’s unconscious, has overpowered the known, his conscious and has let *l’Autre*, as the new executioner of the story, “become a vision of terror” (Freud, *Uncanny* 389).

L’Autre has not only taken over the narrator’s conscious part and, therewith, disturbed his own-equilibrium and his sense of SELF, but has actually become the SELF. In this respect it is difficult for the reader to determine and state who is actually writing the diary, *l’Autre* or the narrator. Consequently, the reader is also more than justified to ask whether the narrator or *l’Autre* pronounces the name *Horla* in the entry of the nineteenth of August: “Malheur à l’homme ! Il est venu, le … le … comment se nomme-t-il … le … il me semble qu’il me crie son nom, et je ne l’entends pas … le … oui … il le crie … J’écoute … je ne peux pas … répète … le … Horla … J’ai entendu … le Horla … c’est lui … le Horla … il est venu ! … ” (Maupassant, *Horla* 44).

As we can see, the narrator’s mental confusion and instability becomes increasingly apparent. His statements change from an uncertainty as to whether he heard the articulation of the name of *l’Autre* to a contradictory statement regarding the existence versus non-existence of his capacity for speech. Furthermore, Maupassant underlines the narrator’s inner dilemma linguistically and visually. The author shows that man’s mental derangement prevents him from uttering clearly and grammatically well-structured sentences and, thereby, linguistically visualizes the narrator’s exchange of security and familiarity for insecurity and unfamiliarity. The narrator was once secure in his home, because *l’Autre*, which he calls *le Horla*, was *Hors-là* (out there) and not *chez-lui* (in there / in him). However, the uncanny psychological component of *l’Autre* which according to Freud’s notion of the double “appears in every shape and in every degree” (Freud, *Uncanny* 386), now is not any longer *Hors-là* but *chez-lui*. *L’Autre* is not only in the narrator’s house, but first of all in his mind and opposes familiarity to strangeness, the

known to the unknown, the Other to the SELF and vice versa. As a consequence, the narrator's mental confusion increases and he becomes more and more alienated from himself until he "identifies himself with [*l'Autre*], so that his self becomes confounded, or the foreign self [*l'Autre*] is substituted for his own" (Freud, *Uncanny* 387). He says: "C'est lui, lui, le Horla, qui me hante, qui me fait penser ces folies! Il est en moi, il devient mon âme" (Maupassant, *Horla* 46). As in previous tales, and especially in *Lettre d'un fou*, Maupassant's ambiguous choice of the personal pronoun *il* offers several possibilities of how to read *l'Autre*[81] - the apparently male being that awakes at night when either the narrator's solitude overpowers him unconsciously in his dreams or when sitting in his with candle-light illuminated room. In any case, the unknown *Horla* takes the form of the narrator's unconscious sexuality which, as "something long known [...] once familiar" then "comes to light"(Freud, *Uncanny* 370; 376).

VII.3.2 *L'Autre* – That's Also Me

The narrator must finally learn how to live with *l'autre dans lui-même*. His realization at the end of the story, that the *Hors-là* is not out there anymore, but *chez-lui*, or even *il lui-même*, let him desperately declare: "Je ne suis plus rien en moi, rien qu'un spectateur esclave et terrifié de toutes les choses que j'accomplis" (Maupassant, *Horla* 39). As in *Lettre d'un fou*, Maupassant uses the dissolved mirror image of the SELF in order to represent the overpowering amalgamation of *l'Autre* with the SELF. With the exception of a few words, this description of the narrator's incapacity for self-reflection in the mirror resembles the one given in *Lettre d'un fou*, where the unconscious also takes over the conscious and passion overpowers reason. Whereas in *Lettre d'un fou, l'Autre* appears as an antagonistic blocking figure *entre*[82] the narrator's own body and its reflection in the mirror, in *Le Horla*, the Other not only stands

[81] See page 293-94.
[82] See *Lettre d'un fou*, p. 202.

between the narrator and his reflection but even consumes the mirror image - "*dévore* son reflet" (see Maupassant, *Horla* 47). In this respect, *l'Autre*, the uncanny double, becomes the SELF and consequently prevents the narrator from seeing himself in the mirror. Nevertheless, as it did in *Lettre d'un fou*, *l'Autre* later also here takes the form of "une brume comme à travers une nappe d'eau" (Maupassant, *Horla* 47) that swallows the narrator's view of himself.

As in Maupassant's previous tales, we are confronted with the unconscious that can either be read as the narrator's emerging manifestation of the Jungian *anima* or the Freudian *Id* in state of extreme solitude. The fog as a product of water, thus, symbolizes the unconscious and "est identifiée avec l'attirance pour le caché, la décomposition" (Bancquart 66). Whereas in Poe's *House of Usher* the water functions as a mirror for the hidden Self,[83] in Maupassant's *Lettre d'un fou* and even more in *Le Horla*, the opaque liquid rather serves as "une dévoratrice, une douce et suceuse présence" (Bancquart 66) to let flow and to acknowledge the sexual energy and desires experienced in an orgasm. No matter if we define *l'Autre* as the narrator's Jungian *anima* or Freudian *Id*, its uncanny presence leads back to something "once very familiar" (Freud, *Uncanny* 370) and, consequently, arouses "dread and creeping horror" (Freud, *Uncanny* 368). The narrator's extreme fear and misperception of reality let him decide upon repressing and, thus, killing *l'Autre* that first only attacked him but now pretends to be part of his personality. The neurotic narrator expects a positive change of his mental state from a suddenly enforced suppression of his desires, but he does not realize that he "inevitably carries himself and his neurosis into each new situation" (Horney 180).

In the journal entry of the twentieth of August, Maupassant, for the first time in his uncanny narratives, linguistically displays the narrator's disturbed mental condition and panic

[83] Poe's narrator does not see his known face reflected in the water, but the decayed house of Usher which, as we pointed out, has to be perceived as a symbolic manifestation of the narrator's state of mind.

disorder which now, after the experience of sexual pleasure, has become the symptom of his guilty conscience. The text is riddled with question marks and incomplete sentences; an expression of the character's severely deranged mind. He has decided upon killing, that is to say, repressing *l'Autre* and asks: "Le tuer, comment? Puisque je ne peux l'atteindre? Le poison? Mais il me verrait le mêler à l'eau; et nos poisons, d'ailleurs, auraient-ils un effet sur son corps imperceptible? Non … non … sans aucun doute … Alors? … alors? …" (*Horla* 47).

In setting his house / mind on fire and, therewith, unconsciously killing all his servants who are personifications of his conscience, the narrator underlines once more that he has exchanged his position with *l'Autre*. Through their death, *l'Autre* now becomes the master of his house / mind and turns the lyrical 'I' into his own servant. The familiar has become unfamiliar, reason has made room for passion, the ego is overpowered by the *Id*, and *logos* has given in to *eros*. When his house / mind is on fire, he ejaculates - "un volcan de flammes jaillit jusqu'au ciel" (Maupassant, *Horla* 49) and hopes that his sexual longing "était là, dans ce four, mort ..." (Maupassant, *Horla* 49).

Now, standing outside of the house / mind and observing its destruction the narrator has positioned himself *Hors-là raison*. He looks from the outside to his burning passionate SELF, falling apart in the flames of his highest sexual desires. As the (sexual) fire destroys the house / mind, his final realization of *eros* overpowering *logos* increases his madness and split personality and will annihilate what is left of him. He finally understands that he can only find mental rest in killing *l'Autre* through committing suicide, which again implies that *l'Autre* is not *Hors-là* but *chez lui*.

