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FILIPE RÓGER VUADEN

MASTERS OF NARRATIVE SUSPENSE: EDGAR ALLAN POE'S TRACES IN ALFRED HITCHCOCK'S *VERTIGO*

PORTO ALEGRE
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Trabalho de Conclusão de Curso apresentado como requisito parcial para a obtenção do título de Licenciado em Letras pela Universidade Federal do Rio Grande do Sul.

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PORTO ALEGRE

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“As is the case with all great films, truly great films, no matter how much has been said and written about them, the dialogue about it will always continue.”

(Martin Scorsese)

RESUMO

O presente trabalho visa a analisar a construção narrativa de *Um Corpo que Cai* (1958), de Alfred Hitchcock, em comparação com dois contos do escritor norte-americano Edgar Allan Poe, "Ligeia" (1838) e "A Queda da Casa de Usher" (1839). Apesar da quantidade de trabalhos acadêmicos que conecta os trabalhos desses autores através do uso que eles fazem de temáticas semelhantes, este estudo pretende lançar luz sobre os princípios narrativos empregados na construção do suspense narrativo nestas obras, com base na tese de Ricardo Piglia (2011) sobre a dupla estrutura narrativa do conto literário e nos estudos de Elaine Indrusiak (2009) sobre o diálogo entre o conto literário e o suspense de longa-metragem. Dessa forma, as obras selecionadas são analisadas temática e estruturalmente. Em um primeiro nível, o uso do duplo e do conceito do estranho (*unheimlich*) é evidenciado nas obras. Em nível estrutural, por outro lado, a construção narrativa de ambos os textos, literário e audiovisual, é mapeada através de categorias de análise narratológica, enfatizando os princípios narrativos empregados na construção do suspense narrativo. Assim, o diálogo intertextual entre Poe e Hitchcock é reforçado, indicando que o suspense narrativo é, em grande parte, influenciado pelos princípios teórico-críticos de Poe.

Key words: Edgar Allan Poe, Alfred Hitchcock, *Um Corpo que Cai*, suspense narrativo, narratologia, cinema.

ABSTRACT

The present work aims at analyzing the narrative construction of Alfred Hitchcock's *Vertigo* (1958) in comparison with two short stories by American writer Edgar Allan Poe, "Ligeia" (1838) and "The Fall of the House of Usher" (1839). Despite the amount of critical and academic studies that connect the works of these authors through their use of similar themes, this study intends to shed some light on the narrative principles employed in the construction of narrative suspense in these works, based on Ricardo Piglia's (2011) theory of the double narrative structure of the short story and on Elaine Indrusiak's (2009) work on the dialogue between the short story and the suspense feature film. That way, the selected works are analyzed both thematically and structurally. On the first level, the use of the double and the concept of the uncanny (*unheimlich*) are highlighted in these works. On the structural level, on the other hand, the narrative construction of both texts, literary and audiovisual, is mapped through categories of narratological analysis, emphasizing the narrative principles employed in the construction of narrative suspense. Thus, the intertextual dialogue between Poe and Hitchcock is reinforced, indicating that narrative suspense is largely influenced by Poe's theoretical principles.

Key words: Edgar Allan Poe, Alfred Hitchcock, *Vertigo*, narrative suspense, narratology, cinema.

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1 INTRODUCTION

The relationship between Edgar Allan Poe and cinema is not a recent event. From the early 20th century up until nowadays, a large number of film and TV adaptations based on the works of the American writer have been produced all over the world. Such derivative works based on the life and writings of Poe have, to a large degree, continuously cemented his place as an icon both in popular culture and in the Western literary canon. In this respect, the approaches of such adaptations into the writings of Edgar Allan Poe have been as varied and numerous as the amount of adaptations themselves, since they are targeted to audiences of different age groups, which therefore account for the somehow universal appeal of the author in popular culture.

Regarding this permanent presence of Poe-related subjects and themes in cinema and culture, Mark Neimeyer (2004) argues that much of the popularity of the author may be also attributed to the appropriations of his life and works into contexts that have little to do with him, such as in everyday products like T-shirts, bookmarks, postcards et cetera. Therefore, the image of Edgar Allan Poe has also achieved the status of a symbol for “literature” itself, in the sense that he became an icon of it in popular consciousness, always reinforced by this constant adaptation of his writings into all sorts of media and products. In this respect, one might ask why the works of Poe are so adaptable and why his image has persisted in culture for so long. According to Neimeyer,

> […] the facility with which Poe’s stories lend themselves to illustration and to Hollywood-style exploitation also certainly figures into the equation. Somewhat more profoundly, the fact that Poe’s stories negotiate the middle ground between lowbrow and highbrow culture, on the one hand, and the presence in his works of the uncanny, on the other, may also help in understanding the phenomenon of Poe in popular culture. Both of these aspects give a fundamentally ambiguous dimension to the writings that simultaneously reassures and excites. This equivocal quality, I would argue, has made Poe a natural target for appropriation by popular culture. […] (NEIMEYER, 2004, p. 222)

What Neimeyer points out in this excerpt is how the adaptations and appropriations of the Poe canon have blurred the lines between lowbrow and highbrow culture, since many of the derivative works from Poe only hint at their source of inspiration, or have actually little to do with it, but still address the author somehow. Poe himself was not revered as a great author throughout his life, and his image, which was constantly associated to that of a tormented genius struggling with alcohol abuse, was more famous than his works themselves. However, considering that literature is usually perceived as a manifestation of highbrow culture,

particularly older texts in comparison with contemporary ones, and having in mind that in popular culture Poe has been perceived as a symbol for literature, his current image may be associated by people as part of highbrow culture, even if his works have not shared such recognition from part of his critics and scholars. In this respect, even if the image of the author is evoked by a mere postcard or by a movie that takes only its title from one of the works of Poe, the audience will take the author's image as part of highbrow culture. Therefore, considering the derivative works from the life and writings of the author, attention should be paid to the way each of them approaches the work from which it takes inspiration and how enriching this dialogue between works may be.

One of the most obvious approaches to the works of Poe has been made by cinema. As mentioned above, ever since the early beginnings of the seventh art, a wide variety of films based on the life and works of Poe has been made. Just as a means of providing a glimpse of the amount of these adaptations, a quick research at the Internet Movie Database (IMDb) reveals that 335 audiovisual works credit Edgar Allan Poe as one of their writers, even though the author actually preceded the existence of cinema. Interestingly enough, more than 100 of these works are very recent, having been produced from 2000 onwards.

Taking this amount of titles into consideration, one might ask how the image of the writer is portrayed and how his short stories are represented in these films. Given the number of adaptations of his works, such answer is not easy to provide. In an attempt to trace back the creation, maintenance and recreation of the image of Poe through the years, Scott Peeples (2004) explores part of these film productions that are derivative of Poe's works. The author also uses the expression *"the Poe effect"* to address "the creation and maintenance of Poe's image, the various ways this image interacts with popular culture and with Poe's writing". (PEEPLES, 2004, p. 126). Therefore, the many film adaptations based on Poe and the way the audience receives them are actually part of this so-called *Poe effect*.

From the amount of film adaptations based on the works of Poe, there are two groups of movies that have not only greatly contributed to cement the image of Poe as an author who deals with themes of horror and the macabre, but that have also garnered a great popularity among their audience. The first comprises three films produced by Universal Pictures in the 1930s, starring Bela Lugosi and Boris Karloff. The second group refers to a series of films starring Vincent Price and directed by Roger Corman in the 1960s.

From the commercial success of blockbusters *Dracula* (1931) and *Frankenstein* (1931), which starred actors Bela Lugosi and Boris Karloff, respectively, the early 1930s saw its first golden age of horror films. Following the success of these movies, Universal Pictures

produced the films *The Murders in the Rue Morgue* (1932), *The Black Cat* (1934), and *The Raven* (1935), all loosely based on the works from which they took their titles. However, since Bela Lugosi and Boris Karloff teamed up in those films, and based on the success of their previous roles in *Dracula* and in *Frankenstein*, these three new films not only consolidated their spots in the hall of stars of the horror genre, but also attached the image of Poe to it.

This link between Poe and horror films would be later on used to promote a series of films produced by the American International Pictures (AIP) in the 1960s. By this time, actor Vincent Price starred in eleven of those AIP films based on the works of Poe, and the majority of them was directed by Roger Corman. The partnership between Price and Corman would actually play a major role in perpetuating Poe's popularity and in shaping his image as a godfather of horror. According to Neimeyer,

> […] If Price and Corman were not terribly faithful to Poe's texts, they are perhaps the two men who have done the most to ensure the author's continuing presence in popular culture. Their work is one of the highpoints in the commodification of Poe, imposing a theatrically Gothic aspect on the writings, much in the tradition of Victorian illustrations, and making him a favorite to a wide range of audiences.[…] (NEIMEYER, 2004, p. 218)

Regardless of the fact that many of the films directed by Corman largely deviated from the plot of the short stories adapted, sometimes borrowing nothing more than the title of the story that inspired the movie, films like *The Fall of the House of Usher* (1960) and *The Tomb of Ligeia* (1965), despite being low-budget productions, preceded much of the aesthetics of independent films that would follow. *The Fall of the House of Usher*, for instance, is part of the films listed for preservation by the US National Film Registry (NFR), which means it is deemed "culturally, historically, or aesthetically significant". Also, as Scott Peeples points out, "Corman's work has inspired a number of scholarly books, articles, and dissertations, again demonstrating the dissolving of boundaries between academic and popular cultures". (PEEPLES, 2004, p. 137).

In addition to the films produced by Universal Pictures and the ones directed by Roger Corman, as well as the many film and TV adaptations that credit Poe as one of their writers, there are also movies that do not explicitly address Poe, but still remind their audience, or at least suggest that they are influenced by Poe somehow. In this sense, one of the most famous film directors that has been often compared to Poe is Alfred Hitchcock.

Born in England in 1899, Hitchcock directed more than fifty feature films throughout his career, and has since then been regarded as "The Master of Suspense". His films present

many recurring themes and plot devices, such as murder, the double, blond women, intrusive mothers, and the perfect crime, for instance. The treatment of such themes is often developed through elements typical of suspense and psychological thriller films. Taking these themes and their treatment in the films directed by Hitchcock into consideration, some critics have suggested that there is a common ground between Poe and Hitchcock, even though each one of them came from a different background and worked with different arts and mediums.

> Born in America in 1809, Poe was the child of literary romanticism. Hitchcock was born in England ninety years later and was the child of cinematic modernism. Nevertheless, their aesthetic paths crossed and their common artistic goal transcended the gulf of a century: both perfected ways of terrorizing readers and audiences through precise narrative forms born of a set of common obsessions. Crisscross! (PERRY, 2003, p. XIII)

What Perry implies in this excerpt is the fact that the common ground between Poe and Hitchcock is the achievement, in different means of expressions, of a similar goal that both authors longed for, which in this case is the terrorizing of readers and audiences through narrative forms. In this respect, such intertextual relationship between these authors is not completely explicit, since the films directed by Hitchcock do not take their titles from the short stories of Poe or address the works of the author, even though some of these films share themes and situations also explored by Poe in his writings. Thus, as the link between the authors is this obsession in terrorizing their audiences through narrative forms, as Perry puts it, it is not an easy task to trace the elements used to achieve such goal.

Hitchcock himself hinted at the feeling of fear as the link between him and Poe. In his "Why I Am Afraid of the Dark" (1960), Hitchcock says he cannot affirm with certainty if he was influenced by Poe. However, he affirms that at a younger age he was used to read the *Tales of the Grotesque and Arabesque* (1840), and that the fear he felt when reading "The Murders in the Rue Morgue" (1841) is a feeling that he still remembers. As a consequence, Hitchcock develops the idea that fear "is a feeling that people like to feel when they are certain of being in safety". (HITCHCOCK, 1997, p. 143). Then, Hitchcock implies that such fear attached to safety could be conveyed by a book or by a movie, for instance, and that is where his connection with Edgar Allan Poe belongs. As Hitchcock puts it,

> In my opinion, the reader is exactly in the same situation as the cinema spectator. And, very probably, it's because I liked Edgar Allan Poe's stories so much that I began to make suspense films. Without wanting to seem immodest, I can't help but compare what I try to put in my films with what Poe put in his stories: a perfectly unbelievable story recounted to readers with such a hallucinatory logic that one has the impression that this same story can happen to you tomorrow. (HITCHCOCK, 1997, p. 143)

Here, Hitchcock not only establishes a link between his cinema and Poe's writing, in the sense that both authors deal with the aforementioned notion of evoking fear with safety in their works, but Hitchcock's words are also related to Perry's idea on the elements that connect the director to the American writer, i. e., that both authors are masters in the art of terrorizing their audiences through their narrative forms. According to Perry (2003, p. XV), "Artistically and psychologically speaking, Poe is like the great-great-great-grandfather whose portrait hanging in the ancestral halls resembles Hitchcock. Poe's art is Hitchcock's inheritance, a legacy of how to delight audiences with terror".

However, as Perry also acknowledges, it is not easy to trace the elements used to create such feeling in the works of Poe and Hitchcock, since the films directed by Hitchcock do not address Poe's works explicitly. With this idea in mind, Perry dedicates a whole book to analyze common themes in both authors by comparing eight of Hitchcock's films with eight of Poe's short stories. Therefore, much of his work relies on the similarity of themes and plots explored by the authors and on the link that Perry establishes among the works he compares.

A different approach to the works of Poe and Hitchcock, however, is provided by Elaine Indrusiak (2009) in her doctoral dissertation on the dialogue between the short story and suspense feature film. According to her,

> Being the literary short story a direct result of Edgar Allan Poe's critical, theoretical and fictional works, as Hitchcock approaches the genre, he also approaches the writer. Therefore, Poe's much publicized influence on Hitchcock is redirected so as to contemplate this new dialogue, indirect, arquitextual, deeper than the artists' obvious shared preferences for the gothic as esthetics and for fear as effect. (INDRUSIAK, 2009, p. 6)

In this respect, her work attempts to demonstrate how much the suspense in the films of Alfred Hitchcock relies on narrative structures similar to the short stories of Edgar Allan Poe. Even though Hitchcock never adapted any work by Poe, Indrusiak argues that what Hitchcock in fact adapted was the double narrative structure of the short story, a notion already explored by Ricardo Piglia in his *Theses on the short story* (2011), in order to add tension to the story that is being told and to manipulate the viewer. Therefore, her work is not only a thematic approach to the works of both writers, but it is also a structural one, focusing on the narrative forms both authors explored in order to create this feeling of "terrorizing their readers and audiences" that Perry has already suggested. Also, Indrusiak develops on the idea that suspense, in addition to being treated as a genre, is actually a narrative resource that can generate and enhance tension in a story, being then referred to as narrative suspense.

Therefore, taking the long established relationship between Edgar Allan Poe and cinema, as well as the connection between the author and Hitchcock into consideration, the present work intends to analyze *Vertigo* (1958), one of Hitchcock's most celebrated films, in comparison with two of Poe's short stories: "Ligeia" (1838) and "The Fall of the House of Usher" (1839). Despite the thematic and plot similarities between these short stories and the film, which have already been suggested by Perry (2003) in his "Romantic Obsession: Return to Transcendence", this work assumes that this selected corpus also shares structural similarities and narrative devices that generate and enhance tension in the narratives that are part of it, thus establishing a connection with Piglia's notion of the double narrative structure of the short story and with Indrusiak's thesis on the dialogue between the short story and suspense feature film.

In this sense, even though the main purpose of this work is to explore the narrative devices both authors make use of in order to generate and enhance tension in their works, the themes and plot similarities these works share will not be avoided in the analysis. With this in mind, the approach to the works aforementioned will be held on two levels: thematic and structural.

On the thematic level, therefore, the two short stories and the film will be approached by their use of the *doppelgänger*, i. e., an image portrayed as the double of a specific person, which in these works is attached to the female characters of the stories. Much of the discussion on this thematic level will be mainly based on Freud's ideas on the concept of the *uncanny* (das Unheimlich) (1919) and on Otto Rank's psychoanalytical study of the *doppelgänger* (1914).

On the other hand, regarding the structural level of these works, the last chapter intends, based on Herman & Vervaeck's *Handbook of Narrative Analysis* (2005), to analyze the short stories through some of the categories that are part of structuralist narratology in order to highlight the narrative devices employed in the generation of tension, and, as a consequence, narrative suspense, in these works. However, since the selected corpus deals with two kinds of texts, literary and audiovisual, the specificities of each medium must be taken into consideration in the analysis. With this distinction in mind, and considering that Herman & Vervaeck's approach is a literary one, this work also intends to discuss how the resources explored in the short stories are transposed and adapted to the audiovisual language in *Vertigo*. In this respect, part of this discussion will rely on Peter Verstraten's *Film Narratology* (2009).

Thus, in addition to my personal reasons in choosing *Vertigo* as the audiovisual work to be analyzed, it should be added that the film is not part of the corpus explored by Indrusiak in her previous work. Therefore, this present work also intends to contribute to her research by enlarging the scope of Hitchcock films analyzed, thus complementing and reinforcing the ideas she has already explored. The choice for the narratological analysis also takes into consideration that such approach, even though not deeply explored in Indrusiak's thesis, is actually part of her current research project on the construction of narrative suspense in audiovisual and literary texts, thus complementing and providing a follow-up to her previous work. In this respect, this present work does not intend to consist of a repetition and reinforcement of ideas previously explored only, as it also aims at providing new findings that may add to her current work.

Last but certainly not least, despite the initial mixed reception of *Vertigo* by the critics, the film has garnered recognition in the following years, having recently replaced, for instance, Orson Welles' *Citizen Kane* (1941) as the best film ever made in the 2012 British Film Institute's *Sight & Sound* critics' poll. Therefore, even though much has already been said about the movie since its initial release, its permanence and constant critical praise suggest that *Vertigo* is still relevant and that there still are things to be said about it. Regarding this, the present work also intends to contribute to the studies that have taken *Vertigo* as its focus and present a new and significant approach to the movie.

2 THEORETICAL BACKGROUND

2.1 "A short story always tells two stories"

The first theoretical assumption of this work concerns the double narrative structure of the short story, as suggested by Ricardo Piglia in his *Theses on the short story* (2011). The starting point of Piglia's rationale is the following anecdote, found in one of Chekhov's notebooks: "A man in Monte Carlo goes to the casino, wins a million, returns home, commits suicide."(PIGLIA, 2011, 63). According to him, this anecdote summarizes the form of the short the story, since there are two stories presented in a disconnected way, i. e., the story of the gambling, that enables the man to win a million at the casino, and the story of his suicide and the possible reasons that led him to commit it. The gap between these two stories is what defines his so-called double narrative structure of the short story.

With this in mind, Piglia proposes his first thesis: "A short story always tells two stories." (ibid., p. 63). As a result, the author distinguishes two categories of the short story, based on the way both the stories that are part of it are narrated: the classic short story, that comprises authors such as Poe and Horacio Quiroga, and the modern short story, in which Joyce and Chekhov, for instance, serve as some of its representatives. As a result, Piglia attempts to present how each category of the short story would develop Chekhov's anecdote.

> The classic short story—Poe, Quiroga—narrates Story One (the tale of the gambling) in the foreground, and constructs Story Two (the tale of the suicide) in secret. The art of the short story writer consists in knowing how to encode Story Two in the interstices of Story One. A visible story hides a secret tale, narrated in an elliptical and fragmentary manner. The effect of surprise is produced when the end of the secret story appears on the surface. (ibid., p. 63)

In this respect, and adopting Piglia's vocabulary, one could understand the form of the short story as being constituted of at least two layers: the layer of the Story One and the layer of the Story Two. In the classic short story, therefore, the Story One is the layer that appears on the surface, i. e., the visible one. Story Two, then, would be a second layer that, even though constructed along with Story One, is narrated in a fragmentary way, i. e., it is not as visible as the layer on the surface, and therefore the writer only hints at it. When, at the end of the narrative, Story Two becomes visible, an effect of surprise is produced, since this second story is not expected by the reader precisely because it is told in a fragmentary way, but, considering that it has been constructed along with Story One, it has its own narrative logic that relates to the events narrated on the surface and, therefore, adds to the story as a whole.

Then, considering that each of the two stories relate to the same events through different narrative logics, one visible and the other hidden, Piglia emphasizes that the work of decoding the Story Two does not rely on symbolism or personal interpretation, but it constitutes of nothing more than a story that is narrated differently from the one narrated on the surface:

> The short story is a tale that encloses a secret tale. This is not a matter of a hidden meaning which depends on interpretation: the enigma is nothing other than a story which is told in an enigmatic way. The strategy of the tale is placed at the service of that coded narration. How to tell a story while another is being told? This question synthesizes the technical problems of the short story. Second thesis: the secret story is the key to the form of the short story. (ibid., p. 64)

In this sense, considering that, according to Piglia, a short story always tells two stories, and that the idea of a second story is what constitutes the form of the genre, every writer faces the same problem when telling a short story, which is to tell two stories simultaneously. With this is mind, Piglia points out that the story told on the surface must be at the service of the secret story. As already mentioned, the way the classic short story deals with this idea is by producing an effect of surprise at the end of the narrative, when the secret story comes to the surface. However, the modern short story works with the relationship between the two stories in a different manner. According to Piglia,

> The modern version of the short story that descends from Chekhov, Katherine Mansfield, Sherwood Anderson, the Joyce of *Dubliners*, abandons the surprise ending and the closed structure; it works the tension between the two stories without ever resolving it. The secret story is told in ever more elusive fashion. The classic short story *à la* Poe told a story while announcing that there was another; the modern short story tells two stories as if they were one. (ibid., p. 64)

Therefore, the main difference between the classic and the modern short story is the way each of them works the tension between the two stories. Given such difference on the approach of each category - classic and modern - to the two stories, it is not the purpose of this work to explore how universal or not such concepts revolving short story may be; it also does not intend to analyze how each of the authors Piglia mentions develops their writings based on his theses. Since this work proposes a structural approach to Poe’s short stories, one that seems applicable to Hitchcock’s filmmaking, it intends to focus on the works of these authors specifically, whose selected corpus for the analysis has already been chosen and mentioned.

2.2 Poe’s principles on literary writing

Much of what Ricardo Piglia explores in his theses relates to some of the principles Poe develops in his critical works, such as his two-part review on Nathaniel Hawthorne's *Twice-Told Tales*, first published in 1842, and more specifically in his 1846 essay "The Philosophy of Composition". Written as an attempt to trace back all the steps taken in the construction of his most famous poem, "The Raven" (1845), Poe's essay presents a very logical method in creating a work of fiction, instead of the common sense notion that presents the creation of a work as something that comes spontaneously from some source of inspiration.

According to Poe, any literary work that aims at creating a strong and lasting effect must be considered and elaborated from its denouement, i. e., from the final resolution or the outcome of the events that are part of the plot. As the author points out,

> Nothing is more clear than that every plot, worth the name, must be elaborated to its *dénouement* before anything be attempted with the pen. It is only with the *dénouement* constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention. (POE, 2003, p. 430)

In this sense, the final resolution of the plot is treated as the aim of a work of fiction, and its plot, therefore, must be at the service of this final resolution in order for the intended goal to be achieved. Thus, what this notion of elaborating a work of fiction from its denouement implies is the fact that all of the events of the plot must be considered in a relationship of cause and consequence that, in the end, leads to the outcome intended by the author. Consequently, none of the events narrated in the plot should be taken at random or out of context, since they are there for a specific reason.

After making this point concerning the conclusion of the plot, Poe enters into the specificities of the construction of "The Raven". As he develops the making of the poem, he also presents some notions that would later on be of great importance in the theories that deal not only with poetry, but with the short story as a genre, most specifically the so-called *theory of the effect*. Such approach, for instance, derives from the idea that the plot, along with being thought of from its conclusion, must convey a specific *effect*. In order to achieve it, the writer must also consider the *length* of his work. According to Poe,

> If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression –

> for, if two sittings be required, the affairs of the world interfere, and every thing like totality is at once destroyed. (POE, 2003, p. 432)

Regarding this concern with the extent of the plot, and keeping in mind the idea of the unity of impression, or effect, the short story appears as the perfect example of a literary genre in which such principles can be applied successfully. A novel, for example, given its extent, would hardly be able to achieve such unity of effect, since the tension of the events would dissipate in the time between one sitting and the next one. In this respect, Poe also comments on the importance of the *tone* of the effect, since its manifestation will address the feelings that it can evoke on the reader.

Therefore, it can be said that Poe's principles on the making of "The Raven" establish a dialogue, to a certain degree, with the ideas that Piglia presents concerning the short story. Poe's idea of elaborating the plot with an intended denouement in mind approaches Piglia's notion of encoding, within the plot, a second story able to produce an effect of surprise when it comes to the surface. In this respect, Poe's principles regarding the extent, the tone and the unity of effect share common features with the devices an author has to apply in order to encode a second story within a plot, or, rephrasing Piglia's words, to tell two stories simultaneously.

2.3 Hitchcock's conception of suspense

Based on the aforementioned ideas, Indrusiak highlights the dialogue between these principles concerning the short story and the suspense feature film. Her work develops the notion that, considering that there are two parallel approaches to a short story, one visible and the other hidden, tension is established between them. Therefore, since this tension is a result of narrative devices employed in the construction of the story, it is then referred to as narrative suspense. Interestingly enough, this idea of suspense as a narrative device and as the result of the tension between two different approaches to the same event resembles, to a large degree, Alfred Hitchcock's own notion of suspense. In his long interview with French film director François Truffaut, Hitchcock discusses how he understands *suspense* and to what degree it differs from *surprise*:

> There is a distinct difference between "suspense" and "surprise," and yet many pictures continually confuse the two. I'll explain what I mean. We are now having a very innocent little chat. Let us suppose that there is a bomb underneath this table between us. Nothing happens, and then all of a sudden, "Boom!" There is an explosion. The public is surprised, but prior to this surprise, it has seen an absolutely ordinary scene, of no special consequence. Now, let us take a suspense situation.

> The bomb is underneath the table and the public knows it, probably because they have seen the anarchist place it there. The public is aware that the bomb is going to explode at one o'clock and there is a clock in the decor. The public can see that it is a quarter to one. In these conditions this same innocuous conversation becomes fascinating because the public is participating in the scene. The audience is longing to warn the characters on the screen: "You shouldn't be talking about such trivial matters. There's a bomb beneath you and it's about to explode!" In the first case we have given the public fifteen seconds of surprise at the moment of the explosion. In the second we have provided them with fifteen minutes of suspense. The conclusion is that whenever possible the public must be informed. Except when the surprise is a twist, that is, when the unexpected ending is, in itself, the highlight of the story. (TRUFFAUT, 1985, p. 73)

Having such distinction in mind, it seems clear that Hitchcock's idea of suspense shares similarities with the principles explored by Poe and Piglia. His example of a suspense situation could be easily taken as an example of the double narrative structure of the short story. The situation described by Hitchcock offers at least two possible resolutions: 1) the bomb will explode while the conversation unfolds or 2) Hitchcock and Truffaut will leave the table before the bomb explodes. If this situation was described by Piglia, Story One would probably be the story of the conversation and Story Two would be the bomb's placement under the table. The idea of Story Two being narrated in a fragmentary way approaches Hitchcock's scene in the sense that the public knows that there is a bomb under the table, as well as the time it will explode, and that the visible clock is a reminder that hints at this second story going on. Also, even though the public can see the clock in the décor, the story of the conversation is the one visible, since it is the one being focused on the scene. And, as Hitchcock manipulates the *extension* of the event, by prolonging the conversation to fifteen minutes, he also intensifies the tension between the two stories being told simultaneously. His narrative construction, therefore, has also a lot to do with the *effect* he wants to cause on the reader. Therefore, from the example mentioned, the scene could evoke an effect of surprise or of suspense, and the choice for one or the other relies not on the nature of the plot, but on way the events are told.

In the introduction of this work, it has already been mentioned that Hitchcock was influenced by Poe. The filmmaker himself, even though downplaying such connection, acknowledged that his making of suspense films had a lot to do with him being fond of Poe's stories. The discussion above, based on Indrusiak's ideas, has also already proposed a connection between Hitchcock's concept of suspense and Piglia's thesis on the double narrative structure of the short story, as well as a relationship between Piglia's ideas with the principles explored by Poe in his *Philosophy of Composition*. However, if there is still any

doubt concerning the relationship between Hitchcock's filmmaking and the short story, there is no one better than Hitchcock himself to address such connection:

> To my mind the nearest parallel to the feature motion picture as an art form is neither theater nor the novel but the short story. In a play there are intermissions. There are lapses of minutes to weeks in the reading of a novel. But short stories and films are taken in all at one sitting. There are no breaks to give the audience digestion time. The plot in both cases must spin directly to a climax, and speed is essential to directness. Implicit, indeed. So the short story and the screen play have unity and speed in common, and one thing more—each, in my opinion, requires a twist ending. (HITCHCOCK, 2015, p. 62)

If Edgar Allan Poe had lived in the age of cinema and had been a filmmaker, his *Philosophy of Composition* might include the paragraph above, given the similarities of the ideas Hitchcock discusses and the ones Poe presents in his essay. Based on that, it now seems obvious that both authors shared not only thematic affinities in their works, as many critical works have already suggested, but their ideas regarding the making of a film or the writing of a short story also have a lot in common.

2.4 The double and the uncanny

Considering the thematic affinities of the selected short stories and *Vertigo*, it is perceived that these three narratives make use of the *doppelgänger* as a recurring theme in their plots. Such concept has its origins in different folklore traditions and has been often used in fiction as a means to represent a double image of a character. However, the idea of the double has received a wide variety of treatments throughout the centuries and in different cultures. In this respect, one of the most famous theoretical approaches to the origins and uses of this concept, especially in literature, is provided by Otto Rank in his seminal work *The Double: A Psychoanalytic Study* (1971).

Rank's starting point for his study is the German silent film *The Student of Prague* (1913), whose protagonist, Balduin, is desperately in love with Countess Margit. In order to get what he wants, the student makes a deal with a sorcerer, who provides him with health in exchange for his reflection in the mirror, which then becomes autonomous and starts to persecute the protagonist. Based on the film, Rank realizes that, despite the folklore origins of the double, a great amount of recent literary works have also explored this concept, and that at the time of his study, given the appearance and prominence of cinema, such idea is explored in this medium as well, as *The Student of Prague* illustrates.

With this is mind, Rank argues that despite the different treatments of the theme, all of the recent works that deal with the double carry a psychological content as well, and now, with the support of film techniques, such issues can be developed and presented more clearly through a new imagery. According to him,

> It may perhaps turn out that cinematography, which in numerous ways reminds us of the dream-work, can also express certain psychological facts and relationships – which the writer often is unable to describe with verbal clarity – in such clear and conspicuous imagery that it facilitates our understanding of them. (RANK, 1971, p. 4)
>
> In the last analysis, they can be traced back to the essential problem of the ego – a problem which the modern interpreter, who is supported or compelled by the new technique of representation, has prominently highlighted by using such a vivid language of imagery. (ibid., p. 7)

In light of this new medium from which the double can be represented, Rank argues that *The Student of Prague* is largely influenced by the literary works that preceded it. Therefore, the author attempts to trace some of these literary influences and to present how different authors deal with the representation of the double. In this respect, Rank argues that almost every Romantic author has developed this theme somehow. Thus, Prussian author E. T. A. Hoffman is regarded by Rank as the classic creator of the double, since almost every literary work of his explores this theme.