VII.3.3 Maupassant's Development

Although *Le Horla* shows enormous similarities to *Lettre d'un fou*, the expression of despair and the awareness of helplessness in relation to a life with *l'Autre* distinguishes *Le Horla*

from this previous narrative. Whereas in *Lettre d'un fou* the narrator is afraid of becoming mad and seeks psychological help in order to prevent the collapse of the SELF, in *Le Horla*, Maupassant rather stresses man's exposure to his madness and the resulting dissolution of the narrator's SELF through suicide as his only possibility to free himself from "ce corps inconnaissable" (Maupassant, *Horla* 50).

In comparing these final scenes with the fifth episode of Poe's short story *The Fall of the House of Usher*, similarities and differences between the two authors are visible. In both uncanny tales, the house symbolically represents the narrator's mind comprising the conscious and unconscious. As Poe describes the dark hallways and secret passages of the House of Usher and, thereby, symbolically refers to the deep rooted but unknown paths of man's unconscious, Maupassant elaborates on the narrator's solitary dwelling, in which either the living- or bedroom take the form of the usually well-repressed second Self, the home of the unconscious. Both anonymous narrator's encounter the uncanny Self mainly at night and process their irrational anxieties through their writings, which also take the form of the double themselves. In both cases, the written text serves as "a mirror which the author holds at an oblique angle in order for the reader to see him, and directly in front of himself, in order to see his own image" (Fitz 956). From this follows that both narrators encounter the uncanny twice: First, through the experience of their anxieties as symptoms of their externalized desires and fears, and second, through the written word. Although both *Le Horla* and *The Fall of the House of Usher* end with the collapse of the house / mind, Poe's and Maupassant's tales of collapsing "houses" differ from each other. Whereas Poe relies on a gothic setting but uses it symbolically, Maupassant has erased all long-established gothic conventions from his text. Walpole's gothic castle still present in Poe has, by the end of the century, completely lost its architectural façade. Maupassant's "roof of the house" now solely alludes to man's troubled mind, the place where the ego contests the *Id*. The genre's

immense development from Walpole to Maupassant could not be more explicit.

In addition, whereas *The Fall of the House of Usher* represents the narrator's nightmarish excursion into his irrational anxieties provoked by his unconscious fear of death, *Le Horla*, as already stated, is rather a documentation of the narrator's increasing madness caused by the narrator's inner conflict between suppression or expression of his sexuality. In this respect, *Le Horla* "exprime à son degré suprême la mésentente intime du Moi, qui pervertit le regard" (Bancquart 76) and totally prevents the narrator from understanding that his perverted existence is also part of his SELF, that it actually is his propre "MOI."

Through his journal the anonymous narrator is in conversation with himself, trying to find out about his real SELF in relation to *l'Autre*. Whereas in Poe's tale the narrator processes his irrational anxieties within his dreams and attributes his emotions, attitudes, and words to Roderick Usher without being aware that they actually belong to himself, the narrator in *Le Horla* treats his anxiety at night and during the day. Furthermore, he does not project his fears and wishes on other characters, but rather identifies with the uncanny existence of *l'Autre* to the extent that his former SELF becomes Other and the Other becomes the SELF. In *Le Horla*, the amalgamation of the known and unknown is taken to such an extreme that the narrator forgets about his identity, which results in his increasing madness and finally leads to the complete dissolution of his SELF, foreshadowed in the collapse of the house. His encounter with the uncanny is, therefore, different from that of his American precursor.

VII.4 Maupassant and Henry James

Through Maupassant's complex presentation of the character's mind, his literary contributions not only give "[une] illusion complète du vrai" (Maupassant, *Le Roman* 23) but also display man's subjective apprehension as an outcome of his highly imaginative mind. As we have seen, this individual illusion of the world relies on all senses, but especially on the senses of

vision and sexuality. As Henry James in his essay *Guy de Maupassant* (1888) states, sexuality "occupies the first place in [Maupassant's] picture [...] it covers in truth the whole canvas" (James, *Maupassant* 77). However, the elaboration of Maupassant's tale has shown that the author never openly displays the psychologically repressed undercover of the characters textually revealed inner turmoil. Maupassant presents everything that is obvious and perceptional by the human eye and mind, but excludes the repressed unfamiliar from being articulated. His literary realism, which relies on a sensual perception of the world, had a great influence on Henry James, who not only admired Maupassant enormously but was also greatly inspired by him. His influence on James shows in the American's most famous short novel, *The Turn of the Screw* (1896). The style and structure of the story's plot mirror Maupassant's ideal of simplicity. The story's anonymous Governess is an embodiment of Maupassant's impersonality and the discretion of Mrs. Grose, the housekeeper, reflects Maupassant's ideal of objectivity.

As Maupassant was of the opinion that "psychology should be hidden in a book, as it is hidden in reality" (James, *Maupassant* 78), so James only presents the manifest meaning of his apparently ghost-haunted story, in which he actually displays his "interest in normal psychology" (Hocks 5). In this respect, James supports Maupassant's attempt at creating literary realism, a doctrine that became James' own.[84] However, through James' imagination and his special ability to increase "the psychology of [the] individual character" (Hocks 8), he gives his story an aura of mysteriousness. James, as we will see in the detailed analysis of *The Turn of the Screw*, thus creates and a total intellectual uncertainty that requires unlimited rereading.

[84] In his critical essay *The Art of Fiction* (1884), James argues that "fiction should compete with reality, should depict as painting does, and should record as history does" (Gale 39). According to James, literature in general and the novel in particular "is in its broadest definition a personal, a direct impression of life" (James, *Art* 8).

VII.5 Henry James' Uncanny *Turn of the Screw*

With Henry James' famous short novel *The Turn of the Screw*, we reach the finest example of the transformation of Gothic fiction into the 'Literature of the uncanny' and we enclose the male circle of psychological misperception with the female one. From Lewis to Maupassant the psychologically tormented character suffering from inner conflict and a too powerful repressed and / or latent unconscious is of the male sex. Although women play an important part in these works, the uncanny is usually experienced and expressed from a male perspective. *L'Autre*, which in most of our cases is an entity, composed of the character's libidinous energy and the resulting feelings of horror and guilt, thus, rather appears as a male than a female dilemma. However, in accordance with the role of the woman in the nineteenth-century, this literary misrepresentation of *l'Autre* as mainly a dilemma of the male sex only shows that the horrifying existence of *l'Autre* was supposed to be even more seriously repressed by women than by men. In other words, women were simply not allowed to acknowledge or even utter these uncanny sensations at all.