Considering the works of Oscar Wilde, Fyodor Dostoyevsky, Edgar Allan Poe, among other authors, the image of the double can take on different forms. Some of the examples mentioned by Rank include the double being portrayed by a shadow, a mirror reflection, a painting or even a character that resembles another one physically. What distinguishes these images is the fact that, in the works of the aforementioned authors, these doubles are autonomous, visible and independent from the ego/character they were once attached to.

However, even though each of the authors analyzed provides different treatments to the representation of the *doppelgänger*, Rank emphasizes that these works also share some similarities. As he puts it,

> Apart from the figure of the double, which takes the form of various types, all these tales exhibit a series of coinciding motifs so noticeable that it seems hardly necessary to call special attention to them once again. We always find a likeness which resembles the main character down to the smallest particulars, such as name, voice, and clothing – a likeness which, as though "stolen from the mirror" (Hoffmann), primarily appears to the main character as a reflection. Always, too, this double works at cross-purposes with its prototype; and, as a rule, the catastrophe occurs in the relationship with a woman, predominantly ending in suicide by way of the death intended for the irksome persecutor. In a number of instances this situation is combined with a thoroughgoing persecutory delusion or is even replaced by it,

> thus assuming the picture of a total paranoiac system of delusions. (RANK, 1971, p. 33)

Such similarities, however, deal only with the narratives discussed by Rank in his work, and, therefore, should not be taken as universal, which means that there can also be different approaches to the double that have not been contemplated in Rank's study. The two selected short stories by Poe for this work, for instance, even though they attach the image of the double to a female character, develop the theme on different levels, which will be further analyzed. Still regarding Poe, the only short story of his contemplated in Rank's book is "William Wilson", first published in 1839. In this short story, the double is portrayed by a character that shares the narrator's name and, even though a partner during school time, consequently becomes a feared enemy. William Wilson, in this respect, relates to the other works analyzed by Rank in the sense that the double is related to the protagonist of the story, as it is also the case of Oscar Wilde's *The Picture of Dorian Gray* (1890) and Dostoyevsky's *The Double* (1846), for instance.

In regards to the nature of the double, however, there is a point which Rank does not refer to – the quality of uncanniness. Such concept is deeply explored by Sigmund Freud in his 1919 essay "The Uncanny". According to Freud, the uncanniness is a subject of aesthetics, not in the common sense that puts it as the theory of beauty, but in the sense that it also deals with the qualities of feeling. In this respect, the notion of the uncanny is related to what can arouse a feeling of horror. Based on that, Freud's interest in the nature of this quality of feeling relies on the fact that the etymology of the word *unheimlich* (uncanny), especially in opposition to *heimlich* (homely), does not clearly relate to its meaning. From that, and taking into account his own experience as a psychoanalyst, Freud attempts to infer the nature of the uncanny based on what it has in common in the examples he discusses.

Freud's first conclusion is that "the uncanny is that class of the frightening which leads back to what is known of old and long familiar". (FREUD, 1951, p. 220). However, after consulting dictionaries and other works on this idea, he notices that the word *heimlich* may relate both to what is familiar and to what is concealed and kept out of sight. Therefore, the word *unheimlich*, in adittion to being used as an opposite for *heimlich*, may relate not necessarily to the contrary of what is familiar, but it can also mean that "everything is *unheimlich* that ought to have remained secret and hidden but has come to light". (ibid., 225).

Based on E. T. A. Hoffman's short story "The Sandman", Freud disagrees with Ernst Jentsch on what evokes the feeling of uncanniness in the short story. Jentsch develops the idea of intellectual uncertainty as a key factor to create an impression of the uncanny. Jentsch

argues that, in this short story, the uncertainty about the doll Olympia being really alive or not is what disconcerts Nathaniel, the story's protagonist, who watches her through his telescope. According to Jentsch:

> In telling a story, one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an automaton, and to do it in such a way that his attention is not focused directly upon his uncertainty, so that he may not be led to go into the matter and clear it up immediately. That, as we have said, would quickly dissipate the peculiar emotional effect of the thing. (JENTSCH apud FREUD, 1951, p. 227)

On the other hand, Freud credits the feeling of the uncanny to the figure of the Sand-Man and to the idea of being robbed of one's eyes. In the short story, Nathaniel recalls the legend of the Sand-Man, who was said to steal the eyes of children who would not go to bed. In this respect, Nathaniel used to attach this image to Coppelius, a friend of his father that used to carry out alchemical experiments. One of these consisted in removing shining masses out of the fire and shaping them into faces without eyes. In one of Coppelius' experiments, Nathaniel's father dies of some kind of flaming explosion. After the incident, Coppelius leaves and no one ever hears from him anymore. However, Nathaniel believes that Giuseppe Coppola, an Italian trader in barometers and lenses who has recently come to town, is actually Coppelius.

Based on that, Freud develops the idea that damaging or losing one's eye is a common fear in childhood, and that its apprehensiveness is retained in adult life. He also argues that the idea of going blind is often taken as a substitute for the dread of castration, and then he mentions the legend of Oedipus the King as an example of that, since Oedipus punishes himself for having killed his father and marrying his mother by plunging pins into his eyes.

> For why does Hoffman bring the anxiety about the eyes into such intimate connection with the father's death? And why does the Sand-Man always appear as a disturber of love? He separates the unfortunate Nathaniel from his betrothed and from her brother, his best friend; he destroys the second object of his love, Olympia, the lovely doll; and he drives him into suicide at the moment when he has won back his Clara and is about to be happily united to her. Elements in the story like these, and many others, seem arbitrary and meaningless so long as we deny all connection between fears about the eye and castration; but they become intelligible as soon as we replace the Sand-Man by the dreaded father at whose hands castration is expected. (FREUD, 1951, p. 231-232)

Despite the relationship Freud establishes between the fear of losing one's eye and the castration anxiety, the excerpt above also points out other two important elements in the story: the image of the double, which is represented by the Sand-Man, who is first attached to Coppelius and, that, consequently, is afterwards attached to Coppola, and the recurrence of this character that constantly appears in order to disturb the protagonist. With this in mind,

Freud discusses how the theme of the double and its recurrence can also convey a feeling of uncanniness.

In this respect, Freud regards Hoffman as "the unrivalled master of the uncanny in literature". (FREUD, 1951, p. 233). According to Freud, all of the themes that arouse uncanniness in Hoffman's works are concerned with the idea of the double and its constant recurrence characters, situations, names and events in the stories. That way, Freud recalls Rank's work on this theme and how he thoroughly developed the origins, representations and motivations of the *doppelgänger*. However, Freud also emphasized that Rank's study does not provide a full comprehension of the uncanniness that the idea of the double may arouse. Therefore, regarding the relationship between the double and its quality of uncanniness, he states that

> […] the quality of uncanniness can only come from the fact of the 'double' being a creation dating back to a very early mental stage, long since surmounted – a stage, incidentally, at which it wore a more friendly aspect. The 'double' has become a thing of terror, just as, after the collapse of their religion, the gods turned into demons. (FREUD, 1951, p. 236)

The ideas above also provide Freud the principles from which he develops his idea on the *repetition-compulsion* phenomenon, which is deeply explored in his *Beyond the Pleasure Principle*, first published in 1920. Just as a means to summarize this idea, the repetition-compulsion principle relates to the recurrence of a traumatic event in the life of a person. In this respect, such event may be constantly reenacted or someone may put himself into circumstances in which the event is likely to happen again. This repetition of a specific event may also take place in dreams or hallucinations, which can be induced by the use of drugs, for instance.

After distinguishing his idea of the uncanny from Jentsch's, thus developing his concept of the repetition-compulsion principle, and taking into account the etymologic and terminological ideas revolving the terms *heimlich* and *unheimlich*, Freud sums up his discussion on the nature of the uncanny:

> At this point I will put forward two considerations which, I think, contain the gist of this short study. In the first place, if psycho-analytic is correct in maintaining that every affect belonging to an emotional impulse, whatever its kind, is transformed, if it is repressed, into anxiety, then among instances of frightening things there must be one class in which the frightening element can be shown to be something repressed which *recurs*. This class of frightening things would then constitute the uncanny; and it must be a matter of indifference whether what is uncanny was itself originally frightening or whether it carried some *other* affect. In the second place, if this is indeed the secret nature of the uncanny, we can understand why linguistic usage has extended *das Heimliche* ['homely'] into its opposite, *das Unheimliche* (p. 226); for this uncanny is in fact nothing new or alien, but something which is familiar and

> old-established in the mind and which has become alienated from it only through the process of repression. This reference to the factor of repression enables us, furthermore, to understand Schelling's definition [p.224] of the uncanny as something which ought to have remained hidden but has come to light. (FREUD, 1951, p. 241)

One last point to be considered regarding the idea of the uncanny is the way it is depicted in literature, which, according to Freud, differs from the uncanny in real life in the sense that a literary work has a license to include in its representation elements that are not part of reality, but that remount to fantasy, such as ghosts, secret powers, ordinary objects that become animated etc. In this sense,

> The contrast between what has been repressed and what has been surmounted cannot be transposed on to the uncanny in fiction without profound modification; for the realm of phantasy depends for its effect on the fact that its content is not submitted to reality-testing. The somewhat paradoxical result is that *in the first place a great deal that is not uncanny in fiction would be so if it happened in real life; and in the second place that there are many more means of creating uncanny effects in fiction than there are in real life.* (FREUD, 1951, p. 249)

Therefore, many narratives depart with the idea of reality with which the reader is familiar, and it does not imply that the narrative will not be accepted. In this respect, Freud emphasized that such distinction between reality and fiction has to be kept in mind when dealing with the concept of the uncanny. The elements described above, for instance, such as the presence of ghosts, spirits and secret powers, may not constitute the uncanny if they are the elements of a literary work. In this sense, the setting of a work of fiction has a lot to do with whether it can evoke a feeling of uncanniness or not. As a means to illustrate this, Freud mentions that the souls in Dante's *Inferno* and that the ghostly apparitions in Shakespeare's *Hamlet*, *Macbeth* or *Julius Caesar*, for instance, despite being dreadful elements in these stories, fail in arousing the feeling of the uncanny, since the setting of these narratives and their poetic realities allow such elements to be part of the events narrated.

The reader's judgement to the imaginary world presented in a narrative is, therefore, imposed by the writer and the setting upon which he develops his story. Considering the writer's influence, Freud argues that the more an author approaches the common reality in his work, the more likely the feeling of the uncanny will be produced. In this respect, the author may also play tricks with the reader's superstitions and beliefs, in order to manipulate him and make him believe than the events narrated were possible to happen in the real world, anticipating the reader's reaction to the events. As Freud puts it,

> The situation is altered as soon as the writer pretends to move in the world of common reality. In this case he accepts as well all the conditions operating to

> produce uncanny feelings in real life; and everything that would have an uncanny effect in reality has it in his story. But in this case he can even increase his effect and multiply it far beyond what could happen in reality, by bringing about events which would never or very rarely happen in fact. In doing this he is in a sense betraying us to the superstitiousness which we have ostensibly surmounted; he deceives us by promising to give us the sober truth, and then after all overstepping it. We react to his inventions as we would have reacted to real experiences; by the time we have seen through his trick it is already too late and the author has achieved his object. (FREUD, 1951, p. 250-251).

Therefore, the excerpt above implies that the author's choice for the setting of his work has a lot to do with the effects and feelings he wants to cause on the reader, which is here illustrated by evoking the feeling of the uncanny when the narrated world approaches the reader's reality. In this respect, this idea of writing a work with an effect in mind meets Poe's own principles concerning his writings, which have already been discussed here. The main difference, however, is that the excerpt above does concern the formalistic aspects of a narrative, but mainly the thematic ones. However, what these two approaches have in common is the concern of not only making a narrative work able to produce a specific effect or feeling, but also to make use of themes and narrative devices that can lead the reader to the desired effect.

2.5 Literary and film narratology

Poe's ideas regarding his narrative construction lack, as Indrusiak (2009) points out, the development of more specific structural categories, such as narrative voice, focalization, time of narration, consciousness representation et cetera. The development of such categories is part of the scope provided by structuralist narratological studies. Therefore, it seems convenient that such an approach be taken as part of the methodology of a work that intends to highlight the structural construction and some of the narrative devices employed in the making of the works analyzed.

Concerning narratological studies, authors Herman & Vervaeck, in their *Handbook of Narrative Analysis*, argue that the study of narratives is not restricted to literary texts only. Their first point regarding narratology is the fact that the world and its different peoples are organized and understood according to different narratives. According to them,

> No single period or society can do without narratives. And, a good number of contemporary thinkers hasten to add, whatever you say and think about a certain time or place becomes a narrative in its own right. From the oldest myths and legends to postmodern fabulation, narration has always been central. (HERMAN & VERVAECK, 2005, p. 1)

Given such proposition on the omnipresence of narratives, the authors then put literary prose as the starting point of narratology theory, i.e., the study of narrative. In this respect, even though there are many forms of narration, such as poetry, drama, and oral stories, for instance, the present project will be dealing with two of them: literary prose, focusing on the two selected short stories by Edgar Allan Poe, and audiovisual texts, whose selected work is Alfred Hitchcock's *Vertigo* (1960). To proceed with this kind of analysis, and having the selected corpus in mind, Herman & Vervaeck stress the importance of setting out *units for investigation* of the selected works. Regarding narrative analysis, examples of these units are the ones already hinted at above, i. e., the ones that deal with the narrative voice(s), focalization, consciousness representation, setting, time and the many other categories related to the construction of the narrative.

Based on Herman & Vervaeck's terminology concerning narrative studies, the units for investigation used to analyze Poe's short stories in this work are grouped in two levels: the level of the narrative and the level of narration. The former concerns "the concrete way in which events are presented to the reader" (ibid., p. 59), while the latter deals with "formulation – the entire set of ways in which a story is actually told". (ibid., p. 80)

In the level of the narrative, the first instance to be considered is the *time*, which is analyzed in its relation between the time of the story and the time of narrative. According to Herman & Vervaeck, "The story is an abstract level. In the first place it refers to the chronological sequence of events that are often no longer shown chronologically in the narrative". (ibid., p. 46). The time's *duration*, in this sense, "is measured by comparing the time necessary to read the account of an event to the time an event takes on the level of the story". (ibid., 60).

The *order*, therefore, "is determined on the basis of the relation between the linear chronology in the story and the order of events in the narrative". (ibid., p. 63). The order's *direction* may be forwards and backwards with regard to the primary narrative, i. e., the events that are visible in the text. The temporal gap between the primary narrative and the events that are told through prolepsis (forwards) or analepsis (backwards) is measured through their *distance*, which can be internal, external or mixed, all of them depending on how a specific period in the story falls within the primary narrative.

The order's *reach* "refers to the stretch of time covered by the analepsis or prolepsis" (ibid., p. 65), which can be *punctual* when it concerns a particular event or *durative* when it comprises an entire period in the narrative. Lastly, the *frequency* "refers to the relation between the number of times an event occurs in the story and the number of times it occurs in

the narrative". (ibid., p. 66). Frequency is *singulative* whenever the event in the story occurs just as often in the narrative. If the events occur repeatedly in the story but only once in the narrative, then there is *iteration*. *Repetition*, on the other hand, is the opposite: the event occurs only once in the story but is narrated more than once.

The second instance considered in the level of the narrative is the one of *focalization*, which "refers to the relation between that which is focalized – the characters, actions, and objects offered to the reader – and the focalizer, the agent who perceives and who therefore determines what is presented to the reader". (ibid., 70). The focalization has a lot to do with the reliability of what is told. As Herman & Vervaeck state,

> One of those clarifications has to do with (un)reliable perception, which can be described thanks to this distinction between a perceiving subject and its object. The relation between these two is crucial for the reader to gauge the information provided by the text. If a character is constantly seen through the eyes of a single focalizer, one may wonder whether this view is reliable. Is it really true that a woman is a flirt if you only see her through the eyes of her partner? (ibid., 71)

Mieke Bal, in her *Narratology* (2009), uses the terms perceiving agent and perceived object to relate to the focalizer and the focalized object. Her terminology reinforces even more the notion of (un)reliability in focalization, since it is based on the focalizer's *perception* of the events.

Considering the focalizer, Herman & Vervaeck classify it as *internal*, when it belongs to the fictional universe, and *external*, when he remains outside of it. Regarding the *stability* of the focalization, the authors use the same terminology provided by Gérard Genette:

> If the events of the story are perceived by a single agent, then Genette calls this *fixed* focalization. If the events are perceived by two characters who constantly alternate, Genette speaks of *variable* focalization. Of course there can be more than two centers of perception, and in that case Genette speaks of *multiple* focalization. (ibid., p. 74)

In terms of *space*, therefore, the focalizer imposes his view on the reader. The focalization is considered *simultaneous* "when the reader perceives what happens in different locations at the same time". (ibid., p. 75). A *panoramic* view is provided when the focalizer is in control of the entire space of the narrative. Also, the focalization can also be *limited*, and "this is the typical situation of a character since his or her perceptions are most often coupled with the limited space in which he or she moves". (ibid., p. 76).

The last instance of the focalization concerns its temporal perception. *Panchronic* focalization, for example, is when the focalizer surveys all time periods, back and forth. "If the narrative only looks back, focalization is **retrospective** as is the case in the typical

autobiography where the narrating I considers the experiencing I". (ibid., p. 76). *Synchronic* focalization is when the perception of the events takes place simultaneously with them.

Considering the level of narration, the first instance relates to the narrator types, which, as the authors say, "depends on the relationship between the narrator and that which he narrates". (ibid., 81). Based on that, Herman & Vervaeck distinguish between two narrator types, extra and intradiegetic:

> If the narrator hovers over the narrated world, he is extradiegetic. An intradiegetic narrator, by contrast, belongs to the narrated world and is therefore narrated by an agency above him. If a character is presented by a narrator with no other narrating agent above him, this narrator is extradiegetic. If the character in question starts to tell a story, he becomes an intradiegetic narrator. (ibid., p. 81)

Regarding the narrator's involvement with what is narrated, he will be classified as *homodiegetic*, when he has experienced what he narrates, or *heterodiegetic*, when what he narrates has not been experienced by him. If the narrator is the protagonist of the story he narrates, he will be classified as *autodiegetic*. On the other hand, if he has only witnessed what he narrates, he is an *allodiegetic* narrator.

The narrator's audience, i. e., the agent to whom he addresses his narrative, is classified as *narratee*. If the narratee is part of the narrated world, he is intradiegetic; if not, he is extradiegetic.

The time of narration is "the temporal relation between the moment of narration and the moment at which the narrated events take place". (ibid., 86). *Subsequent* narration, therefore, is the narration after the events have taken place. *Prediction*, on the other hand, has to do, for instance, with how a character in the story will end up. *Simultaneous* narration refers to the coincidence of action and narration. Lastly, *interpolated* narration refers to more than only one narrative level. "For instance, in a novel action can be alternated with a letter that provides a comment on it". (ibid., p. 87). The temporal properties of narration are always expressed with the help of the verb tenses that are employed by the narrator.

The last instance of narration is the *consciousness representation*, i.e., "the way in which the narrator renders the consciousness of the characters". (ibid., 91). The first kind is the *indirect discourse,* which is divided in five different levels, depending on how the narrator's voice approaches the characters' consciousness. Therefore, it varies from categories such as *diegetic summary*, *summary less purely diegetic*, *indirect content paraphrase*, *semi-mimetic indirect discourse*, and *free indirect discourse*.

Direct discourse, on the other hand, "is the sixth step toward faithful representation; that is, toward more mimesis of the character and less summary by the narrator". (ibid., p. 94).

In the direct discourse, therefore, the narrator provides the literal words the characters say. Herman & Vervaeck also allude to a seventh possibility of consciousness representation, which is the *free direct discourse*. An example of this kind of representation is the first-person monologue.

Considering that Herman & Vervaeck's terminology deals only with literary prose, the categories aforementioned cannot fit properly into the analysis of audiovisual narratives if the medium's own specificities are not taken into consideration. As Verstraten argues, "film, for instance, could be said to be more of a hybrid medium than literature. Apart from sequences of moving images, film can also contain title cards, spoken words, sounds, music, and so forth". (VERSTRATEN, 2009, p. 7).

Based on the differences between the narrator in literature and the narrator in film, Verstraten proposes the idea of a *filmic narrator*, which is responsible for the interaction of all the elements in the film related both to image and sound.

> To clarify the relation between image and sound/text, I propose to instate an agent that negotiates the relation between the auditive and visual tracks. This agent may resemble the implied author to a certain extent, but differs from it in two crucial aspects. First, this narrative agent has nothing to do whatsoever with textual intention. Second, I would like to refute any hierarchy between the auditive and the visual. The agent I put forward is hierarchically superior to a narrator on the auditive track or a narrator on the visual track, but both the lesser narrators essentially operate on an equal level. (VERSTRATEN, 2009, p. 130)

Therefore, the filmic narrator is the one that synchronizes Verstraten's other two types of narrator, the *auditive* and the *visual narrator*. The former is responsible for the audio tracks, which may include dialogues, voice-overs, music et cetera. The latter, on the other hand, is responsible for the visual tracks, the images that are shown on screen. As Verstraten emphasizes, there is no hierarchy between these two narrators; they operate on an equal level.

The relationship between these two narrators, however, is never neutral. The images shown and the sounds attached to them are always the product of choosing what is going to be heard and seen.

> The showing of moving images concerns a first level of narrativity. It can be considered the primary function of the (external) narrator on the visual track. Filmic showing is never a neutral narrative act, however, but always already an interpretation by the visual narrator. This narrative agent is responsible for choosing who or what can be seen, for locating the characters in a certain space, for positioning the characters with regard to each other, and for determining the kind of lightning in the shot. (ibid., p. 9)

In this respect, regarding the visual track, for instance, the *framing* is of paramount importance, since it the one responsible for choosing what appears on screen and what is left

from it. Since the framing limits the image, it also plays an important role in the visual description of the narrative. According to Verstraten, the viewer, which is somehow the film's "narratee", is the one that edits his own description of the film's characters and settings based on his visual impressions from the images shown. He notices that "explicit descriptions can take place in literature unproblematically, but the expository nature of cinema causes filmic descriptions to remain implicit – except where voice-over is used". (ibid., p. 53).

The editing of the visual and audio tracks is what Verstraten calls *cinematography*, i.e., the filmic writing, which relates to the way the scenes are shown. This filmic writing takes into consideration many cinematographic choices, such as the *colour* in which the scenes will be recorded and manipulated, the *framing* of the scenes, the *camera operations*, which refer to the camera movements, et cetera.

One last point regarding film narratology is the relation between the visual narrator and the visual focalization of the scenes. In this respect, Verstraten states that "in classic cinema, there is no 'prohibition' on subjective camera positions as long as the rule that every point-of-view shot requires a reverse shot is adhered to." (ibid., p. 97). Therefore, the use of the shot/reverse shot technique can convey the point-of-view, i.e., the perspective of a character. Considering that the camera usually is positioned at some distance from the characters, it focuses the scene externally. However, when a reverse shot attempts to show a character's perspective, just as if it were the substitute for his eyes, the reverse shot approaches the character's focalization, which is internal in the scene, and, in this sense, the visual focalization becomes also subjective.

Therefore, contrary to the comparative approaches that deal only with the themes of the works compared, narratology theory, whether literary or filmic, provides very formalistic tools for investigation and analysis. It does not imply, however, that the content of the works analyzed narratologically should be relinquished in favor of their form.

> Only a narratology that deals both with narrated world (content) and also with the way in which this world is represented (form) has any relevance for text interpretation. We consider interpretation precisely as the effort to connect the content of a particular object – in this case a literary text – with its form. This connection works both ways. Form always implies content, and content in its turn clarifies the meaning of form. Such a connection is by no means readily evident. The reader has to discover it, and such a discovery always reveals a certain ideology. (HERMAN & VERVAECK, 2005, p. 7)

With this notion of the interdependence of content and form, as well as the ideas previously discussed in this chapter concerning the double narrative structure of the short story and its relationship with the writings of Edgar Allan Poe and the filmmaking of Alfred

Hitchcock, the next two chapters of this work will proceed with an approach that connects the selected works both thematically and structurally.

3 THE ANALYSIS: THEMATIC LEVEL

3.1 “Ligeia”

An unnamed narrator introduces the reader to the Lady Ligeia, his former wife whose origins he cannot remember. He blames his constant suffering for his inability to recall where he first met her. The only thing he remembers is that it was in a city near the Rhine. As a counterpoint, however, he describes Ligeia by emphasizing “her rare learning, her singular yet placid cast of beauty, and the thrilling and enthralling eloquence of her low musical language”. (POE, 2003, p. 62). As his description follows, the reader finds out that Ligeia has already died, and this is the cause of the narrator’s suffering.

According to Lopes, the narrator’s misted memory about the origins of his former wife and his incapacity of recalling her paternal name introduces the element of the uncanny in the character of Ligeia. As she puts it, “this inexactness that springs from his misted memory – this difficulty in placing Ligeia somewhere – covers her in a shroud of uncanniness and at the same time dis-places her, almost dislodges her from the narrative.” (LOPES, 2010, p. 41).

As the description of Ligeia follows in the second paragraph of the story, the nature of this character becomes even harder to define:

> There is one topic, however, on which my memory fails me not. It is the *person* of Ligeia. In stature she was tall, somewhat slender, and, in her latter days, even emaciated. I would in vain attempt to portray the majesty, the quiet ease, of her demeanor, or the incomprehensible lightness and elasticity of her footfall. She came and departed as a shadow. I was never made aware of her entrance into my closed study save by the dear music of her low sweet voice, as she placed her marble hand upon my shoulder. In beauty of face no maiden ever equalled her. It was the radiance of an opium dream — an airy and spirit-lifting vision more wildly divine than the phantasies which hovered about the slumbering souls of the daughters of Delos. (POE, 2003, p. 63)

Even though Ligeia is the narrator’s wife, the words he employs to describe her features do not match the physical characteristics of a human being. When he depicts her movements as the ones of a shadow, he covers her in a ghostly, or even divine, aspect, which is reinforced by her lightness in moving around. Ligeia’s tall stature and marble hands give the idea that the narrator is actually describing a statue. Also, her extreme beauty and musical voice approach Ligeia’s features to the ones of a deity. Lastly, the comparison between her beauty and the vision of an opium dream projects her as the product of hallucination induced by the use of the drug. The different meanings attributed to the word “person”, which can relate both to the psychological and to the physical traits of someone, for instance, also help

blur Ligeia's real image. No wonder the word is italicized in the text, hinting that it may be a key element in the description. In this respect, considering the way she is portrayed, Ligeia's presence in the narrative is more spiritual than material, which once again reinforces the uncanniness that revolves around her.

When describing Ligeia's eyes, the narrator alludes to a strangeness linked not to their physical characteristics, but to their expression, which he cannot find words to explain, being the contemplation of the eyes the only thing that is left for him. As he depicts them, "the "strangeness", however, which I found in the eyes, was of a nature distinct from the formation, or the color, or the brilliancy of the features, and must, after all, be referred to the *expression.*" (POE, 2003, p. 64). The narrator's constant gaze to Ligeia's eyes implies that they hide a secret out of his reach, something he can only ponder upon. Based on his inability to provide a meaning to the expression of Ligeia's eyes, Lopes argues that:

> These eyes that seem to contain the wisdom of "unusual aged people" (97) constitute indeed the uncanny body part that triggers the suspicion that Ligeia stands for more than what it is shown. Thereby, the expression of his wife's eyes becomes a riddle to be deciphered, a challenge that persists obsessively in the narrator's thoughts: "How for long hours have I pondered upon it! How have I, through the whole of a midsummer night, struggled to phantom it! What was it? – that something more profound than the well of Democritus – which lay within the pupils of my beloved?" (96) (LOPES, 2010, p. 42).

Dennis Perry (2003) argues that the narrator's description of Ligeia is actually an idealization of the mother, "with whom the infant lives an enchanted dream of complete love and contentment until awakening into the dull routine of consciousness (what Freud would call falling from the pleasure principle into the reality principle)." (PERRY, 2003, p. 158). Therefore, the seeking for the mother in Ligeia is the key to the narrator's romantic obsession with her. His submission to her, in this respect, resembles the submission of a child to his mother. This idea of Ligeia being an idealization of the mother would, as Perry points out, shed some light on the reasons why she is described so inconsistently:

> The key to this dream tale is how it specifically links the idealization of the mother with dream itself, by presenting vague memories and descriptions that become a small child's remembrances filtered through the mind of a literate, if unstable, adult. The adult narrator is unknowingly describing his experience as a child with his mother as if it were his experiences as a married man (anticipating Freud with incredible precision). Twice, in fact, he compares himself to a child, "groping benighted" and with "child like confidence" resigning himself "to her guidance" (316). (PERRY, 2003, p. 171)

As the narrative goes on, the narrator also highlights Ligeia's supreme knowledge of things. According to him, she was proficient in classical and modern languages, as well as in the areas of moral, math and science – a knowledge he had never seen in a woman before.

Such a description deviates even more from the depiction of a real being, especially considering the role of women in the 19th century, which would make it unlikely for Ligeia to have such amount of knowledge in so many subjects.

One day, however, Ligeia falls ill, and her physicians inform the narrator that she will not survive. As she struggles for life in bed, she expresses her love for the narrator. Moments before dying, she asks him to read a poem she has written. As soon as he finishes the reading, Ligeia dies. Devastated by his lover's death, the narrator wanders Europe for some months, until he buys an abbey in some remote part of England. According to him, the abbey's ambience matched his feelings since the death of Ligeia:

> The gloomy and dreary grandeur of the building, the almost savage aspect of the domain, the many melancholy and time-honored memories connected with both, had much in unison with the feelings of utter abandonment which had driven me into that remote and unsocial region of the country. (POE, 2003, p. 70)

After purchasing the abbey, the narrator marries, "as the successor of the unforgotten Ligeia – the fair-haired and blue-eyed Lady Rowena Trevanion, of Tremaine." (ibid, p. 70). However, even though Rowena is chosen to succeed his former wife, her physical characteristics are the opposite of Ligeia's. The marriage takes place at a bridal chamber inside the abbey, whose portrayal creates a mysterious and gloomy atmosphere. The room, for instance, has a pentagonal form. There is only one large window in it, covered by curtains, and from where the light that entered "fell with a ghastly lustre on the objects within". (ibid, p. 71). Five enormous sarcophagus of black granite can be found in each of the room's angles. The walls, in addition to being large, have tapestry hung on them. The adjectives the narrator uses to describe the chamber also reinforce this atmosphere of mystery and horror:

> The ceiling, of **gloomy-looking** oak, was excessively lofty, vaulted, and elaborately fretted with the wildest and most **grotesque** specimens of a semi-Gothic, semi-Druidical device. From out the most central recess of this **melancholy** vaulting, depended, by a single chain of gold with long links, a huge censer of the same metal, Saracenic in pattern, and with many perforations so contrived that there writhed in and out of them, as if endued with a serpent vitality, a continual succession of parti-colored fires. (ibid., p. 71)
>
> The **phantasmagoric** effect was vastly heightened by the artificial introduction of a strong continual current of wind behind the draperies — giving a hideous and uneasy animation to the whole. (ibid., p. 72)

In the first month of marriage, Rowena shows no love for the narrator. He, on the other hand, scorns her, making it explicit that he does not resent not having her love, since his mind and thoughts are still all connected to Ligeia. Induced by the use of opium, which

becomes a habit to him, the narrator dreams with his departed love and calls her name continuously.