However, misreading of the SELF and of others in combination with the unawareness and the denial of the longing for sexual wish fulfillment were the main points of discussion in our character analysis of Emily in *Mysteries of Udolpho*. Like Ann Radcliffe, Henry James uses the same topics in his narration almost one century later and wraps them up in apparently supernatural phenomena. However, in contrast to Radcliffe's Gothic novel of terror, James' work of art rather belongs in the category of psychological realism, since he focuses on the complexity of his main character's troubled psyche and displays her emotional and mental disturbance as realistically as his "ghostly" tale allows. In accordance with his interest in psychology, James' main focus lies on the power and acknowledgement of the unconscious versus the conscience and opposes the Governess' libidinous energy and immoral longing for sexual intercourse to

social rules and norms which are based on a strict Victorian upbringing. James turns his seemingly supernatural tale into a psychological masterpiece which is nothing else than an allegory of Victorian (sexual) repression. In his first-person-narration, he presents a very sensitive, innocent, and most of all ignorant 20 year old woman who becomes the new Governess at Bly. Here, the anonymous Governess has to take care of two young orphans: Miles, a young boy, and Flora, a very charming, innocent, and beautiful young girl. After Miles has come home for his summer vacation the young tutor starts to encounter the apparitions of the former valet Peter Quint and the previous governess Mrs. Jessel. She is convinced that these specters are evil in nature and want to harm the children. The more she sees Quint and Jessel, the more terrified she becomes; a process that is mirrored in her increasingly overall protective attitude towards Flora and Miles. Whereas Flora merely becomes seriously ill, Miles dies in the end.

VII.5.1 The Other / *L'Autre* in Disguise

When the Governess as "the youngest of several daughters of a poor country parson" (James, *Turn* 11) comes to London, it is her first time to be in a city and her supposedly first experience of feelings, or rather passions, for the opposite sex. The extremely sensitive woman encounters her boss, who, as the children's uncle, became their guardian after "the death of their parents in India" (James, *Turn* 12). It is not the position itself that convinces her but "of course the seduction exercised by the splendid young man" (James, *Turn* 13) – the children's uncle. The Governess is directly "carried away" (James, *Turn* 17). It can be assumed that this confrontation provokes the rise of her so-long repressed and unconscious (sexual) longings into consciousness. Conforming to her strict Victorian education, she has always repressed her sexuality and has never learned to articulate or to live her feelings. However, these desires have not ceased "to exist in the unconscious and from organising [themselves] further" (Freud, *Repression* 85). They

rather develop their full power after the meeting with the young man. Her resulting psychological dilemma leads to her encounter with *l'Autre*, which she calls "the others" or "the outsiders" (James, *Turn* 69; 75) – the story's apparently supernatural apparitions of the former valet Peter Quint and tutor Mrs. Jessel. They, as distorted manifestations of the Governess' latent hidden Self, are doubles of her psyche. James, thereby, opposes the story's manifest to its latent meaning and alludes to the elaboration of the anonymous narrator's SELF in relation to *l'Autre*.

VII.5.2 Facing *L'Autre*

The critic Paula Marantz Cohen, in her article on "Freud's *Dora* and James's *Turn of the Screw*: Two Treatments of the Female Case" has argued that what "the governess "sees" in her ghostly encounter [...] is the "reality" of male sexuality as threatening rather than seductive" (80). I concur with her that the Governess is threatened and frightened by Quint's appearance and also by Quint's "much too free" (James, *Turn* 40) behavior with little Miles and Mrs. Jessel. Consequently, she is scared of male sexuality as a threatening power on a homosexual and heterosexual level. However, in my opinion she is afraid of, but at the same time also fascinated by sexuality in general. She is unconsciously tormented by her inner conflict resulting from her Victorian upbringing and her first and only meeting with the children's uncle in London. Thus, we have to ask: "What is the Governess facing at Bly?"

VII.5.2.1 Peter Quint – My Sexual Drive

The hallucination of Peter Quint appears four times to the Governess. Their first encounter is on a sunny Sunday afternoon, shortly after young Miles has been dismissed from school and has returned to Bly for his summer vacation. While strolling through the grounds, the Governess fancies to suddenly "meet someone" (James, *Turn* 26); she unconsciously wishes for the children's uncle. Her wish seems to turn real when she suddenly glimpses a man "beyond the

lawn and at the very top of the tower" (James, *Turn* 26). She actually "sees" Quint standing on the roof, but influenced by her love-burdened imagination, mistakes him for the Master.

The externalization of her well-hidden longings for the children's uncle has taken the hallucinated and distorted form of Peter Quint, the Master's *alter-ego,* his double. As a consequence of her emotional expression for sexual wish fulfillment, she actually encounters also her double in the form of Quint who, therefore, is symbolic for her unconscious Self. Quint, thus, is not only to be perceived as the manifestation of the Master's but also as the Governess' *alter-ego*. He represents *l'Autre.*

This theory finds support in James' fourth chapter. Here, the Governess encounters *l'Autre* the second time, where Quint looks inside from the outside living room window. The Governess experiences the most intense fear when she realizes that he not only stares at her, but especially at little Miles. The Governess is convinced of Quint's evil intentions towards the boy, which clearly exemplifies the woman's innocence and unawareness of her SELF. The fact that Quint, as the Governess' double, is "to be considered identical by reason of looking alike" (Freud, *Uncanny* 386), thus, implies that it is not Quint who is staring at Miles from the outside, but the Governess herself – her mirror-like double. This also indicates that it is not Quint who is interested in the boy but the Governess herself. How can this be possible?

VII.5.2.2 Miles – The Encounter with the Unfamiliar

The young woman starts to "see" things after Miles' return to Bly. From the beginning, the Governess is extremely "dazzled by [his] loveliness" (James, *Turn* 31). She is as much carried away by the "young master" as she has been by the "old one." In unconsciously projecting her intense sexual feelings on the boy, she lives her unconscious desire of sexual union with the Master. As a consequence of her immoral behaviour, she experiences the uncanny and confronts the Other in the personification of Quint, and later also of Mrs. Jessel. In this

respect, we can argue that the element of evil comes into play as soon as the "young master" returns to Bly and turns the once familiar home into an unfamiliar and *unheimlich* place.

However, it would be wrong to see the evil as located in the children or in the apparitions. If at all, the evil is to be found in the Governess, since she is incapable of controlling her repressed sexual longings. The encounter with *l'Autre* not only stirs her longing for sexual intercourse, but also the concomitant anxiety that has been provoked by her Victorian education, set into motion through the encounter with the Master, and fortified by Miles presence. Like Emily in *The Mysteries of Udolpho*, the Governess "always foresee[s] the most frightful of all possibilities, interpret[s] every chance even as a premonition of evil and exploit[s] every uncertainty in a bad sense" (Freud, *Anxiety* 398). As Emily "reads" sexually evil intentions into Montoni, the Governess "understands" the ghost-like apparitions as evil incarnations "following naturally from their sins in life" (Heller, *Bewildered Vision* 72) and, thus, misreads them because of her unawareness "of the undercurrents in society" (Heller, *Bewildered Vision* 72) and from her immense lack of self-awareness. However, like Emily, the tutor's curiosity to discover hidden grounds and to enter rooms and spheres she has never seen before, drives her forward. She desires to leave the outside for the inside in order to achieve insight and, thereby, let the Other become real. In doing so, Bly, her "castle of romance" (James 18), turns into a place of "dread and creeping horror" (Freud, *Uncanny* 368). She experiences the unfamiliar within the familiar, since the Other (her unconscious = the *Id*) invades her once familiar home (her conscious = the ego) and, thereby, transfers everything once known into the status of the unknown. She consequently asks: "Was there a 'secret' at Bly [...]?"