Just as Ligeia, Rowena falls ill on her second month of marriage. She tells the narrator she hears sounds and senses motions in the chamber of the abbey – sounds and motions he attributes to the characteristics and ambience of the chamber itself. Even though Rowena recovers, she can still feel a strange presence around her, and, even though the narrator believes they are attributed to the atmosphere of the place, his description of these events also imply a strange presence behind them:

> She spoke again, and now more frequently and pertinaciously, of the sounds — of the slight sounds — and of the unusual motions among the tapestries, to which she had formerly alluded. (ibid., 73)
>
> The wind was rushing hurriedly behind the tapestries, and I wished to show her (what, let me confess it, I could not *all* believe) that those almost inarticulate breathings, and those very gentle variations of the figures upon the wall, were but the natural effects of that customary rushing of the wind. (ibid., p. 73)

The comparison of the rushing of the wind to inarticulate breathings could suggest a human presence in the chamber. Also, the slight sounds Rowena hears resemble Ligeia's "lightness and elasticity of her footfall", with her coming and departing as a shadow. In this sense, the chamber's ambience and atmosphere resembles Ligeia's features and characteristics, as described by the narrator, and, therefore, they also cover the place with a feeling of uncanniness.

As Rowena's health worsens, the narrator hurries to bring her some wine that her physicians had ordered. In his way through the chamber, he also senses a strange presence in it. "I had felt that some palpable although invisible object had passed lightly by my person; […] a shadow — a faint, indefinite shadow of angelic aspect — such as might be fancied for the shadow of a shade." (ibid., 73-74). However, since he was under the effects of the opium, he does not pay attention to it. As soon as he reaches Rowena the wine, she partially recovers and holds the goblet herself, while the narrator sits on one of the ottomans of the chamber.

Looking attentively to Rowena, he senses again a strange presence in the place:

> It was then that I became distinctly aware of a gentle foot-fall upon the carpet, and near the couch; and in a second thereafter, as Rowena was in the act of raising the wine to her lips, I saw, or may have dreamed that I saw, fall within the goblet, as if from some invisible spring in the atmosphere of the room, three or four large drops of a brilliant and ruby colored fluid. If this I saw — not so Rowena. (ibid., p. 74)

Despite his inability to tell whether his vision was real or a dream, Rowena's state worsens after she drinks the rest of the wine, and, four days later, she dies. In the night of her

death, the narrator finds himself once again under the influence of opium. When he hears a low sob, he approaches Rowena's dead body and gazes at her. He notices that there is some color on her cheeks, which makes him think that she is still alive. However, as soon as the color appears on her cheeks, it also disappears. Sitting at the couch, the narrator once again indulges himself in visions of Ligeia.

As the hours elapse, his visions of Ligeia are alternated with the recurring sounds he hears from Rowena's bed. Unable to distinguish whether he was dreaming or not, the narrator sees Rowena's body arising from the bed, taking feeble steps and with her eyes closed. As she approaches him, he does not dare to move.

> I trembled not — I stirred not — for a crowd of unutterable fancies connected with the air, the stature, the demeanor of the figure, rushing hurriedly through my brain, had paralyzed — had chilled me into stone. I stirred not — but gazed upon the apparition. […] Shrinking from my touch, she let fall from her head, unloosened, the ghastly cerements which had confined it, and there streamed forth, into the rushing atmosphere of the chamber, huge masses of long and disheveled hair; *it was blacker than the raven wings of the midnight!* And now slowly opened *the eyes* of the figure which stood before me. "Here then, at least," I shrieked aloud, "can I never — can I never be mistaken — these are the full, and the black, and the wild eyes — of my lost love — of the lady — of the LADY LIGEIA!" (ibid., p. 77-78)

Therefore, when she apparently comes back to life, Rowena finally becomes the successor of Ligeia, in the sense that she embodies her when she arises from the bed, representing a double image of the narrator's true beloved that has finally returned to him. Based on the death of Ligeia and on her apparent return on Rowena's dead body at the end of the story, Lopes once again reinforces the uncanniness that revolves her character:

> Apparently, Ligeia abandons Poe's tale as mysteriously as she had stepped into it, evidence which is confirmed by her hybrid nature that opperates as a striking example of the female uncanny, a feminine-monster ghostly presence that impregnates the atmosphere of the tale, making the woman's fleshy body ultimately unfamiliar, threatening and creatively dangerous. (LOPES, 2010, p. 47)

3.2 "The Fall of the House of Usher"

In the story, an unnamed narrator, riding his horse, describes his arrival at the House of Usher, whose master, Roderick Usher, had been the narrator's friend since childhood. However, many years have passed since they last saw each other, and Roderick, suffering from a very serious illness, sends a letter to the narrator asking him to come and visit him at the house once again. As the narrator approaches the house, he describes the bad feelings and the gloomy atmosphere that surrounds it:

> I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. […]I looked upon the scene before me […] with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium […] What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. (POE, 2003, p. 90-91)

As he makes explicit in the excerpt above, the narrator cannot explain why he feels that way regarding the House of Usher, so that his feelings are a mystery to him. With this in mind, the narrator decides to change the combinations of the image he sees in front of him, and decides to look at the house through its reflection on the tarn near the house, in an attempt to make the inverted image of the house seem less dreary. The look at the house through its reflection provides the first double image in the story:

> I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows. (ibid., p. 91)

The inverted image, however, reinforces even more the horror atmosphere of the place. However, even though scared, the narrator rides towards the house, where a servant waits for him. As he enters the house, a valet guides the narrator through its many passages until they reach the room in which Roderick awaits. The atmosphere inside the house is just as heavy as the external view of it. In this respect, the narrator ponders upon how that house, even though long known by him, seems now unfamiliar:

> While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. (ibid., p. 93)

The decoration and atmosphere of the house resembles the bridal chamber described in “Ligeia”. Such a description, in this respect, covers the house, both internal and externally, with a feeling of uncanniness, which is reinforced by the narrator’s word choice, which somehow anticipates Freud’s ideas on the concept, as he acknowledges the *familiarity* of that place he knew from his childhood and how *unfamiliar* the vision of it has become. In this respect, the House of Usher embodies the feeling of uncanniness, in the sense that it represents, to the narrator, both a *homely* and *secret* place, which is emphasized by his inability to solve the mystery concerning his feelings towards the house.

As soon as the narrator meets Roderick, he is informed on the reasons why his visit was requested. Roderick says he suffers from “a constitutional and a family evil” (ibid., p. 95), and illness to which he could not find any cure or remedy. As the narrator gazes at Roderick, he notices how much his appearance has changed, up to the point that he can hardly recognize his old friend. “The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. […] I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.” (ibid., p. 94-95). Also, regarding such “family evil” that Roderick alludes to, the narrator suggests some possible clues to what its nature might be:

> I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. (ibid., p. 92)

The excerpt above implies that the Usher lineage may be entirely constituted of incestuous relationships, up to the point that, according to the narrator, the peasantry would refer to the “House of Usher” both as the mansion and as the family as a whole. To some degree, this would explain how, despite its isolated location and lack of outside contact, the family has remained, even with so few members.

Roderick’s disease, however, manifested in the acuteness of his senses, which forced him to eat only insipid food and wear clothes of very light texture. Also, low lights and flower odors were enough to torture him, and the only musical sound he could hear was the one from stringed instruments. The narrator suggests that such a condition is a result of Roderick’s permanent stay at the house, from where he had not left for many years, and of its dark atmosphere. Roderick, however, denies it, and attributes his current state to his sister’s condition:

> He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister, his sole companion for long years, his last and only relative on earth. […]While he spoke, the lady Madeline (for so was she called) passed through a remote portion of the apartment, and, without having noticed my presence, disappeared. (ibid., p. 96)

Here, the narrative suggests again a possible incestuous relationship in the Usher family, this time between Roderick and Madeline, which is reinforced by the narrator’s word choice, putting Madeline as a “tenderly beloved sister” and the “sole companion” of Roderick. Also, the sister’s first appearance in the story resembles the one of a ghost, since she suddenly

appears as soon as Roderick mentions her, and disappears the next moment, without even being aware of the narrator's presence in the room. In this respect, Madeline's sudden apparition resembles one of the qualities described in "Ligeia", who was portrayed as someone who would "come and depart as a shadow".

According to Roderick, Madeline's disease was a mystery to her physicians, who would usually diagnose her with some sort of catalepsy and recurrent apathy. At the night of the narrator's arrival, Madeline falls ill to bed. In the days that follow, he does not see her anymore, nor does Roderick mention her name. As a means to relive Roderick from his illness, the narrator spends the days absorbed into all sorts of activities with his friend in the house. He listens to Roderick's improvisations on the guitar, reads to him and paints with him.

However, such activities do not diminish the dark atmosphere attached to the house and to the character of Roderick. As an example of this, he describes one of Roderick's paintings:

> One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. (ibid., p. 98)

As the narrator points out, such image conveys the idea of the existence of a vault deep below the surface of the earth, which, therefore, conveys an idea of death and entombment. It is also emphasized that Roderick used to improvise verses while playing notes on his guitar. As an example of this, the narrator presents one of Roderick's poems, "The Haunted Palace", which revolves around a palace surrounded by spirits and that has been assailed by evil, putting an end to the palace's glory and leaving its monarch devastated. To a certain degree, therefore, the story in the poem resembles Roderick's own story in the House of Usher. In this respect, the poem is another double image presented in the tale, one that reflects the short story itself.

One night, Roderick informs the narrator that Madeline has died. Instead of burying her corpse, Roderick decides to keep her in one of the vaults of the house for a fortnight, so that the body would be preserved. Roderick's reason for that was the fact that, due to Madeline's unusual sickness, her physicians would be curious about it and might make inquiries. Therefore, the narrator and his friend put the body in a coffin and place it in a secret vault under the narrator's bedroom, which had been previously used as a deposit for powder.

As they entomb Madeline's body, the narrator notices that she strongly resembles Roderick, to which he affirms that they were twins and that "sympathies of a scarcely intelligible nature had always existed between them". (ibid., p. 102). Therefore, Madeline represents a double image of Roderick, as she shares with him not only her appearance, but also her ill condition. In this respect, the portrayal of the double through the image of twins is also one of its manifestations mentioned by Otto Rank (2013), who, in addition to the works of Poe, also finds such kind of representation of the double in the works of Hoffman and Dostoyevsky.

Right after Madeline's death, Roderick's behavior changes. He and the narrator do not spend their time together in their usual activities. Roderick is described roaming from chamber to chamber in the house, as if he were "laboring with some oppressive secret". (ibid., p. 103). The narrator, on the other hand, starts to ponder upon his friend's behavior, and, the more he does so, the more he starts to feel like him. "It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions". (ibid, p. 103)

About a week after Madeline's death, the narrator is involved in nervousness, which, reinforced by the house's environment, prevents him from sleeping. One night, as he leaves his bed, Roderick enters his room, and his appearance shows "an evidently restrained *hysteria* in his whole demeanor". (ibid., p 104). As soon as he enters the room, Roderick moves to the other side and opens one of the casements, mindless of the heavy storm outside.

The narrator tries to persuade Roderick to close the casement, since the strong wind was chilling and dangerous to his condition. As a means to soothe Roderick, the narrator takes one of his books, "Mad Trist", by Sir Laucelot Canning, and starts to read it aloud. As he progresses on the reading, the events of the story match the events going on in the house:

> At the termination of this sentence I started and, for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it appeared to me that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. (ibid, p. 106)

As the reading goes on, the narrator once again hears a strange sound in the house that matches the events of the story. He is also sure that Roderick is hearing it too. He notices that Roderick has put his chair in front of the door and seems to be murmuring something. Another sound, this time stronger, makes the narrator stop the reading and approach Roderick,

in order to calm him down. Once the narrator is close to him, he can understand his low murmuring:

> "Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I now tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—*I dared not speak!* And now—to-night— Ethelred—ha! ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield— say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! […] 'MADMAN! I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!' (ibid., p. 108)

As soon as Roderick utters these words, the strong wind opens the room's doors and reveals Madeline Usher behind them:

> It was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. (ibid., p. 108)

Barely alive, Madeline attacks her brother and falls heavily upon him. The siblings die right after the fall. At the end of the story, the narrator leaves the house as the storm keeps raging against the building. As he flees, he sees that the moon is shining red, just as if it were burning, and the House of Usher, in the middle of a whirlwind, collapses into the dark tarn, reflecting both the fall of the house as a mansion and as the end of the family lineage.

As already mentioned, the use of the double in this story is not only restricted to the characters, as emphasized by Roderick and Madeline or Roderick and the narrator, but it also appears on the image of the house reflected in the tarn, in Roderick's "The Haunte Palace", and in the story the narrator reads, whose events resemble the ones that take place in the house. All of these varied manifestations of the double in the story have already been pointed out by Scott Peeples (2004). However, as he develops on this idea, he also emphasizes that fact that, in the story, one image of the double seems to be contained within another, which sheds some light not only on the themes developed in the story, as well as to Poe's skills regarding the meticulous constructiveness of his writing:

> As Pahl argues, the notion of being "inside" a container is a key structural element in the story. Indeed, in most instances of doubling in the story, one of the doubles is in fact contained by the other: the two interpolated texts, "The Haunted Palace" and "The Mad Trist," are performed inside a haunted palace where a really mad tryst takes place; the painting of the vault is displayed inside a house that is itself sealed up in its own atmosphere; Roderick is inside (and never leaves) the house that reflects his psyche; at the story's end the storm outside reflects the tumult within the house; the house, in turn, is ultimately swallowed by the tarn that reflects it. The

> emphasis Poe places on containment through his network of images and symbols underscores a reading of the story as a tragedy brought about by the Usher family's attempt to control or seal in their private world […] The Usher line, whether literally incestuous or not, has, paradoxically, contaminated itself by trying to remain pure – that is, by trying to contain and control the family lineage just as they have secluded themselves in a house so isolated that it has its own weather system. Both "houses," for all their careful arrangement, are doomed to collapse.

3.3 *Vertigo*

The film opens with a sequence that presents part of a woman's face as the soundtrack plays. The camera zooms into her mouth and then into her eyes, which move left and right; however, her whole face is never presented in the frame. As the camera focuses on the woman's right eye, the screen is colored in red and the film's title emerges from the eye. Following the title, a purple vortex also emerges and fulfills the frame. The vortex is followed by multiple spiraled and colored images that emerge one after the other, suggesting that the image of the vortex is constituted of many layers. Along with these spiraled images, the credits of the film also appear on the screen.

In the next scene the viewer can see a criminal running on the rooftop of a building, followed by two policemen. As he leaps from the rooftop of one building to another, the policemen try to do the same; however, the second one slips, but at least he is able to hold the gutter of the building. As he looks down, the image on the screen is distorted just as if it had been stretched, revealing that the man suffers from vertigo. The first policeman comes back and tries to rescue him. However, in his attempt to reach his hand to his partner, he fails and falls from the tall building. The screen fades out.

The next scene takes place in an apartment. John "Scottie" Fergusson, the policeman hanging in the gutter on the previous scene, tells Midge, his former fiancé, that his newly discovered acrophobia, which causes him vertigo, made him leave the police force. Midge tries to comfort him, telling him that, despite having discovered his acrophobia the worst way possible, he was not responsible for the death of his colleague. Also, she tells him he will have to get used to it, since she believes that the only way to cure it is by going through a similar situation, which she believes Scottie will not attempt to do. As they talk, Scottie asks her if she remembers Gavin Elster, one of his college fellows. Scottie tells her that he got a call from him that day, which he thought was funny, considering that it has been a long time since he heard anything from him. Midge says she does not remember Gavin.