As in *The Fall of the House of Usher* and in *Le Horla*, the setting here again, takes the symbolic form of the narrator's mind. Bly's secret passages and empty rooms, thus, represent unfamiliar spaces within the Governess' psyche. Henry James, thereby, follows the established

literary tradition, especially used by Poe and Maupassant, of using the house allegorically as the pictographic manifestation of the narrator's mind. After meeting the old and young Master, the Governess now enters "the rooms" containing her repressed shadowy sensations and behaviors which have been "kept out of sight" (Freud, *Uncanny* 375) for too long. Like the narrator in *Le Horla*, the Governess' "confinement" at the lonely house increases her already existent neurotic anxiety, because in solitude, both can experience, enjoy, and fear their "forbidden" sensations until they are haunted by themselves.

VII.5.2.3 Mrs. Jessel – My Obscure Split Self

The Other becomes an increasing part of the Governess, by "doubling, dividing and interchanging of the self" (Freud, *Uncanny* 386). Its complexity finds expression especially when in chapter seven, suddenly a second apparition, a "figure of quite as unmistakable horror and evil; a woman in black" (James, *Turn* 46) confronts the young lady. The appearance of Mrs. Jessel stresses the Governess' split personality and Jessel's dark countenance underlines her origin: the Governess' obscure unconscious.

As the Governess' mind is very occupied with her unconscious repressed sexuality while watching the beautiful and innocent Flora playing with a stick in the water, it is not surprising that the first place the Governess "meets" the female apparition is outside at the lake, which according to Jung is a symbol for the unconscious, and according to Freud symbolically represents a woman's vagina. Due to her rising sexual energy, the Governess views this particular situation sexually and provokes the appearance of the female specter. She states: "The more I go over it, the more I see in it, and the more I see in it the more I fear" (James, *Turn* 46). Her inner conflict between the affirmation versus the repression of her desires could not be more explicit.

As “Quint stands for her [the Governess’] unconscious desire for sexual union with the master” (Heller, *Bewildered Vision* 79) Mrs. Jessel, Quint’s former mistress, represents what will become of the Governess if she does not fight her unconscious, but continues her libidinous journey. Mrs. Jessel, thus, symbolizes the approval of sexual longings, since she lived the forbidden sexual liberty which led to her transgression of social boundaries; a taboo which unconsciously tempts the Governess. In addition, Mrs. Jessel, according to her life of sexual wish fulfillment, represents the Governess’ endangered innocence and purity, which are about to be poisoned by her hidden drives and her “hope of a sexual relationship, legitimized by marriage of course, across class boundaries similar to those dividing Quint and Jessel” (Heller, *Bewildered Vision* 72). Therefore, Quint and Mrs. Jessel embody the Governess’ double.

The fact that the young woman’s *eros* is contaminating her *logos* and, thereby, poisoning her purity and innocence, is supported by Mrs. Jessel’s second appearance in the middle of the night at the bottom of the staircase; the place “of darkness and silence, of the unconscious” (Heller, *Bewildered Vision* 80) where we keep our rooted sexual longings.

VII.5.2.4 Doubling and Dividing of the SELF

After this second encounter with Mrs. Jessel, the Governess returns to her room, where she finds Flora standing behind a curtain and staring into the (garden) ground. What does the little girl see? Or should we rather ask, what does the Governess “see” through Flora’s eyes? Still disturbed from her second confrontation with Mrs. Jessel, the Governess believes that Flora sees Mrs. Jessel in the garden and that the young child “now could communicate with [her] as she [Flora] had not then been able to do” (James, *Turn* 63) at the lake. In accordance with a psychoanalytical understanding of the situation, James’ usage of the verb ‘to communicate’ exemplifies the Governess’ extreme inner conflict between her desires and moral education. Her belief of Flora’s communication with Mrs. Jessel serves, thus, as an illustration of the

Governess' virtue opposing her unconscious sexual approval. Thereby, the author alludes to the Governess' super-ego contesting her *Id*.

With this imagined communication, James does not only display how deeply the Governess' ego is already veiled[85] by the *Id*, but also adds another psychological dimension to the text. As Quint is a reflection of the Governess' longing for sexual union with the Master, Mrs. Jessel is the personification of approval of sexual desires. The apparitions, therefore, have to be understood as embodiments of the Governess' libidinous energy. Unlike Miles, who, as the Governess' object of desire, stirs the young woman's unconscious longings, the charming and beautiful Flora symbolically functions as the personification of her tutor's still uncorrupted moral self – her super-ego. Hence we can justifiably state that both, the apparitions and the children, take on the symbolic function of psychological components comprising the Governess' psyche. In this respect, Henry James' short story exemplifies a further development of the literature of the uncanny. Although James follows Poe in letting the Governess project her inner turmoil onto other characters[86] which, consequently, distorts her perception of reality, James distinguishes his art from that of his American colleague by making *l'Autre* a part of the Governess' nocturnal and diurnal everyday life.[87] In doing so, James' notion of *l'Autre* rather resembles Maupassant's, whose characters confront *l'Autre* at night as well as during the day. However, James sets his story also apart from the uncanny tales written by his French contemporary. First of all, James gives *l'Autre* a real (Miles / Flora) and supernatural hallucinatory body (Quint / Jessel) and, thereby, heightens the Governess' and the reader's curiosity to find out and to "see." Neither in *Le Horla*, *Lettre d'un fou*, nor in *Lui?* does the *alter-ego* find personification in a real character.

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85 This finds illustration in Flora standing behind the curtain.

86 She projects her unconscious sensations onto the apparitions and the children.

87 Whereas in *The Fall of the House of Usher l'Autre* only finds expression in the realm of dreams, in *The Black Cat*, the narrator's confrontation with the uncanny double happens while he is awake. Poe, unlike James, does not blend the character's nocturnal and diurnal state of mind with each other.

L'Autre is more or less a fantasy that arises from the Other Self. Its manifest form is not detectable.

The Governess' description of *l'Autre* as "the others" or "the outsiders" (James, *Turn* 69; 75) is, consequently, inappropriately chosen. On the one hand, "the others," in the form of Quint and Jessel, are part of the Governess' SELF. They are inside and not outside of her psyche. On the other hand, "the others" find representation in the children. Although Miles and Flora are physiologically standing outside of the Governess' SELF, they are, as further representations of her psyche, also manifestations of the tutor's inside, of her own imagination. Her allusion to the children's knowledge of and their communication with the specters supports this approach.

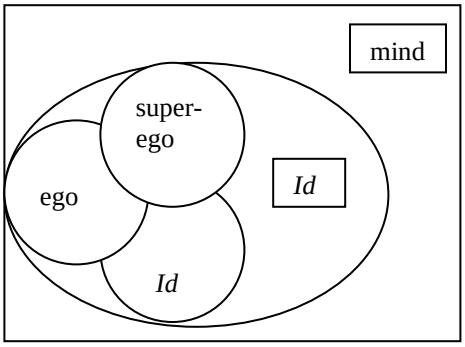
As the Governess' curiosity drives her forward into the "empty rooms at Bly" (James, *Turn* 63) so the reader's eagerness to find answers to inner-text related questions push him / her further in the reading process. While being enclosed in one of these empty rooms and heavily veiled in her desires, the Governess believes she sees "another person" (James, *Turn* 64) on the grounds. Although she actually stares down, she imagines seeing "a person on the tower" (James, *Turn* 64), but at the same time detects "little Miles himself" (James, *Turn* 64) down on the lawn. The Governess, standing behind Flora, actually looks through the girl's eyes down to the garden, the literary manifestation of the grounds of the Governess' unconcious, where she believes to see Mrs. Jessel but only detects little Miles. Through his eyes, then, the Governess, with a totally poisoned imagination, "sees" "another person above [her] – [...] a person on the tower" (James, *Turn* 64). She, thereby, confronts the distorted manifest form of her unconscious. She faces the Master's and her *alter-ego* – she sees *l'Autre* in the form of Quint: the object of her desire for sexual intercourse.

This scene clearly demonstrates the Governess' total unawareness of her hidden psyche and her resulting confusion of inside and outside. Furthermore, this scene shows that *l'Autre* is

not *unheimlich* but *heimlich*, in the sense of being secret and repressed, but now comes to life in the empty rooms of Bly – the unknown and isolated parts of the Governess' mind.

Like the anonymous narrators of Poe's and Maupassant's uncanny short stories, the Governess progressively interchanges the known and familiar with the unknown and unfamiliar, until there is a total amalgamation of the SELF with the Other and the perceived exterior double becomes her SELF. This total incorporation of the unfamiliar double is well presented by the Governess' later "sinking down at the foot of the staircase" (James, *Turn* 82). Her following incapacity to shake off the fact that she unconsciously adopted Jessel's position at the bottom of the stairs while ascending to the schoolroom located on the upper level of the house finds expression in Jessel's reappearance in the schoolroom. Here, Mrs. Jessel takes the Governess' place as the Governess took Jessel's position when she collapsed at the bottom of the stairs. This particular exchange of roles implies that by now the Governess' is rather ruled by her passions than by her common sense or moral standards.

As the following illustration will show, her *Id* has taken over the ego which by now has decreased to the functions of the *Id*'s subset. *L'Autre*, has become the SELF and vice versa.



VII.5.3 The Other – The Victory

The fact that the Governess, by now, is entirely ruled by her unconscious and completely misreads Miles for his uncle's *alter-ego* becomes very clear in chapter seventeen, which focuses

on a conversation between Miles and the Governess at night. Although this conversation is founded on Miles' wish to go back to school, the entire verbal exchange has very strong sexual connotations and it seems that during these moments, Miles becomes for the Governess what Quint was for Jessel a long time ago: a lover. The Governess' sexual longings are so strong that she does not "see" what she is supposed to see, a young boy. She confirms her strong desires (*Id*), lets them rule over her common sense (ego) and, thereby, goes "too far" (James, *Turn* 91) with the child.[88]

Whereas she first "only" holds "his hand and [their] eyes [continue] to meet" (James, *Turn* 88), she later is so overwhelmed that she "let [herself] go" (James, *Turn* 90) and throws herself "upon him" (James, *Turn* 90), embraces, and kisses him. Miles seems to be experienced. He rather acts like a man than a boy. In flirtatiously asking her, "Well, old lady?" he even invites the Governess to continue and to make him discover "a new field" (James, *Turn* 89). His statement, "Oh, *you* know what a boy wants" (James, *Turn* 89) reinforces further our assumption of Miles' sexual experience.

The Governess turns the screw emotionally and cognitively. She pushes for the unknown and forbidden in repeating her already uttered question, "What happened before?" (James, *Turn* 90). She wants to know, to see, and to understand the unknown that Miles tries to hide from her and erase the intellectual uncertainty that greatly disturbs her. The woman's incapacity to await the boy's answer in combination with her lustrous passion causes her to "drop on [her] knees beside the bed and seize once more the chance of possessing him [Miles]" (James, *Turn* 90).

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[88] Holding a lighted candle in her hand, the Governess stands over the child who is happy to see her. He holds out "his friendly old hand to [her]" (James, *Turn* 87) while she sits down "on the edge of his bed" (James, *Turn* 87). By using the adjective 'old' when referring to Miles' hand, James, on the one hand, possibly alludes to the Governess' "old" sexual obsession and misreading of the child, whom she perceives as the Master. On the other hand, the adjective can also be an implication for Miles' "old" (homo) sexual experiences that he already had with Quint.

When her desire of sexual union with “the Master” is about to be fulfilled, James describes the changing atmosphere of the bedroom, which is suddenly enriched with “an extraordinary blast and chill” (James, *Turn* 91). Their emotions are accompanied by “a gust of frozen air and a shake of the room as great as if, in the wild wind, the casement had crashed” (James, *Turn* 91). As a consequence of Miles’ sudden release from his sexual pressure, he gives “a loud, high shriek which, lost in the rest of the shock of sound, might have seemed [...] a note either of jubilation or of terror” (James, *Turn* 91). Although he physically is not yet able to have an orgasm, the entire situation can easily be read as sexual intercourse. This interpretation is supported by the fact that the Governess has walked into the room with a burning candle (phallus symbol) that now is extinguished. Miles declaration, “It was I who blew it, dear!” (James, *Turn* 91) seems to reinforce this idea.

VII.5.4 Flora – Where Are You?

Like the narrator in *Lettre d’un fou* or in *Le Horla*, the Governess “had gone too far” (James, *Turn* 91). The realization of finally having experienced sexuality causes the young woman as well as her literary predecessors severe inner conflict and fosters her / their already well-established anxiety neurosis that now transforms into a manifestation of guilt. Whereas Maupassant’s narrators dissolve in madness and either seek help in an asylum or in suicide, James’ Governess’ disturbed mental condition shows in her desperate persecution of the specters. Unlike the narrator in *Le Horla*, she does not realize at all that *l’Autre* is not out there haunting her or the children, but within her SELF. Unfortunately, more than ever before, the Governess is convinced that the specters are a peril to the children, without realizing that they are merely a menace to what the children and especially Flora represent: innocence and purity.

The Governess’ enormous moral degradation finds representation in Flora’s physical and mental absence from Bly. The Governess says: “I had forgotten. Where, all this time, was

Flora?" (James, *Turn* 92). Now it is clear: the Governess has lost her SELF to the Other. Her resulting anxiety neurosis in combination with her extremely guilty conscience let her now "foresee the most frightful of all possibilities" (Freud, *Anxiety* 398) – "She's with *her*!" (James, *Turn* 93) ... at the lake. Although neither Flora nor the housekeeper, Mrs. Grose, can see Mrs. Jessel standing "on the opposite bank" (James, *Turn* 98) of the lake, the Governess is convinced to "see." Her conviction exemplifies the Governess' still existent infamous persecution of her sexual longings and her resulting immoral behavior. Her lost purity then shows in Flora's tremendous physical change from a young child into an "an old, old woman" (James, *Turn* 99). The imbalance of the Governess' super-ego in relation to her ego and *Id* could not be more explicit. Flora's mutation into an old woman followed by her serious illness underlines the Governess' loss of virtue and her assumption of Mrs. Jessel's countenance and status. The once powerful super-ego has been usurped by the *Id*.

Nevertheless, the still unenlightened Governess does not give up. She desires to see more. She still wants to find out the hidden secret about the cause of Miles' dismissal from school and, thus, gives the story another turn of the screw, which provokes the final appearance of Peter Quint, outside of the living room window. Although Quint, as the outsider, is staring at the Governess, the insider, she is still not aware of *her* status as an outsider in the inside. Quint is standing outside of the house, which implies the exchange of positions of the super-ego and the *Id*. He (*Id*) has left his space of the unconscious into which he has to return in order to give the Governess the possibility of repressing or forgetting her sexual obsession. As long as Quint is outside, but not inside, and the Governess does not have insight into her inside, but remains mentally outside, he becomes the reality of sexuality as threatening and seductive. Unfortunately, the Governess again misreads his figure as a threat to Miles and assumes that only Miles' confession of the past would save him.