Then, Scottie meets Elster, who works for the shipbuilding company of his wife's family. During their conversation, Gavin tells Scottie he called him there because he needs a favor that only he can do. Knowing that Scottie is no longer a police detective, he asks him whether he could still do a detective job for him.

> ELSTER: I want you to follow my wife. No, it's not what you think. We're very happily married.
> SCOTTIE: Well, then…
> ELSTER: I'm afraid some harm may come to her.
> SCOTTIE: From whom?
> ELSTER: Someone dead. Scottie, do you believe that someone out of the past, someone dead, can enter and take possession of a living being?
> SCOTTIE: No.
> ELSTER: If I told you that I believe this has happened to my wife, what would you say?
> SCOTTIE: Well, I'd say take her to the nearest psychiatrist, or psychologist, or neurologist, or psycho. . . Or maybe just the plain family doctor. I'd have him check on you, too.

Even though Elster's wife has not appeared in the film yet, his description covers her character in a shroud of mysteriousness. Elster seems to believe that Madeleine, his wife, is possessed by the spirit of her great-grandmother, Carlotta Valdes. He says that Madeleine has behaved differently in the past weeks, walking and looking at him differently, just as if she were someone else. Also, he says that she spends a lot of time wandering, and he wants to know what she is doing and where she is going in her wanderings before he involves any doctor in the situation. Scottie tells him that he can find someone to do the task. Elster says it has to be Scottie, because he is in panic and needs someone he can trust. He tells Scottie that he is having dinner with his wife that night at Ernie's, and, if he accepts the task, he can go there as well to have a look at Madeleine.

At night, Elster and Madeleine are having dinner at Ernie's, while Scottie, having a drink at the counter, observes them. As the couple prepares to leave, they walk in Scottie's direction. As Madeleine passes by his side, the camera focuses on her face profile, providing the first close look at her:

Figure 1 – Madeleine's profile

Source[1]: Screen capture of *Vertigo*

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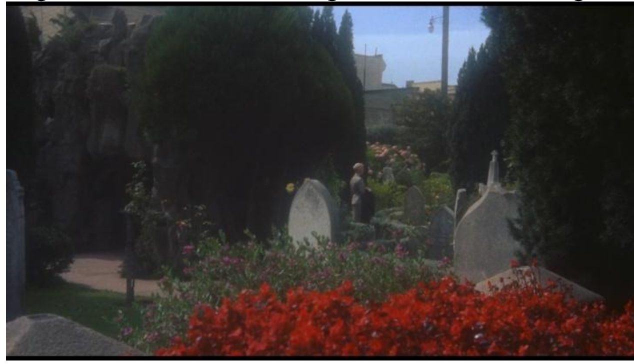
[1] All the images presented onwards, along with the image above, are screen captures of *Vertigo*

The next day, Scottie starts to follow Madeleine in order to know where she goes in her wanderings. The first place she goes is a flower shop, where she enters through its backdoor. As she buys a small bouquet, Scottie watches her from the ajar backdoor. Then, from the flower shop Madeleine drives to Mission Dolores, where she heads to the graveyard and stands in front of a specific grave. The light on this scene creates the impression that there is a mist on the screen, which suggests a dream-like or even a supernatural atmosphere, reinforcing the mysteriousness around Madeleine. As she leaves the grave, Scottie approaches it, discovering that it is Carlotta Valdes' grave.

Figure 2 – Madeleine standing in front of Carlotta's grave



Madeleine's next stop is at the art gallery of the Palace of the Legion of Honor. There, she sits in front of a large portrait, with the bouquet by her side, and stares at the picture. Scottie, looking at the scene from some distance, starts to notice that Madeleine somehow resembles the woman in the portrait. The bouquet by her side is very similar to the one the woman holds on her lap, and both Madeleine and the woman in the portrait have their hair tight in buns. In this scene, the camera focuses on Scottie as he looks attentively to Madeleine and the portrait, and it also moves from the bouquet on the bench to the bouquet on the portrait, and from the bun on the portrait to Madeleine's hair bun, suggesting the resemblance between Madeleine and the portrait, thus implying the idea of the double. Just before leaving, Scottie finds out that the image is actually called *Portrait of Carlotta*, Madeleine's great-grandmother.

Madeleine's last visit is at McKittrick Hotel. Scottie sees her parking her car in front of it and entering the place. Just before he enters it, he sees her lifting the curtain of a window in the room just above the hotel's entrance. At the hall, Scottie introduces himself as a policeman and asks for some information about the lady in the room above. The woman that runs the hotel says her name is Carlotta Valdes and that she comes about two or three times a week. When Scottie tells her not to tell Madeleine/Carlotta that he has been there, the woman

replies that the lady has not been in the hotel that day. Confused, he asks her to check her room. They go upstairs and do not find Madeleine there. Her car is also gone. Therefore, this scene not only reinforces the idea that Madeleine indeed believes she is Carlotta Valdes, as it also, once again, emphasizes the enigmatic atmosphere around her, as evidenced by her mysterious disappearance from the hotel.

Back at Midge's apartment, Scottie asks for help in order to gather more information about Carlotta. He finds out that McKrittick Hotel was once Carlotta's house, built for her by her former husband. However, the husband had left her and kept her child with him. As a consequence, Carlotta became someone sad, always wandering in the big house and stopping people on the streets, asking for her lost child, which made people start to refer to her as the mad Carlotta, who, at the age of 26, killed herself.

On the next days, Scottie keeps on following Madeleine. She visits again the art gallery where the *Portrait of Carlotta* is. After that, she goes to San Francisco Bay. Walking along the bank, she tears the petals of the flowers of her bouquet and throws them to the water. Then, suddenly, she jumps into the channel. Scottie immediately follows her and takes her body out of the water. Madeleine is unconscious, and Scottie decides to take her to his home.

When Madeleine wakes up, Scottie tells her what happened at San Francisco Bay. She introduces herself not as Carlotta Valdes, but as Mrs. Elster, and says she does not remember falling into the bay. The two chat for a while, and she thanks him for saving her life. At some point, Scottie's phone rings, and, as he goes to his bedroom to answer it, Madeleine picks her things and leaves. Midge, who was just driving to Scottie's house, sees Madeleine leaving and gets jealous of her.

After the incident at San Francisco Bay, Scottie and Madeleine start to flirt. She sends him a letter apologizing for what she made him go through. He meets her in front of his house as she delivers the letter. He tells her that he is a wanderer just like her, and proposes that they go wander together. Then, they go to Muir Woods and walk around the sequoia trees. They stop in front of an old tree that has been cut down, whose age is determined by white spiraled marks that delimit its thickness at a certain year. Madeleine points to a certain mark in the tree and tells Scottie that that was the year she was born. However, she also points to a different mark in it to determine the year she died, implying she is no longer speaking as Madeleine, but as Carlotta. Also, the vortex symbol that was introduced in the film's opening sequence appears once again in the tree's marks, connecting Madeleine to Carlotta.

Scottie starts to ask questions, and they seem to torture Madeleine. They leave the park and she tells him that she often has visions of a long mirrored corridor that has nothing but darkness at its end; she speaks of an old Spanish village and of the image of a tower in it; she also says she sometimes dreams of an empty grave that she knows is meant for her. She tells Scottie she is not mad, but there is a voice inside her telling her she must die. Scottie hugs her in a protective way and they kiss.

Some days later, Madeleine goes to Scottie's house and tells him she dreamt of the Spanish village again. Scottie infers she is speaking of San Juan Bautista, a Spanish mission in the south of San Francisco. Then, he proposes Madeleine that they go visit it the next afternoon.

In the mission, Madeleine starts to remember the place, especially the stalls, where she was forbidden to play as a child. Scottie confesses his love for her, which she reciprocates. They kiss again and Scottie tells her that she is not possessed, and, as long as she stays with him, she will be safe. Madeleine, however, says it is too late and that there is something she must do. She asks Scottie to let her go into the church by herself. Just before entering it, she takes a look at the church's tower. Scottie immediately realizes what she is up to and runs after her. He sees her climbing her way up to the top of the tower and attempts to follow her. However, his acrophobia manifests again and he is unable to reach the top. Standing next to one of the tower's windows, he hears a woman screaming and sees, through the window, Madeleine's body falling from the tower. Right after her fall, the nuns and workers of the mission go see her body and Scottie leaves the place.

As Barbara Creed (2011) points out, Madeleine's association with death is presented in every place she visits, thus somehow anticipating the harm Elster was afraid would come to his wife:

> As Scottie follows Madeleine around San Francisco, he finds himself in places associated with death: the graveyard, the art gallery and its portrait of the dead Carlotta, the waters of San Francisco Bay, the Spanish church and its bell tower. The most significant of these is possibly their trip to the forest where Madeleine is drawn to the ancient sequoia tree: "the oldest living things" she says. "I don't like it . . . Knowing I have to die." (CREED, 2011, p. 244-245)

A trial is held, and the verdict is that Madeleine indeed committed suicide. However, the coroner uses very rough words to blame Scottie and his acrophobia for allowing one more innocent life to be lost. At the end of the trial, Elster tells Scottie he is leaving, probably to Europe, and does not intend to ever come back. Devastated, Scottie feels guilty for Madeleine's death. In a very brief scene, he is shown standing in front of her grave.

The next scene shows Scottie in bed, sleeping. As the camera focuses on his face, that moves left and right, blue flashes fill the screen. A dream sequence, representing Scottie's nightmare, is shown. First, Madeleine's bouquet fills the frame in a black background, and an animation represents its pedals being shattered from it. Then, Scottie finds himself at the trial again, and, next to Elster, he sees Carlotta dressed just like in her portrait. Red flashes fill the screen. As he approaches the woman, however, the background turns black and then he appears at the graveyard, walking towards Carlotta's grave, which is open. He keeps on walking in its direction until he falls into the dark grave. Scottie's face fills the frame, and the viewer can see a vortex in the background. Colored flashes fill the screen. Then, Scottie's body is shown falling from the mission's tower and approaching the church's rooftop. In panic, Scottie wakes up.

Figure 4 – The bouquet's petals torn apart

Scottie's depressive condition leads him to a catatonic state, and he ends up at a sanatorium. Midge, playing a very maternal role, visits him and talks to his doctor, wishing he could get better soon. The doctor tells her Scottie's recovery could take from six months to one year.

Scottie leaves the sanatorium, but he does not seem healed. Still in love with his lost Madeleine, he starts to visit the places she used to go in her wanderings. In every of those places, Scottie gets the feeling he sees her; however, as he approaches the women that resemble Madeleine, he realizes they are not her. In one of his wanderings, Scottie stops in front of the flower shop where he first followed Madeleine. A bouquet just like the one Madeleine used to carry is in the shop window. Standing in front of the flower shop, he gazes at a woman approaching. As she passes by Scottie's side, the camera focuses on her face profile:

Figure 5 – Judy's profile

The camera focuses on the woman the same way it did with Madeleine's first close look at Ernie's, suggesting the woman's uncanny resemblance with Elster's dead wife. Her green clothes also reflect the green details of Madeleine's shawl when she first appeared. Therefore, the camera's focus on her is *familiar*, since Madeleine was also focused that way; however, the woman's appearance is different, since, unlike Madeleine, she is not wearing elegant dresses nor is she at an elegant restaurant; she is a common woman walking on the street; however, her passing in front of a shop where Madeleine used to go reinforces even more her *strange* connection with the dead woman, which Scottie notices.

Puzzled, Scottie follows the woman to the hotel where she lives. He knocks at her door and starts to ask very direct questions about her and her life. Unaware of the man's true intentions, the woman thinks he is hitting on her. Scottie tells her he is interested in her because she reminds him of someone. The woman introduces herself as Judy Barton and shows she is uncomfortable with Scottie's enquiries. As soon as she finds out she resembles a dead woman Scottie was in love with, Judy apologizes and treats him more gently. Then, Scottie invites her for dinner that night and leaves.

When she is alone in the room, the camera focuses on Judy's face and the screen slowly fades out, then fading in back to the scene of Madeleine's death at the mission. Through this flashback, the viewer sees Madeleine reaching the top of the tower, where Elster is holding his wife's body. As soon as Madeleine reaches the top, Elster throws his wife's body from the tower and covers Madeleine's mouth. Then, the viewer is informed that the woman Scottie followed was actually Judy, who, disguised as Madeleine, pretended she was possessed by Carlotta's spirit and made Scottie fall into Elster's trap, so that he could get rid of his wife unpunished.

Back to her room, Judy considers leaving the place and starts to write a letter to Scottie, telling him everything about her and about Elster's plan. The content of the letter is narrated by Judy through voice-over:

> Dearest Scottie. And so you found me. This is the moment that I dreaded and hoped for, wondering what I would say and do if I ever saw you again. I wanted so to see

> you again, just once. Now I'll go, and you can give up your search. I want you to have peace of mind. You've nothing to blame yourself for. You were the victim. I was the tool, and you where the victim of Gavin Elster's plan to murder his wife. He chose me to play the part because I looked like her. He dressed me up like her. It was quite safe because she lived in the country and rarely came to town. He chose you to be the witness to a suicide. The Carlotta story was part real, part invented, to make you testify that Madeleine wanted to kill herself. He knew of your illness. He knew you'd never get up the stairs to the tower. He planned it so well. He made no mistakes. I made the mistake. I fell in love. That wasn't part of the plan. I'm still in love with you, and I want you so to love me. If I had the nerve, I'd stay and lie, hoping that I could make you love me again as I am for myself. And so forget the other and forget the past. But I don't know whether I have the nerve to try.

However, as soon as she writes it, Judy tears the letter. Still in love with Scottie, she decides to give herself a chance and make him love her for who she is. Thus, she accepts Scottie's invitation and they go to Ernie's. After dinner, Scottie drives her home and invites her to spend the next day with him. A little reluctant because of her work, Judy accepts.

They spend the next day together in activities such as walking in parks and attending a dance. At some point, Scottie takes Judy to Ransohoffs to buy her new clothes. He is very specific in the description of what he wants Judy to wear. Aware that Scottie wants to buy her clothes just like the ones Madeleine used to wear, Judy fears her attempt to make him love her for who she is will fail. Scottie is still terribly obsessed with Madeleine, up to the point that he sees Judy not as herself, but as a possibility of Madeleine contained in her. In this respect, Creed states that

> It is Scottie's attempt to transform Judy into Madeleine that most clearly reveals his unconscious and perverse desires. Scottie never sees Judy for herself; he is only interested in the masquerade, in her ability to "become" the image of Madeleine, in the power of her image and her portrayal of woman as an unobtainable ideal and mythic harbinger of death. In a sense, Scottie also creates Madeleine, brings her back to life, remodels the image of Judy into Madeleine. (CREED, 2011, p. 245)

If, as Scott Peeples states, one double is contained within the other in "The Fall of The House of Usher", in *Vertigo* Judy is the container of all the doubles. She is source from which Elster projects an image of his wife to play a trick on Scottie and make him fall into his plan. The Madeleine she portrays, in this respect, appears not only as Elster's wife double, but also as the double of Carlotta Valdes. In the second part of the film, when Scottie finds Judy, she becomes the source from which he will project the image of his loved one, representing the double image of the woman he could not save from death.