VII.5.5 Miles' Death

As Flora, during her illness, is afraid of her tutor coming into her room, so does Miles experience the notion of unease and even symptoms of fear after Flora and Mrs. Grose have left for London. His exclamation, "Well – so we're alone!" expresses his discomfort that a few moments later is repeated by the Governess' assumption, "It was as if he were suddenly afraid of me" (James, *Turn* 115). Out of his immense anxiety, he suddenly declares, "I'll tell you everything [...] I mean I'll tell you anything you like. You'll stay on with me, and we shall both be all right and I *will* tell you – I *will*. But not now" (James, *Turn* 115-16). Miles knows that the young woman will not give in until she knows and sees. He is disposed to utter the forbidden words, but is terrified to do so, since he knows better than the Governess about the consequences: the end of everything, implying his life and the story's continuation. The young boy seems to have had this superior knowledge throughout the entire story, since "the theme of forbidden words has permeated the story form the beginning" (Bailie 70).

Given that he has already conceded to the Governess' desires, first at night in his bedroom, and now with announcing his confession, Miles is not strong enough to fight the Governess' increasing pressure any longer, as the Governess is not strong enough to oppose reason to passion, the ego to her *Id*, and, thus, to repress her longing for the unknown. She continuously turns the screw in enforcing Miles' avowal of sins, until the young boy finally breaks the silence and screams: "Peter Quint – you devil!" (James, *Turn* 121). Then he dies.

Although it appears in the story that Miles' death is sudden and unexpected, James prepares the reader for the worst in the last two chapters of the book. He displays Miles' slowly escalating discomfort and anxiety that provokes his increasing weakness, and finally causes his death. Miles death is not sudden at all, but a gradual development. "It takes [several] pages of anxiety, fear, pain, fever, paleness, racing pulse, shaking, sweating, convulsion, and suffocation"

(Beidler 199-200) and goes along with the Governess' increasing pressure to make him "see" and confess. Even though the Governess, in the middle of her stern inquisition, recognizes that "to do it any way [is] an act of violence" (James, *Turn* 115), she pursues her goal. Although her terror and growing scruples demonstrate her suffering from inner conflict, her enormous longing to discover the unknown and the forbidden is too strong to be repressed. She continues her inquisition and wants to make him answer faster. In how far she is ruled by the desire to find out and to "see" is supported by her own words: "Oh, my work preoccupied me, and I was off-hand!" (James, *Turn* 116).

Her insistence evokes the reappearance of Peter Quint, who now symbolically personifies her deep-rooted wish for the forbidden knowledge. She compares him to a demon who has come "for a human soul" (James, *Turn* 117) without realizing what *she* is doing to the little boy. Her inner fight with *the* demon can, thus, again be compared with *her* suffering from inner conflict. However, suddenly "on the second [her] decision was made" (James, *Turn* 117): She wants to "see" all. She draws him closer in order to find out, irrespective of her awareness of "the sudden fever of his [Miles] little body [and] the tremendous pulse of his little heart" (James, *Turn* 117).

The Governess' blindness "with victory" (James, *Turn* 119) lets her completely ignore Miles' condition. Her loss of common sense is well-expressed in an austerity that makes little Miles produce "an irrepressible cry" (James, *Turn* 120) and provokes Quint's reappearance at the window. As she ordered Flora to confess the existence of the apparition, the Governess now demands the same from Miles, who already suffers from "unspeakable anxiety" (James, *Turn* 120). As soon as Miles utters the forbidden words, "Peter Quint – you devil!", he dies and Quint disappears. The Governess has killed Miles through exorcism. Now that the restriction of not speaking, confessing, and, thereby, seeing has been transgressed, there is no need to continue.

But how can we read his death psychoanalytically? On the one hand, the boy's death and exclamation "Peter Quint – you devil!" can be read as an indication that now the Governess has killed everything good in her, because as Quint's *alter-ego* Miles, in pronouncing these words, actually defines *her* as the devil. Her obsession with the forbidden and secret dominated her reason so that she unconsciously pressed the boy too hard and suffocated him. Unfortunately, now that the boy is dead and Quint has disappeared, she will never be able to satisfy her desire for the forbidden truth. She and the reader will always suffer from this dissatisfaction, since she passes it along to her friend Douglas who reads her story to us. On the other hand, we can say that through Miles' death, which accompanies Quint's disappearance, the Governess finally achieves the repression of her unconsciously sexual desires for the Master and accepts his indifference towards her. Both of the Master's *alter-egos*, Quint and Miles, disappear and, thereby, also the Governess' object of love onto which she had projected her externalized sexual desires. It depends on every single reader's perception to decide upon how to "see" and "read" the Governess.

VII. 5.6 The Uncertainty of the Forbidden Words

The abrupt ending of the text leaves it open for the reader to conclude whether or not the Governess has mentally and emotionally grown and, thereby, achieved a more complex personality. Thereby, the story's dominant "theme of forbidden words" (Bailie 70) continues, since we will neither be able to answer the questions about the Governess' personal growth, nor about Miles dismissal from school, nor about his death, nor will we ever be able to give an adequate description of Miles' relationship with Quint. We, the reader, are therefore "left to imagine any terrible thing we want" (Beidler 198). At "the story's end," James indirectly reopens the reading process and, this way, gives it another turn of the screw. The reader's mind now more than before suffers from intellectual uncertainty and from the disturbing desire of certainty

that is impossible to obtain. Consequently, the readers experience the same uncomfortable obsession for the forbidden hidden word that the Governess did. As her unconscious desire controls her, the text now controls the reader who is as much entrapped in James' fiction as the Governess. Thus, the reader faces the uncanny.

The anxiety in the desire to see, reveal, and / or to confess something is very apparent throughout the narrative, a stylistic device that leaves the implied reader a space for his / her own "reading," "believing," and "seeing." Accordingly, the reader continuously tries to fill in the gaps of the text, that is to say, 'to read between the lines' and, therewith, to complete James' work of art. The reader, thus, becomes part of the story's alternating structural elements, which James defines as " "picture" (rendering of the interior thought) and "scene" (characters in action and speech)" (Hocks 7). As imagination is the keyword for the Governess' understanding of the apparitions and children, so it is for the reader in relation to the raw-material of the text. With the reader's imagination everything unsaid in the text comes to life. The reader thereby produces what Wolfgang Iser calls the "virtual dimension of the text" (Iser, *Implied Reader* 279) which comes into existence through the text's communication with the reader's imagination; a process that will never stop and gives the tale the feature of anti-closure. As a result, *The Turn of the Screw* does not end with Miles' death, but rather opens again, since the text leaves many blanks to be filled. Consequently, in reading *The Turn of the Screw*, not only the story's characters, but even the reader becomes obsessed and haunted by the wish to "see" and understand.

Furthermore, the tale's obscure narrative account sets itself off against all its literary precursors in our elaboration of the uncanny. Whereas the anonymous narrator, e.g., in Poe and Maupassant, is the main narrative voice, in James' literary composition we confront three narrators: the anonymous narrator of the prologue, Douglas who actually reads the story, and the anonymous Governess through her written account in her journal. This way, the figure of the

double is not only presented through the apparitions and the children, but also through the triple-narrative voice. In addition to the unsolvable questions caused by the text itself, James, in this way, stresses the uncertainty of the text's reliability and legibility. The author, thereby, transfers the fictional absence of the Master at Bly to the textual absence of a Master narrative voice. Because of the lack of a Master the "events at Bly cannot be read" (Heller, *Bewildered Vision* 128) and the entire tale, thereby, suffers from illegibility. What seemed familiar to reader, namely the joy of reading and the understanding of the text's message, has actually become unfamiliar and uncanny. The reading process has turned into a terrifying obsession to find out what is still unknown and hidden. The implied reader becomes an integrated part of James' narrative. James' additional turn of the screw with its resultant communication between inner and outer world finally leads to a total amalgamation of the two spheres and to an exemplary uncanny tale.

VIII. CONCLUSION

At the end of our elaboration on the development of the uncanny in literature we now can conclude that our initial assertion about the existing interrelated structure between the three genres Gothic fiction, *littérature fantastique*, and 'Literature of the uncanny' is correct. The three genres have to be considered as important components of the 'Literature of the uncanny' consisting of a foundation (Gothic fiction and *Schauerroman*), its outgrowth (*la littérature fantastique*), and its development (uncanny psychological writing). Through the detailed analysis of representative works selected from a English, German, and French literary corpus it has become clear that the traditional hold opinion that the three genres are culturally and temporally independent is incorrect. As we see, even at the very beginning of gothic writing the element of the uncanny is elementary to the text and serves in Walpole as a means of articulating the forces of evil and repression. However, the uncanny is here an outer domain rather than an inner psychological phenomenon. The gothic atmosphere obtained through a particular mysterious setting, which is enriched with obscure characters and supernatural elements, is at the beginning the hallmark of the 'Literature of the uncanny'.

Through Radcliffe and Lewis, this solid ground which is the gothic floor of our uncanny house of literature, obtains further important characteristics for its development and for the later psychological powerful and terrifying notion of *l'Autre*: the outcome of the gothic's ascent to the floor of the fantastic and, later even, to the uncanny roof. Radcliffe's concentration on her character's long-hidden irrational anxieties together with Lewis focus on the protagonists' repressed sexuality and his perception of horror in combination with terror that he experiences especially in his (sexual) dreams - man's main speaking organ of his / her repressed unconscious - enrich Walpole's plainly gothic writing and gives the 'Literature of the uncanny' the basic elements for its development over the years. Already, Radcliffe and Lewis display in their

literary contributions the power of imagination in relation to man's unconscious that takes the form of *l'Autre* in Continental fantastic writing of the early nineteenth-century. Through Lewis' portrayal of Ambrosio's, Raymond's, and Lorenzo's Self in relation to the outer world, the young author explicitly combines the outer with the inner uncanny. He opposes reality to dream-world and simultaneously causes these two spheres fantastically blend with each other. The description of emotional, mental, and psychological conditions with its resulting (sexual) desires, anxieties, and mental disturbances, from Lewis onwards, increasingly characterize the genre.

Mary Shelley, in her masterpiece *Frankenstein*, not only combines Radcliffe's world of terror with Lewis' world of horror, she also combines the phenomenon of sexual repression with new scientific approaches, and with the awakening fiction of the fantastic. As our analysis of the novel has shown, *Frankenstein* is an important textual means of literary transition between eighteenth-century gothic and early nineteenth-century fantastic writing. However, the novel clearly supports our statement of the incorrectness of refering to different genres when using these terms, since *Frankenstein* exemplifies the progress of the genre through its usage of the supernatural alongside the fantastic and the emerging psychological connotation of the uncanny. Through her complex portrayal of Victor's anxieties and obsessions, Shelley enriches literature's fantastic and psychological domain, which increasingly establishes itself as dominant characteristics through the writings of E.T.A. Hoffmann, Charles Nodier, and Théophile Gautier.

The comparison of Lewis' *The Monk* with Hoffmann's *Elixiere des Teufels* and Gautier's *Morte amoureuse* also supports our notion of the always existing interrelated structure between the perceived independent gothic and fantastic works of fiction. The sophisticated expansion and change of a similar plot shows the genre's development from Lewis to Gautier. In the early nineteenth-century, the author now articulates the process of self-alienation with the possible consequence of self-dissolution on the one hand and self-definition on the other. Lewis'

ecclesiastic horror-show, with its allusions to Ambrosio's self-alienation has turned into Hoffmann's and Gautier's terrifying articulation of *l'Autre* as the hideous part of Medardus' and Romuald's SELF. Furthermore, their texts are enriched with the total amalgamation of dream-world and reality. As the genre progresses in its development towards psychological writing, perceiving the separation of these two spheres becomes more and more difficult for the reader. The center of interest of the uncanny has, by the mid-nineteenth-century, turned from the outer to its inner manifestations. Whereas in Walpole's time hallucinations, apparitions, or the reanimation of the dead are considered to be "typical gothic" characteristics, these supernatural elements now are to be seen as manifest psychological symptoms in disguise. In a fantastic dream-environment provoking intellectual uncertainty and sleep-disorder they are an expression of the character's suffering from inner conflict, repressed desires, and arousing anxieties. However we always have to keep in mind that the uncanny has already existed in the late eighteenth-century; it has merely changed its connotation over time.

With Poe the development of the 'Literature of the uncanny' takes another crucial move, and prepares the genre for its last important change. Under Poe the rather fantastic genre of the early nineteenth-century enhances a completely new tone: it takes on a complete psychological character that later finds its entrance into the literary works of Guy de Maupassant, Henry James, H.P. Lovecraft, Arthur Schnitzler, Maurice Blanchot, and Stephen King. Under Poe the 'Literature of the uncanny' transforms completely from the known into the unknown, since he gives the familiar an unfamiliar touch, and the reading experience turns into a quest for the hidden latent meaning of the text. Typical characteristics of the once Gothic novel or of representative fiction of *la littérature fantastique* now are transformed into unfamiliar allegories whose latent content changes into the obscure working of the different psychological layers of the human mind comprising the conscious and unconscious. Psyches out of control suffering

from a split self populate Poe's uncanny tales, which in the twentieth-century reappear in the fictitious world of H. P. Lovecraft and, especially, of Stephen King. The uncanny is everywhere and becomes the major source of terror. *L'Autre* turns into an always present individual and inner textual entity.

Towards the end of the nineteenth-century and especially later in the early twentieth-century, the once "gothic" uncanny completely dissolves. Long-established gothic conventions are erased from the text, which by now solely focuses on man's psyche. Very often the main character experiencing the uncanny is not identifiable. He / she is the anonymous narrator of an (un)familiar event the reader is forced to decipher. In Maupassant's and James' fiction already, but especially later in Kafka's and Camus' existentialist and Blanchot's metaphysical writing, the reader's confrontation with the character's and his / her own quest for his / her real SELF in relation to *l'Autre* becomes the center of interest. And again it is the amalgamation of the known with the unknown from an individual as well as from a textual point of view, now taken to an extreme, that causes the story's uncanniness and the arousal of *l'Autre*.