In Scottie's apartment, Judy stresses her point of Scottie liking her the way she is. However, she is deeply in love with him, and ends up giving in to Scottie's desires. He becomes more and more obsessed in recreating Madeleine in Judy. As he gazes at her, he notices the color of her hair is not like Madeleine's and tries to convince her to change it:

> JUDY: Couldn't you like me, just me, the way I am? When we first started out, it was so good. We had fun. And… And then you started in on the clothes. Well, I'll wear the darned clothes if you want me to, if you'll just like me.
> SCOTTIE: The color of your hair.
> JUDY: Oh, no.
> SCOTTIE: Judy, please, it can't matter to you.
> JUDY: If… If I let you change me, will that do it? If I do what you tell me, will you love me?
> SCOTTIE: Yes.

Surrendered to Scottie's desires, Judy dyes her hair blond, while Scottie waits for her in her apartment. Judy comes back wearing Madeleine's gray *tailleur*, and her hair, even though blond, has no bun. Scottie immediately notices that and asks her to do it. She enters the bathroom, and, when she leaves, it is like Madeleine has just come back from the dead.

Figure 6 – Judy dressed like Madeleine

The green light upon her emphasizes the phantasmagorical aspect of the scene. In his interview with François Truffaut, Hitchcock comments on the relation between the green light and the mysterious atmosphere it evokes:

> At the beginning of the picture, when James Stewart follows Madeleine to the cemetery, we gave her a dreamlike, mysterious quality by shooting through a fog filter. That gave us a green effect, like fog over the bright sunshine. Then, later on, when Stewart first meets Judy, I decided to make her live at the Empire Hotel in Post Street because it has a green neon sign flashing continually outside the window. So when the girl emerges from the bathroom, that green light gives her the same subtle, ghostlike quality. (TRUFFAUT, 1985, 244-245)

Thus, Scottie has finally brought Madeleine back and is able to love her. Even though he is not aware that the Madeleine he so deeply loves is nothing but an image created by Judy and Elster, he is so obsessed with it that he can only love Judy if she becomes part of his fantasy. The real Madeleine, however, is never introduced in the movie. Therefore, Madeleine exists only ideally, and Scottie's attempt to recreate her stresses that he struggles to recreate someone that exists only in his mind. As Hitchcock (1985) points out, Scottie's obsession in bringing Madeleine back is a kind of necrophilia. When Scottie is finally able to kiss and

make love to Judy, his illusions somehow become real; the same goes to Judy, who believes she has Scottie's love now.

Later at the same night, Scottie and Judy prepare to go to Ernie's again. She wears a black dress similar to one of Madeleine's. In front of the mirror, she asks Scottie to help her with her necklace. He ties it, and, as he looks at the image reflected, he realizes that the necklace is the one on the *Portrait of Carlotta*, which is stressed by a flashback to the portrait. When Scottie looks at the reflection, he finally notices that he has been deceived. Therefore, the mirror plays an important role in the scene, since it shows Scottie that the Madeleine he struggled so hard to bring back is nothing but an image. It is also through Judy's reflection in the mirror that he finds out that Madeleine never existed, but was Judy playing a role.

Then, he proposes to take her somewhere else for dinner, and he drives her to mission San Juan Bautista. Judy fears her disguise has been discovered and gets nervous. Scottie starts to tell her how his last moments with Madeleine were. Then, they enter the church and he makes her climb the tower's stairs, while he follows her. In their way up to the tower, he tells her he is aware he has been deceived.

> SCOTTIE: The necklace, Madeleine. That was the slip. I remembered the necklace.
> JUDY: Let me go!
> SCOTTIE: No. We're going up the tower, Madeleine.
> JUDY: You can't! You're afraid!
> SCOTTIE: Now, we'll see. We'll see. This is my second chance.

Scottie is able to reach the top of the tower. He unfolds Elster's plan as Judy corroborates to his suspicions, and then he realizes he was the victim in the story. He tells Judy she should not keep souvenirs of a killing, as she did with Carlotta's necklace. Judy tells Scottie that she loves him, and he says he loved her so, referring to Madeleine, and that now it is too late to bring her back. Scottie and Judy share a kiss, and Judy sees a black shadow approaching Scottie's back. Scared, she steps back and falls from the tower. The shadow reveals itself to be one of the mission's nuns, who went there because she had heard voices. Scottie approaches the tower's edge, and, looking down, realizes he has overcome his acrophobia and his vertigo. However, even though he reenacts the events, he is once more unable to save someone else's life. The scene fades out and the film ends. Regarding the film's ending, Creed summarizes some of the themes the film evokes, especially the ones related to Freud's idea of the uncanny:

> Hitchcock's interest in creating films that work through the structures of "a hallucinatory logic" is clearly evident in *Vertigo*, particularly the film's ending, which creates for the viewer a sense of "eternal return" combined with Freudian themes of the uncanny (the familiar yet unfamiliar reenactment of Madeleine's fall),

> the death drive (Madeleine’s desire for stasis and oblivion), and a compulsion to repeat (Scottie’s unintended re-creation of Madeleine’s death scene). (CREED, 2011, p. 247)

4 THE ANALYSIS: STRUCTURAL LEVEL

4.1 "Ligeia"

In the first paragraph of the story, the unnamed narrator speaks of his inability to remember the origins of his dead wife, Ligeia. He stresses his bad memory by making use of the present tense:

> I **cannot**, for my soul, remember how, when, or even precisely where, I first became acquainted with the lady Ligeia. Long years **have** since elapsed, and my memory **is** feeble through much suffering. […] Yet I **believe** that I met her first and most frequently in some large, old, decaying city near the Rhine. […]it **is** by that sweet word alone — by Ligeia — that I **bring** before mine eyes in fancy the image of her who **is** no more. And now, while I **write**, a recollection **flashes** upon me that I **have** never known the paternal name of her who was my friend and my betrothed, and who became the partner of my studies, and finally the wife of my bosom. (POE, 2003, p. 62)

From the beginning of the story, therefore, we know that the narrator is intradiegetic, since he is part of the narrated world. The time of narration, in this first excerpt, is simultaneous, which is reinforced by the use of the present tense. However, as the narrator starts to describe Ligeia, he shifts from present to past. The narrative, then, moves backwards in direction through the use of analepsis. Still, the events related to Ligeia, even though narrated in the past, are connected with the primary narrative, so that their distance is internal.

As the narrator states in the first paragraph, the death of Ligeia is the cause of his constant suffering. Thus, his memories of her are strictly connected with his current condition. This connection is emphasized in the next paragraphs, which always start with a sentence in the present tense and then shift to the past in order to say something about Ligeia.

> There **is** one dear topic, however, on which my memory **fails** me not. It **is** the person of Ligeia. In stature she **was** tall. (ibid., 63)
>
> For eyes we **have** no models in the remotely antique. […]They **were**, I must believe, far larger than the ordinary eyes of our own race. (ibid., 64)
>
> I **have** spoken of the learning of Ligeia: it **was** immense — such as I **have** never known in woman. In the classical tongues **was** she deeply proficient, […] (ibid., 66)

Concerning the duration of the events, the narrator makes use of acceleration and deceleration. In the first paragraph, for instance, he briefly introduces himself as someone with a bad memory who still mourns the death of his former wife. The five paragraphs that follow, on the other hand, are all dedicated to the description of the character of Ligeia, concerning her eyes, her great amount of knowledge, and her physical traits. The

inconsistency of Ligeia’s description, which makes it hard to define if she is really a human being or not, has been already discussed in the previous chapter. The point to be emphasized now is how the narrator manipulates the reader’s attention in the story.

If we focus on the first paragraph, we notice that the narrator blames his feeble memory for his inability to remember his former wife’s origins and paternal name. It is hard to imagine that this information would have been erased from his memory, especially Ligeia’s family name. As the narrative unfolds, the narrator constantly emphasizes how much he is still in love with Ligeia, even after her death. On the other hand, Lady Rowena Trevanion, his second wife for whom he shows no love, is someone whose family name he remembers. Also, by dedicating five long paragraphs to the description of Ligeia, the narrator deviates the reader’s attention to her character. Her description is so detailed that it not only raises questions concerning her nature, but it also makes it hard to believe that the narrator’s memory is feeble, as he briefly mentions in the first paragraph. Therefore, by the use of acceleration and deceleration, the narrator manipulates the duration of the events in the story.

Concerning the narrative focalization, it is solely provided by the narrator, which makes him an internal focalizer. Therefore, his perspective of the events is the only one presented in the narrative, which constitutes fixed focalization. As Herman & Vervaeck point out, if the events are presented by a single focalizer, then his reliability is highly doubtful. As an example of that, some of the inconsistencies of his narration have been already pointed out, especially the ones concerning the nature of Ligeia.

Right after Ligeia’s death, the narrator again makes use of acceleration and deceleration to manipulate the duration of the events and to draw the reader’s attention to his descriptions. In the same paragraph that he announces his wife’s death, he says that he spent some months wandering aimlessly, until he purchased an abbey in a remote part of England. According to him, the gloomy and dreary atmosphere of the building reflected his own lonesome feelings as a widower. However, still in the same paragraph, he tells the reader that he had become opium’s addict and that he married Lady Rowena in the abbey’s principal chamber.

In the two paragraphs that follow, he provides a detailed description of the abbey’s bridal chamber. The words employed in the description, along with the furniture that fills it, reinforce the ghostly and dreary atmosphere of the place. By focusing on these details, the narrator’s description of the chamber makes of it the perfect setting for supernatural manifestations, emphasized by Rowena’s description of sounds and a strange presence she feels around the place.

At some point, the narrator attributes the breathings Rowena hears as a result from the wind behind the tapestries on the walls, which was a very logic explanation of the events. However, in the same passage, he confesses that he could not at all believe it, suggesting that there was indeed a strange presence in the chamber. Therefore, the narrator's perspective does not focus on the causality of the events he experiences; instead, it tends more to a supernatural explanation of them. Rowena's consciousness representation is provided through free indirect discourse, as the narrative presents no direct dialogue.

One of the elements in the story that could shed some light on the causal relation of the events is the narrator's opium use. When he first describes Ligeia's beauty, he compares it to the product of an opium dream. After her death, he briefly tells us that he became opium addict. In this respect, his constant visions of Ligeia are also linked with brief passages in which he refers to his opium use.

> In beauty of face no maiden ever equalled her. It was the radiance of an opium dream [...] (ibid., p. 63)
>
> I had become a bounden slave in the trammels of opium, and my labors and my orders had taken a coloring from my dreams. But these absurdities I must not pause to detail. Let me speak only of that one chamber, [...] (ibid., p. 70)
>
> In the excitement of my opium dreams (for I was habitually fettered in the shackles of the drug) I would call aloud upon her name, [...] (ibid., p. 72)
>
> Wild visions, opium-engendered, flitted, shadow-like, before me. (ibid., p. 74)

Such references to opium, even though constant throughout the narrative, are provided very briefly in comparison to the narrator's descriptions of Ligeia and of his abbey's chamber. Their frequency is, therefore, repetitive. The opium use is a key element in the story, since it can establish a causal relation in the events described. His visions of Ligeia, in this respect, are nothing more than the product of the hallucinations induced by the drug. Also, considering Ligeia's unknown origins mentioned in the beginning of the narrative, one can imply that, just as the narrator's opium-induced visions of her, Ligeia has always been a projection of his.

These hints, told in a fragmentary way, help us find a second story in the narrative. The narrator's perspective and focalization of the events tend to a supernatural interpretation of "Ligeia", whose culminating point is Ligeia's return in Rowena's dead body; however, a causal relation between the events can be established through textual elements, one that puts Ligeia as the product of the narrator's projections and hallucinations; in this respect, this second story is logic and deductive. Therefore, the tension between the two stories is established from the beginning of the narrative onwards. As the narrative approaches its

conclusion, the suggestion of supernatural events is more evident, and so are also the references to opium and to the narrator's visions.

As a means to summarize the narratological categories mapped in "Ligeia", we provide the chart below:

Chart 1 – Narratological analysis of "Ligeia"

TIME	**Duration**	Ellipsis, acceleration, deceleration
	Direction	Analepsis
	Distance	Internal
	Reach	Durative
	Frequency	Repetitive, Singulative
FOCALIZATION	**Focalizer**	Internal
	Stability	Fixed
	Space	Limited
	Time	Retrospective, synchronic
NARRATION	**Narrator type**	Intradiegetic
	Narratee	Extradiegetic
	Time of narration	Subsequent, simultaneous
	Consc. representation	Indirect content paraphrase

4.2 "The Fall of the House of Usher"

The narrative starts with the description of the House of Usher, provided by a first person narrator that never introduces himself. As he sees the house, a rush of bad feelings arises in him, which he is not able to explain. When describing his view of the house and the feelings attached to it, the narrator makes use of the past tense:

> There **was** an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination **could** torture into aught of the sublime. What **was** it—I **paused** to think—what **was** it that so **unnerved** me in the contemplation of the House of Usher? It **was** a mystery all insoluble; nor **could** I grapple with the shadowy fanciesthat crowded upon me as I **pondered**. (POE, 2003, p. 90)

From the excerpt above, we can conclude that the narrator is intradiegetic, and, considering that he not only is part of the narrated world, but he is also the one that

experiences what he narrates, he can be classified as autodiegetic. The time of his narration is subsequent, which is reinforced by the verbs in the past tense. Subsequent narration, in this respect, implies a movement backwards regarding the events of the story, which means that the narrator makes use of internal analepsis to narrate the events.

The narrator's reason for visiting that place is the letter he receives from Roderick Usher, a friend from his childhood that lives in the house and expects the narrator's visit in order to get some relief from his ill condition. As the narrator describes Roderick, the relationship between these two characters is hard to establish, since the information concerning the house's proprietor is very inconsistent:

> Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. […] The writer spoke of acute bodily illness […] and of an earnest desire to see me, as his best and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. (ibid., p. 91)

> Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. (ibid., p. 91)

> We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! (ibid., p. 94)

The first of the excerpts above puts the narrator and Roderick as good friends during their childhood. However, the second excerpt details such relationship, with the narrator stating that despite being close to Roderick, he knew little of him. Back to the first excerpt, Roderick, even though being a very reserved person, and someone the narrator does not see in years, still considers him his best and only friend. How could someone that was always so reserved to the narrator consider him his best friend? Based on the narrator's description of Roderick, it is hard to picture that they would share any confidence, up to the point that one would consider the other his best and only friend. In the last of the excerpts above, the narrator expresses his surprise with Roderick's appearance, noting that it has changed much in a brief period. However, in the first excerpt the narrator says that it has been many years since they last saw each other. How could he know that Roderick's appearance chanced much in "so brief a period"? Lastly, his unawareness of Roderick's twin sister, Madeleine, makes his narrative even more doubtful.

Considering that the narrator is the only focalizer of the story, it is hard to solve the problem of the inconsistency of his narration. However, since his perspective is the only one provided in the text, not only it constitutes fixed focalization, as it also makes his reliability be

called into question. In addition to that, just like the narrator in “Ligeia”, the narrator of “The Fall of the House of Usher” also makes use of acceleration and deceleration.

The first eight paragraphs of the story are dedicated to the description of the House of Usher, both externally and internally. Among the very brief passages concerning the character of Roderick, whose inconsistencies have just been pointed out, the narrator emphasizes the dreary atmosphere of the building and all the bad feelings it evokes in him. Just like the bridal’s chamber in “Ligeia”, the House of Usher is also described as a setting where supernatural events would be very likely to take place. As he decelerates the description of the house, the narrator draws the reader’s attention to it, highlighting the possibility of a supernatural interpretation of the events, as the return of Madeleine, who was thought to be dead, implies.

However, there are brief passages and textual elements that could suggest different interpretations of the events, and they tend to connect the events in a relation of causality. Roderick’s disease, for instance, in addition to being described by the acuteness of his senses, is also said to be a constitutional and family evil. Later in the narrative, Roderick attributes his gloom to his sister’s ill condition. The thematic analysis of this short story has already raised the issue of the possible incestuous relationships in the Usher family, which can be inferred as the family’s evil, reinforced by Roderick’s own statement that his sadness is attached to his sister.

> “I shall perish,” said he, “I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. (ibid., p. 95-96)

Roderick emphasizes that he must die as the only way for him to be lost. His fear for the future, as he states, is not in the events that will happen, but in their results. If we consider that incest is indeed the Usher family’s evil, the only way to end it is by ceasing the family’s lineage. When Roderick states that only through death he will be lost, he also implies that death is the only way to prevent the future results, i.e., the continuation of the family’s lineage through a new offspring.

Regarding Roderick’s ill condition, he is more than once described as hypochondriac, which raises the possibility of his disease, manifested by the acuteness of his senses, being the product of his psycho somatization. As for Madeleine’s disease, on the other hand, she is more than once described by her cataleptical character, which, in this respect, raises the possibility of her being entombed alive, even though the narrator thought she was dead. This

would not explain, on the other hand, how she escaped the vault in which they put her, and how she survived there for eight days.

Scott Peeples (2004) points out that some critics have suggested that the whole story is the product of a dream or psychological journey of the narrator, and that the house reflects his psyche. At the beginning of the story, for instance, the narrator compares his feelings towards the house with an opium's after-dream. Before he enters the house, he suggests more than once that everything going on might be the product of his superstition and imagination:

> I looked upon the scene before me[…] with an utter depression of soul which I can compare to no earthly sensation more properly than to the **after-dream** of the reveller upon **opium**[…] (ibid., p. 90)
>
> There can be no doubt that the consciousness of the rapid increase of **my superstition**—for why should I not so term it?—served mainly to accelerate the increase itself. (ibid., p. 92)
>
> I had so worked upon **my imagination** as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity[…] (ibid., p. 92)
>
> Shaking off from my spirit what *must* have been a **dream**, I scanned more narrowly the real aspect of the building. (ibid., p. 92)

The excerpts above provide hints that the narrator's visit to the House of Usher is nothing more than a creation of his mind. As a consequence, at the end of the story, he is the only one who can really put an end to the Usher's lineage, which he does through his narrative. Considering that the Usher family kept its lineage by secluding its members inside the house, one could argue that the narrator was not a friend of the family, but was actually a member of it. Horrified by the evil that has corrupted his family for generations, his narrative is both a way to get rid of the "curse" of his family and to put an end to it. At the end of the story, the fall of the house, therefore, relates not only to the building breaking down, but also to the fall of the family, whose remaining members, the only ones who could still take its evil legacy forward, die within the house.

All of the aforementioned hints that pervade the story point to causal relations to its events. Even though told in a fragmentary way, they help us find a second (or third) story in the narrative. Just like the narrator in "Ligeia", the narrator's perspective and focalization in "The Fall of the House of Usher" tend to lead the reader to a supernatural interpretation of the events, reinforced by the environment upon which the story unfolds and by the return of Madeleine, the sister entombed alive. The hints that the story, on the other hand, may be the product of the narrator's imagination are provided at the beginning of the narrative, thus

generating tension between these two different approaches to the story – a supernatural and a causal one.

The chart below provides the narratological categories mapped in the "The Fall of the House of Usher", summarizing its structural construction:

Chart 2 – Narratological Analysis of "The Fall of the House of Usher"

TIME	**Duration**	Ellipsis, acceleration, deceleration
	Direction	Analepsis
	Distance	Internal
	Reach	Durative
	Frequency	Singulative, Iteration
FOCALIZATION	**Focalizer**	Internal
	Stability	Fixed
	Space	Limited
	Time	Retrospective
NARRATION	**Narrator type**	Intradiegetic
	Narratee	Extradiegetic
	Time of narration	Subsequent
	Consc. representation	Ind. cont. paraphrase, direct discourse

A comparison between the chart above and the one from "Ligeia" shows that the narrative devices employed in the two narratives are very similar. The main differences concern the subtle uses of the present tense by the narrator of "Ligeia" and the presence of a few direct quotations from Roderick in "The Fall of the House of Usher". However, both narratives are focalized internally by an intradiegetic narrator, who narrates the events through the use of analepsis. Therefore, such similarities in the structural construction of these short stories may suggest a sort of formula employed by Poe in order to mingle two stories in one narrative, establishing a relation with Piglia's thesis on the double narrative structure on the short story and with Indrusiak's conceptualization on narrative suspense as the result of the tension between the two stories.

4.3 *Vertigo*

The film's opening sequence provides some imagery that will become recurrent throughout the story about to unfold. The woman's face, for instance, is never fully covered in the frame, suggesting a mysterious atmosphere around her. When the camera focuses on her eyes, they move left and right, just as if she were looking for something. However, since her whole expression is only partially covered by the frame, it is hard to pass any judgment on her expression. From one of her eyes emerges a vortex, which is followed by a series of spiraled images. The vortex becomes a recurrent image in the movie, attached to the protagonist's vertigo and to the idea of death. The focus on the woman's eye as the source from which the vortex emerges conveys the idea that the eyes, the organs from which we see and perceive what is around us, play an important role in the story.

In the film, the viewer accompanies the protagonist, Scottie, as he follows the wife of an old college fellow, afraid that the woman has been possessed by her great-grandmother's spirit. In the first part of film, which ends with Madeleine's fall from the tower, Scottie appears in all of the scenes. In this respect, the viewer is lead to identify with him. As mentioned in the thematic analysis of the film, many of the places to which Scottie follows Madeleine are related to death somehow. The setting, in this respect, reinforces the idea of a supernatural event, surrounding the character of Madeleine in a mist of mystery.

However, as Verstraten (2009) states, the camera positions will only be subjective as long as a reverse shot is used in the scene. Hitchcock, on the other hand, makes use of a different technique in order to present Scottie's perspective in the film. Instead of using shot/reverse shot, Hitchcock's camera usually shows Scottie gazing at something or someone, and the next shot(s) attempt to portray his point-of-view of the events.

One of the scenes that could be taken as an example of the use of this technique is the one in which Scottie observes Madeleine staring at the *Portrait of Carlotta*. As he enters the art gallery, he stands at some distance from Madeleine. The shot shows that his eyes are fixed on her and on the portrait. Then, his head moves down and slightly to the left. The next shot focuses on Madeleine's bouquet on the bench. The camera, then, moves from the bouquet on the bench to the one on the portrait. In sequence, the next shot shows Scottie again, and he has moved his head up, implying that the camera's movement on the previous shot was also performed by Scottie's head. In this respect, the second shot described here attempted to be a substitute for Scottie's eyes, showing the viewer his perspective of the events. However, a reverse shot is never used in this scene, since the viewer is not presented with Madeleine's or

even the portrait's perspective. In sequence, the same technique is employed, now focusing on Madeleine's and Carlotta's hair buns.

Figure 6 – Scottie staring at the portrait

Figure 7 – Part of *The Portrait of Carlotta*

By presenting Scottie's perspective, the film provides a subjective camera position, which configures internal focalization. Scottie's views of the events, in this sense, reinforce the supernatural explanation of Madeleine's behavior, since it suggests a correspondence between her and the woman in the portrait.

However, as Verstraten points out, "filmic showing is never a neutral narrative act" (VERSTRATEN, 2009, p. 09). Therefore, the focalization of the events, even if in an external level, is already an interpretation of them. Therefore, the external and internal shots of the film present different perspectives of the events narrated, and, as the film unfolds, they become more and more visible. As an example of that, two scenes of the film are analyzed.

The first scene shows Scottie following Madeleine. As she parks her car, she enters a flower shop through its backdoor. Scottie follows her and observes her from behind the door. A shot assuming his sight shows Madeleine as a real woman who entered a shop to buy some flowers. The next shot, then, which in this case is a reverse shot, focuses on Scottie's face behind the door and in Madeleine's reflection in the door's mirror. In this respect, the image of Madeleine in the mirror very subtly suggests that what Scottie saw on the previous is an illusion, i.e., the Madeleine he sees is the performance of a woman who is playing a trick on him. The camera is so well positioned in this scene that the shot is able to present one

character as real and the other as an image, as a reflection, somehow subtly announcing what is about to develop throughout the narrative.

Figure 8 – Scottie watching Madeleine through the backdoor

Figure 9 – A reverse shot showing Scottie and Madeleine's reflection

The second scene takes place after Madeleine's fall from the tower. After leaving the sanatorium, Scottie is still obsessed with his lost love, up to the point that he starts to visit the places in which he used to follow her. In those places, he often mistakes a woman he sees for Madeleine. After he meets Judy, her uncanny resemblance with the lost woman draws Scottie's attention, and he invites her for dinner.

At Ernie's, the first shot shows Scottie and Judy having their dinner. Suddenly, he stares at the restaurant's entrance, where he sees a woman approaching. The next shot, then, takes up his perspective and shows the woman Scottie sees, wearing a gray tailleur, similar to the one Madeleine used to wear, and a white scarf. Then, a different shot shows Scottie looking down, as if he has noticed that what he saw could not be possible, that the woman approaching could not be Madeleine. The next shot focuses on the woman approaching again, and now Judy is looking at her too. The woman, even though wearing a gray tailleur, has no white scarf, revealing that she is not the woman Scottie "saw" in the first place.

Figure 10 – Scottie looking at the woman approaching

Figure 11 – Scottie's perspective at Ernie's

Figure 12 – Judy looks at the woman

Through the use of this montage, Hitchcock presents the narrative through two points of view: the one of the visual narrator, which shows the events externally; and Scottie's, which is often mediated by the visual narrator with subjective camera shots. The tension between these two perspectives generates tension in the narrative. Scottie's focalization, in this respect, reinforces a supernatural explanation of the events he sees, one that shows Madeleine as a woman possessed by a spirit. His perception of the events approaches the one of Poe's narrators in the short stories analyzed. Also, considering that Scottie appears in almost every scene of the film and that the narrator often takes up his point of view, the viewer attaches his perception of the events to Scottie's.

In one of the few scenes in which Scottie does not appear, the filmic narrator provides a causal and logical explanation to the events of the movie. Right after inviting Judy for dinner, Scottie leaves her apartment. The camera focuses on Judy's face, and as the screen fades out, a flashback remounting to the scene of Madeleine's falling from the church's tower informs us that Madeleine was actually Judy playing a role. Afraid that she has finally been

discovered, Judy writes a letter explaining how she was part of Elster's plan to play a trick on Scottie and allow him to get rid of his wife. The content of Judy's letter is provided by the use of voice-over, revealing that Madeleine was never possessed. In a deep level, Hitchcock's choice of explaining these events relying more on the audio track of Judy's voice-over than on the flashback scene reinforces one of the themes of the movies, which is how our perception of the events, the way we see things, can play tricks on us.

> In the screenplay we used a different approach. At the beginning of the second part, when Stewart meets the brunette, the truth about Judy's identity is disclosed, but *only* to the viewer. Though Stewart isn't aware of it yet, the viewers already know that Judy isn't just a girl who looks like Madeleine, but that she is Madeleine! Everyone around me was against this change; they all felt that the revelation should be saved for the end of the picture. I put myself in the place of a child whose mother is telling him a story. When there's a pause in her .narration, the child always says, "What comes next, Mommy?" Well, I felt that the second part of the novel was written as if nothing came next, whereas in my formula, the little boy, knowing that Madeleine and Judy are the same person, would then ask, "And Stewart doesn't know it, does he? What will he do when he finds out about it?" (TRUFFAUT, 1985, p. 243)

The fact that the viewer is aware of the truth about Judy does not cease the tension in the narrative. The suspense, at this point of the narrative, lies on whether Scottie will find the truth about Judy and how he will react to it. On Judy's side, on the other hand, the suspense lies on whether she will succeed in her attempt to make Scottie love her for who she is. The tension between these approaches is developed until the end of the film, when Judy's plan fails and Scottie finally finds out the truth. In this respect, Hitchcock develops the narrative suspense in the first part of the narrative and enhances it in its second part, as the film approaches its conclusion.

Considering that film narratology provides a different terminology to analyze audiovisual narratives, a chart of the narratological categories will not be provided in this section. However, the discussion on the narrative construction of *Vertigo* attempted to show how the film adapts narrative devices similar to the ones Poe employs in his short stories. The manipulation of time, for instance, is also employed by Hitchcock in order to enhance the tension. As an example of that we could think of the long scenes in which Scottie follows Madeleine around San Francisco, most of them without any dialogue, just soundtrack. Madeleine, as we see in the movie, usually visited more than one place in the same day. Scottie, on the other hand, spends one year at the sanatorium after Madeleine's death. However, that period of time is shown by a single scene in which Midges visit him there. Therefore, these two examples illustrate how Hitchcock also makes use of deceleration and

acceleration, drawing the viewer's attention to the events that suggest Madeleine as a double of Carlotta.

Lastly, as already mentioned in this section, Hithcock makes use of a different technique to portray Scottie's point of view in the film. Instead of using the shot/reverse shot technique, as Verstraten points out, Hitchcock usually introduces scenes in which the viewer can see Scottie gazing at something or someone, and the next shot, even though not being a reverse shot, still attempts to portray his point of view of the events, thus configuring internal focalization. The use of such a technique highlights Hitchcock's awareness of his narrative construction, reflected in the montage and editing of the scenes, which are almost equivalent to the narrator referring to itself in the story. This, to a large degree, resembles Poe's internal and first person narrators, since Hitchcock's filmic narrator, even though not being the story's protagonist, constantly sticks to Scottie's limited point of view.

5 FINAL CONSIDERATIONS

Edgar Allan Poe and Alfred Hitchcock shared, indeed, a common ground regarding the artistic goals of their works. Despite the amount of critical and academic works that address their thematic affinities, the present work intended to take a step forward, highlighting that these two authors also made use of similar narrative principles to create suspense. Based on Ricardo Piglia's thesis on the double narrative structure of the short story, on Poe's own theoretical principals regarding his fictional writings and on Hitchcock's comments on his filmmaking, we reach the end of this work by also providing a glimpse at the structural construction of the two selected short stories and how some of their narrative devices are transposed to the audiovisual language in Hitchcock's *Vertigo*.

In the footsteps of Indrusiak's work on the dialogue between the short story and the suspense feature film, the present research intends to add *Vertigo* to the hall of Hitchcock movies analyzed in light of its structural construction and how it generates the so-called narrative suspense. In this respect, this work shed some light on the thematic and on the structural affinities of its selected corpus, an approach that stresses both the indissociability of form and content and a broader use of narratological analysis. By analyzing the works through their use of themes such as the double and the uncanny, based on Otto Rank's and Freud's theoretical writings on the subjects, the previously studied thematic link between Poe and Hitchcock was reinforced. On the other hand, by analyzing the short stories and the movie based on Herman & Vervaeck's and Verstraten's narratology concepts applied to literary and audiovisual texts, a structural link, not so easily noticeable, was brought to light. These two levels reveal the double narrative structure of the short story. The thematic level, in this respect, stresses the story told on the surface; the structural level, however, stresses the story told in a fragmentary way, the one not so readily discernible.

Therefore, the intertextual relationship between the works analyzed and, on a higher level, between their authors, is corroborated. Though it reinforces Poe's influence on Hitchcock, therefore of literature over cinema, such a dialogue does not seek to establish a notion of debt of one medium to the other. Instead, it stresses how different media, with regards to their own specificities, adapt existing narrative principles and devices in order to tell stories. The present research, in this respect, does not intend to conclude whether Hitchcock is better than Poe or vice-versa, but to demonstrate how enriching the dialogue between these two authors is, especially when one considers the relevance and centrality of both artists to the craft of creating narratives of strong and lasting effects. Poe and Hitchcock,

therefore, even though a hundred years apart, succeeded in making the most of their media of choice to delight and engage reader and audiences from different generations with their ability to deliver and tell good stories, or, as Hitchcock would put it, to elicit “a good cry” from the public.

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