Although German and French-language literature of the early twentieth-century show a strong interest in the phenomenon of social-, and self-alienation, it seems as if the once so powerful genre has reached its end. The 'Literature of the uncanny' loses its mysteriousness. In Germany, for example, it is Franz Kafka who explores the process of man's self-alienation in his narratives as a result of increasing role conflicts between individual longings and social, mostly, family obligations. Kafka's famous short stories *Das Urteil* (1912) and *Die Verwandlung* (1912) portray the main character's suffering from imposed social / family conventions, which find their main personification in the stories' father figures. Georg Bendemann in *Das Urteil* and Gregor Samsa in *Die Verwandlung* revolt against these imposed social conventions and structures in general and against a dominant father figure in particular. Even though Gregor's forbidden

longing first leads to his transformation into an insect, which later results in his complete self-dissolution, the uncanny as a source of terror is not existent. In Kafka's work it rather serves as an expression of man's hopelessness and helplessness to free himself from obscure social forces that define his life.

In *Die Traumnovelle* (1921-25), the Austrian doctor and writer Arthur Schnitzler also addresses the conflict of social conventions opposed to man's wishful thinking of self-fulfillment, but from a sexual point of view. Like Nodier in his dream-narrative *Smarra*, Schnitzler discusses the social institution of marriage and contrasts its implied set of constraints with the longing for sexual freedom provoking social-, and self-alienation. In contrast to Lorenzo's continuous return to his erotically enriched "nocturnes terreurs" (Nodier, *Smarra* 22), in Schnitzler's work husband and wife decide upon the conscious repression of their passions and let *logos*, thereby, dominate over *eros*. In surrendering to the outer forces of society, the couple seems to prevent themselves from further social-, and self-alienation. In this respect however, Schnitzler's work differs from Kafka's and later also from Camus' where the individual's revolt against the conventional outside even results in self-dissolution.

Albert Camus in his famous work *L'étranger* (1942) articulates the uncanny topic of alienation resulting in extreme solitude from an existentialist point of view. In being indifferent to the subject of social conventions and expectations in general and of his mother's death in particular, Meursault becomes a social outsider who, like the Monster in *Frankenstein*, kills and perceives death without any feeling. Camus' character, thus, represents the unfamiliar within the familiar – he is the Other, the stranger, among the Others that are strangers to him. Camus' uncanniness, consequently, takes the manifest form of existentialist social alienation.

It is in the second half of the twentieth-century that the notion of the Other returns to its former mysteriousness. In Maurice Blancot's enigmatic tales *L'arrêt de mort* (1948) and *La folie*

du jour (1973), for example an anonymous narrator experiences the uncanny solely through his occupation with himself and his present life as opposed to the past. The opposition of death vs. life, of blindness vs. sight, of the known vs. the unknown, of sanity vs. madness, together with the all-encompassing confrontation with neutrality characterizes Blanchot's writing and reminds us of the characteristic obscurity of the 'Literature of the uncanny.' Superficial textual statements and neutral situational and individual descriptions give his texts an unfamiliar emptiness which the reader is almost incapable to erase. As a consequence, the reader not only confronts the *unheimliche* through the portrayed fictional character but through the Otherness of the text itself. In these compositions we, consequently, turn away from our previous occupation with *l'Autre* as part of the character's SELF, but rather turn to art as an expression of complete Otherness. We, thus, focus on the occupation with art itself as a means to encounter the uncanny.

Whereas *l'Autre* either takes an existentialist or surrealist character in German or French-language fiction of the twentieth-century, in modern and post-modern American literature the Other draws back to its early horrific and terrifying source of man's hideous Self. As Edgar Allan Poe was the master of horror in the mid-nineteenth-century, H.P. Lovecraft takes his place in early twentieth-century uncanny writing. Inspired by his literary predecessor, Lovecraft's uncanny tales show Poe's marked influence. "Like Poe, Lovecraft focuses upon interiors, the interior of the soul: his subject is the continuous assault of unconscious forces of dissolution, disintegration […]" (Oates ix). As in Poe's *Fall of the House of Usher*, Lovecraft's short story *The Outsider* (1921) centers upon an old narrator who lives in and is represented by an ancient decayed castle that shows the same decay that his body and mind do. This particular gothic setting can also be found in Lovecraft's tales *The Rats in the Walls* (1923) and *The Shunned House* (1924). As in Poe, in all three literary compositions the house is a manifestation of decay and death, a life-sucking place that is inhabited by an obsessive lunatic. However, Lovecraft's

writing differs from Poe's in the respect that Lovecraft often combines characteristics of uncanny literature with those of science fiction, as for example, in his short story *From Beyond* (1934), where self-designed machines scientifically break down man's perception, a perception that is limited to his five senses.

In the late twentieth-century Stephen King dominates the scene of uncanny writing. Within the last thirty-seven years King, with his publication of forty novels, eight collections of short stories, eleven screenplays, and two non-fictional texts has contributed to the survival of nineteenth-century 'Literature of the uncanny.' Many of his literary contributions show the influence of Horace Walpole, Mary Shelley, Guy de Maupassant, Henry James, and especially of Edgar Allan Poe. King makes use of the phenomenon of premature burial, reanimation, and the return of the dead (*Pet Semetary* (1993)), warning prophecies (*Misery* (1987), *The Dark Half* (1990), *Secret Window* (1992)), infantile possession of supernatural powers (*Carrie* (1974), *Shining* (1977)), uncanny solitary graveyards (*Pet Semetary*), mysterious mansions (*Shining*), and psyches out of control.

As the old gothic dwelling collapses in Walpole's *Castle of Otranto*, Poe's *Fall of the House of Usher*, or in Maupassant's *Horla*, so does King's Overlook Hotel in his famous novel *The Shining* or his old Victorian mansion in his short story *Secret Window*. In both works the setting is symbolic for the main character's deranged mind, which gives in to madness and, at the end, psychologically falls apart. Not the settings but also the main characters remind us of King's literary predecessors. In *Shining*, for example Jack's parental oppressive behavior reminds us of James' Governess, his "destructive death energy" (Curran 34) mirrors Poe's narrator in *The Fall of the House of Usher*, his sadistic streaks during alcoholic intoxication reflect Poe's narrator in *The Black Cat*. The fact that Jack is a psychologically unstable writer suffering from self-alienation and a split-self foreshadows King's main protagonists in *Misery*, *The Secret Window*,

and in *The Dark Half*. Through the portrayal of split personalities, King focuses on *l'Autre* as part of man's SELF. He, thereby, revives the *Doppelgängermotiv* of the nineteenth-century in popular fiction of the late twentieth-century and creates a modern Dr. Jekyll and Mr. Hyde, who blend the world of illusion with reality.

As this elaboration of the 'Literature of the Uncanny' shows, the phenomenon of the uncanny has existed since the eighteenth-century. Its manifestation and its open expression alone have changed over the years from a mere supernatural to a psychological character. It always has and always will attract readers, since the dark Self is part of every one of us and man's curiosity for the forbidden and hidden unknown will always remain.

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VITA

Alexandra Reuber was born on the third of May 1973, in Freudenberg, Germany. She grew up on a farm and went to a high-school nearby. At the age of nineteen she moved to Aachen, where she started her studies of pedagogy, English, and French literature and linguistics at the Rheinisch-Westfälische-Technische-Hochschule (RWTH). From September 1995 till March 1996 she held the "Erasmus Fellowship" which allowed her to continue her studies at the Université Libre de Bruxelles (ULB). In Spring 2004 she returned to the RWTH from which she graduated in 1998 with her First State Examination. Having chosen the profession of a teacher, she participated in the German Teacher Training Program for two years. During this time she worked as a foreign language teacher of English and French at the Geschwister-Scholl Gymnasium (high school) in Wetter, Germany, where she successfully passed her Second State Examination in December 2000.

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